

# American Suzuki Journal



Official Publication of the  
Suzuki Association of the Americas, Inc.  
Volume 22, No. 4 • Summer 1994

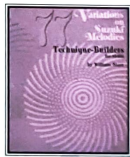


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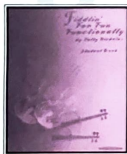


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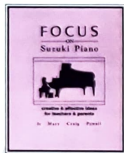


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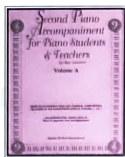
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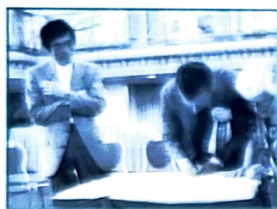
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Volume 22

Summer 1994

Number 4

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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**suzuki Association  
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1410 Dauphine St.  
New Orleans, LA 70116  
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**Central Office, SAA:**

1900 Folsom, #101  
Boulder, CO 80302  
(303) 444-0948  
FAX (303) 444-0984

**Executive Administrator  
Director of Publications**

Pamela Brasch  
P.O. Box 17310  
Boulder, CO 80308

**SAA Staff**

Emily Conklin  
John Lessard  
Jean Posekany  
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**International Suzuki Association**  
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# Our Place in Time

by William Preucil

**C**oming before these microphones prompts me to remind you to take your Provasic. Do I see Dr. Richard Kimball standing in the back of the room?

In case you have no idea that I am talking about, let me ask how many of you have seen the film *The Fugitive*. If you have, then you will remember the ballroom we are in as the place where one of the final scenes was photographed. Harrison Ford entered through the main doors just behind you and came up here to the podium to interrupt a speech, beginning a chase through the hotel leading to the picture's climax.

I too have memories of this room from the time when I was about five years old—actually more of the area outside the lobby where the grand staircase is flanked by those huge pillars. I used to try to put my arms around them, but my arms could not reach, so I would just run up and down the stairs. I would come here to the Hilton Hotel from time to time when my father was attending a convention. We lived about forty miles away in Joliet. I remember attending a dance here when I was in high school...the big band, I don't recall which one, was over there on my left. Later on, when I joined the University of Iowa faculty, I took part in a concert here as viola soloist with the University Band at the Midwest Band and Orchestra Conference. It was the Morton Gould Concerto for Viola and Band, and we were set up almost in the middle of the room; afterwards I talked with the composer right about here in front of where I am standing now. A few years later I played here with the University Orchestra at the Midwest Conference in an orchestral piece by Gunther Schuller. I remember we were positioned at the far end of the room, to my right. Another year, the Preucil School Orchestra performed at the Conference seated in about that same place. The United States Marine Band gave a concert once at that same end of the room, and I recall the great pride I felt at being an alumnus of that organization. I used to play in the 3rd clarinet section on occasion, but my main duties were as a violist playing dinner music at the White House...during the Coolidge administration. It's strange that my students never laugh when I say that. Actually it was during Eisenhower's first term.

Anyway, I was in the audience way up in that balcony over there to my left. Most of you will remember with me an exciting concert that took place here at our '92 conference when four young professionals with Suzuki training gave a recital at our opening event. They performed on the platform in the same place where I am standing right now. In this room, all these things took place in the past; it's hard for me to register that I am here in the same room where these things happened...they are in my memory, not here.

As I come back to this space, I wonder if I am the same person who was stretching his arms around those pillars so long ago. It feels like I am. I remember myself. I am the same. But something is different...what's different is knowing what I now



know...what's different is having experienced many things...what's different is that I have put on many coats...but I am sure of my self.

The fact is that Time Marches On. If we imagined a time line coming into this room through those windows at the far end and called it the Past, and where I am standing would be the Present, and then going on out through those doors at the other end of the room calling that the Future, it would look like this:

Past ————— [Present] ————— Future

Only the Present is not a line, just a Dot.

Our Past and Future are long; our present is but a moment, and transitory.

Our Past is Known; our Future is Unknown.

Our Future has outside influences bombarding it. Our Past no longer does.

Living in the Present without regard for the Future makes us prone to being hit by these bombarding influences over and over again.

Our Present is so fleeting and ephemeral and transitory that in order for it to have any meaning for the Future we must sometimes widen its moment by delaying the Future.

Albert Einstein once explained his Theory of Relativity to a friend like this: "When you sit with your girlfriend for an hour, it seems like a minute; when you sit on a hot stove for a minute, it seems like an hour."

The Suzuki Association of the Americas' Board of Directors has chosen to sit on a hot stove and plan a course into the future using the inherent principles of Suzuki Talent Education. The Board and its officers have agreed to extend our terms for one year, and have done this for two reasons:

1. To take advantage of the Leadership Training we have had as a unit; and

2. To put into place responsibly the programs to achieve the goals for the SAA which are emerging from feedback obtained from the membership in Focus Groups at Institutes and from a forthcoming mailing. We can do better in developing teachers and giving them recognition; we can do better in advising and mentoring emerging countries; we can do better in understanding each other. The list goes on and on, and we need to take a look at the way we are doing things. Something we do at every Board meeting is to take some time, twenty or thirty minutes, and individually write little mini-essays on such topics as these: "What does the SAA mean to me?" "What do you think the membership perceives the SAA to be?" "If the SAA had all the money in the world, what should it be doing?" "What should be the goals of the SAA?"

The SAA is twenty-two years old. There has been more change in the world in the past twenty-two years than in the hundred before them. Suzuki Talent Education began fifty years ago. In 1940, public school teachers in the United States rated the top disciplinary problems:

- Talking out of turn
- Chewing gum
- Making noise
- Running in the halls
- Cutting in line
- Dress code violations
- Litering

In 1990 public school teachers in the United States rated these as the top disciplinary problems:

- Drug abuse
- Alcohol abuse
- Pregnancy
- Selfie
- Rape
- Robbery
- Assault

At the SAA Third Conference, held in Chicago in 1988, the guest teacher for the violin master classes was Jeff Gargold. After hearing an eleven-year-old girl in a stunning performance of the last movement of the Sibelius Concerto, he took her hand and said, "Every morning I get up and turn on the television news and I say, 'What is this world coming to...?' But when I hear you play, all I can say is 'What is this world coming to...?'"

Where do the goals of the SAA originate? In the eyes of children, described by teachers and parents. The hopes of the world rest in children. By this time, can anyone not understand this? Aren't we, as Suzuki teachers, in the forefront of being able to lead the way in giving value and self-esteem to a child? The SAA must be organized in a way to best follow through in assisting all children to have beautiful lives.

Who is our constituency? Who will help us? Hundreds of thousands of Suzuki students and their parents and grand parents. And an untold number of people whose businesses touch our lives directly or indirectly. And individuals and foundations who want to help us. Presently, the top three issues being funded by philanthropic organizations as identified by Fortune 500 are:

- 1. Environment
- 2. Early Childhood Development
- 3. Arts and Culture

If you and I watch the news every day and say Mr. Gargold, "What is this world coming to?" and we see how the answer can be transformed by children with a little help from us, then what is stopping us? Is it the opinions of people who reduce life to its lowest common denominator?

Two weekends ago, Doris and I were in Rochester, NY, and while there attended a Saturday night concert of the Rochester Philharmonic Orchestra. With the problems faced by all orchestras to maintain themselves in the face of unsettling times, it was an especially crucial moment for this one, and talk was that it might be their last concert ever. The mayor and the president of the Board were there and spoke to the audience of their continuing efforts to help the orchestra survive the crisis. The orchestra met after the concert to vote on pledging a say ar cut by the musicians to help achieve the budget. The next morning there appeared on the Opinion page of the *Sunday Rochester Democrat & Chronicle* the following editorial by Bob Lonsbery. As you listen, try substituting the name "Suzuki" in place of "Philharmonic."

If the RPO goes 'puff' we'll live.

It's not the heart. And it's not the soul or the brain. And if the philharmonic orchestra decides to evaporate tomorrow, Rochester will survive on its income, largely undisturbed. It will be sad, but it will not be catastrophic. And to tell the truth, most of us won't even notice. It's not our class and it's not our town. And we don't think our town is defined by this one institution.

A man got on the radio last week speaking for the Rochester Philharmonic Orchestra and said of the group about to die, Rochester will be left "tick tock." He's wrong. And out of touch. And so is anyone who says

the spirit of this town is somehow wrapped up in and dependent upon its "cultural" institutions. Rochester is much more complex than that, and much more vibrant, and much more durable.

Forget the headlines. This is a working-class town. We have been and have to be hard and make sense. And the reason is also as simple as East Avenue, East Main Bridge Road and West Henrietta Road and up at the Grandstand Mall.

If a driving at 100 in White County for a 40 mph limit, and causing the death of a TV.

We're not about violence, we're about white lies. We're the town that moved state bonded in with hot dog filling as our working paper credit about hot dogs.

This is America. It's hot-brother, broken-glass, trimmed-down America. And we've never been partial to musicians who sit in rooms and play music as if it were their own. The sight of all those violin bows moving in unison is not comforting to our nation.

This is a town of individual artists. We've seen Joplin and Miles Davis. We stand up and bow and sometimes it's poetry. We've seen Sandberg and Hank Williams and Kirk Cobain.

And we're a free market. If you like alternative rock or country or rap, you better hope you buy enough tickets to support a concert. Because if you don't, there won't be the concert. That's how it works and always has. It's a pay-as-you-go. The government doesn't subsidize your favorite jazz club.

But the Moeths have always been able to tax and their music has long depended on the suburbs. And the majority had to be the maintenance of the suburbs. While fewer and fewer kids have music teachers, and more can't afford to teach little children how to pick up instruments and play. And some guy has the nerve to add if the philharmonic leaves this will be nothing but a hot kitchen.

Well, on behalf of all the kids who pay taxes to prop up the orchestra budget, let me say: "You're welcome." And we're kind of proud of you hot kids too.

There are people all over the world who can pick up a little yellow bow and read the name Rochester printed on it. We've got a world-class university and institute of technology and the LPGA stop here. And even crossing the freeways crowd with people going to work. And honest people build lives here that are honorable and decent, just like the generations who went before.

The philharmonic is not the heart of this community. Not even close. Most of us have no contact with it whatsoever. It is a specialty product that caters to a specialty crowd. And here's hoping its supporters can keep it alive. And use their own money to pay the bills.

(Reprinted with permission, Rochester Democrat & Chronicle.)

The orchestra did vote 60 to 15 to reduce their salary for a year and have an assured 94-95 season. Incidentally, during the week after this editorial appeared, Mr. Lonsbery received a volume of mail unprecedented by any other column he's written, and it was representative of the townspeople's support of the orchestra.

But listen to another view. Ross Perot funded a Suzuki Project in a poor neighborhood in Dallas. On the television Show "TODAY" of June 11, 1992, Katie Couric interviewed Ross Perot and the following is an excerpt from the transcript:

Ms. Couric: "Can you ever envision a situation in which you would use your personal wealth to solve a problem?"  
Mr. Perot: "Well, I've been doing that all my life since I had it. Now keep in mind I didn't. That's why money isn't all. I just had enough to pay the bills. Suddenly I had a public offering. I had more money than I needed. I got out of it in 30 days. So since then, I've been doing it. I've been so concerned about the disadvantaged children never having a chance that I built an early childhood development center. Besides, these little kids that I don't see every day get a very negative self-image. If I do see them, they think they're nobody. And if you think you're somebody, you can't lose someone else. The logic of the school was a fruiting pit. And we taught them every day. There's only one person in the world like you, because you're unique, and in this school, we want to help you use your special potential. My biggest mission—one summer night, but soon

they might change their lives. A changed house is one that has a hall all the way through it to the inner hallway. A little five-year-old girl sitting on the front steps, wooden steps, playing the violin, with the whole length of her body standing there in one line. We would teach them to play without any standing there among other things, and there was no instrument that this little girl was somebody special in her neighborhood. Now these children went through college, had very great, wonderful opportunities in the world. These are the kinds of things people have seen in large numbers over the years to help people."

Is this program something remote that we sit sitting here in Chicago and read about? Look around you. Some of you may be seated near Doris or Cole Sledge, a teacher in that program who knows this little girl in Dallas.

The Suzuki Association of the Americas still has the same staff now at age twenty-two as when we were limiting on our goals outside these borders and stretching our arms up against those pillars. But now we have reached our place in time where we can actually reach all the way around them. We stand poised at a juncture where what we have to offer as a living force is just what we so desperately needed by the children of the world today. Our belief in the power of music and the manner in which we teach it all things across that wonderful created thought that children are not to be molded, but people to be unfolded. So, in this small dot of time called the Present, I humbly wish to tell you that, possessing the knowledge of the strength of Dr. Suzuki's Talent Education Method, I eagerly, with this board, and with Allegra.com here, look forward to the Future, able to imagine withoutstanding all the bombardments it may bring, because I am a true believer. ♣

William Prasad, President-Elect of the SAA, gave the above address at the closing ceremonies of the SAA 40th Conference in Chicago.

In up-coming issues, various Board members will contribute to the President's Column.

## JOURNAL CONTRIBUTIONS

This is the time of year when many members have ideas to contribute to the *AEJ*. We welcome your suggestions and your manuscripts. Materials may be sent in typed or on disk. Pictures are appreciated and will be returned. Reviewers for books and materials are especially needed. Let us know if you are interested. In addition, parents are needed to assist with the Counseling Corner, a parents' question/answer column.

**RETURN OF ISSUES & IDEAS COLUMN:** Several members have suggested that we reinstate this question/answer format column and that we deal with ethical issues. Please send your columns on this topic for an upcoming issue, along with any other suggestions or offers of assistance!

How do you handle parents' students who come to you wanting to change teachers? What questions do you ask?

What other ethics questions have you had to deal with? Solutions?



## Teacher Trainer News

The Teacher Development Committee is pleased to accept the following new Trainers: Enid Cleary, IL (violin), Leena Kareoja-Crothers, CT (piano), and Michi North, WA (piano).

The Board of Directors has decided to create a special study group to review the Teacher Trainer Application process and the overall Teacher Development program. This year of study will give us a comprehensive overview of the process. Therefore, no new applications will be accepted for the 1994-1995 year. The membership will be notified when any new rules or deadlines are put into place.

## 1994 Tour Group Performance Plans

The 30th Anniversary Tour will be giving concerts from coast to coast. Contact the sponsor nearest you for more detailed information on the concerts and activities being presented. For general information contact Annette DiPerno at Sheldon Soffer Management, (212) 757-8060.

Oct. 1 & 2 - Modesto Suzuki Association, Modesto, CA Phone: (209) 529-2713. Site - to be determined

Oct. 5 - Kravis Center for the Performing Arts, West Palm Beach, FL Phone: (407) 833-8300. Site - Dreyfoos Hall, Kravis Center (school matinees only, not open to public)

Oct. 8 - Coral Ridge Concert Series, Fort Lauderdale, FL Phone: (305) 491-1104. Site - Coral Ridge Presbyterian Church

Oct. 12 & 13 - Spirit Square Center for Arts & Education, Charlotte, NC Phone: (704) 372-9664. Site - Nations Bank Performance Place

Oct. 15 - Suzuki Institute of Dallas, Dallas, TX Phone: (214) 437-6422. Site - Landreth Auditorium, Texas Christian University - Fort Worth

Oct. 16 - Suzuki Institute of Dallas, Dallas, TX Phone: (214) 437-6422. Site - Irving Center for the Performing Arts - Irving

Oct. 18 & 19 - The Suzuki School of Houston, Houston, TX Phone: (713) 667-2777. Site - the

Oct. 22 - Institute for the Achievement of Human Potential, Philadelphia, PA Phone: (215) 233-2050. Site - Academy of Music - Philadelphia

Oct. 23 - I.A.H.P., Embassy of Japan, Orade, Inc., Delphos International Phone: (202) 337-6300. Site - Lafayette Center Garden Annex - Washington

Oct. 27 & 28 - Colonial Concert Series, Kansas City, MO Phone: (816) 942-0096. Site - Colonial Church - Kansas City

Oct. 30 - Suzuki Music Association of California - Los Angeles, CA Phone: (818) 981-4243. Site - Thorne Concert Hall, Occidental College, L.A.

## Calendar of Events

September 1 - Deadline for Fall ASJ  
September 15 - Early deadline for established institute - 1995 date reservations  
October 1 - Deadline for submitting focus group responses  
October 15 - Final deadline for Membership Directory changes  
October 15 - Deadline for Institute applications  
December 1 - Deadline for Winter ASJ

## Earlier Deadline for 1994 Scholarships

Application for 1995 SAA Scholarships is included in this issue. Please look over it carefully and note the earlier application deadline of February 15, 1995. Tuition assistance for short- and long-term training is available to teachers and college students through this program.

## Sixth Conference News

The SAA Sixth Conference, June 3-6, was an enormous success. Reports begin on p. 42 of this issue. Abstracts, concert videos and photographs are available. See p. 57.

## Special Awards Given

Each Conference year the SAA awards several members for their outstanding achievements. On June 3, in Chicago, awards were given to Michele Higa George (violin, Cleveland, OH) and Marilyn Kesler (cello, public schools, Okemos, MI) as Outstanding Teachers. Named for Outstanding Service were Anastasia Jempelis (violin, Rochester, NY), Doris Koppelman (piano, San Diego, CA), Joseph McSpadden (violin, Little Rock, AR), and Arthur Montzka (strings, public school & Suzuki photography, Sycamore, IL). Each of them has been involved with the SAA for many years and has contributed uniquely to our success.

## Board Completes Kellogg-Funded Training

May's SAA Board meeting marked the completion of the Board Training for which we received a Kellogg Foundation grant. Many inspiring new ideas emerged from the four sessions and are being explored. The Board looks forward to

meeting more frequently and taking an active part in increasing the Association's financial base.

## Focus Group Input

Please read carefully the following page! The Board would very much like to hear your ideas in response to this information. Many of these subjects are being discussed this summer at Institutes. If you were not able to participate in an Institute Focus Group discussion, **please send your feedback to the SAA Office by September 25, 1994 to help the Board develop our ten-year plan!**

## Up-Coming Teacher Workshops

The University of Texas at Tyler hosted a Piano Workshops Fdn. 1A & Fdn. 1B July 5-8, and July 11-14, 1994 taught by Doris Harrell.

July 25-29, 1994 the "Brubakers at the Harp" hosted the Suzuki Harp Teacher Workshop offering Harp Foundation 1A with Mary Kay Waddington.

Fundamental Violin Techniques-Overview Suzuki Books 1-5. Ronda Cole, a leading clinician and teacher trainer, will teach this SAA-approved course for violin teachers February 19-23, 1995, in Coral Gables, Florida. Music from Suzuki Violin School Volumes 1-5 will be used to trace musical and technical development. The 1995 course will include: 1. group class teaching; 2. remedial teaching; 3. musical expression; and 4. the development of efficient and healthy technique designed to give physical freedom and avoid injury. For more information and application contact Laura Woodside, 7531 SW 137th Street, Miami, Florida 33158. Phone: (305) 233-9615.

## ASTA Appointments

The American String Teachers Association (ASTA) has named Galen Wixson as the association's Executive Administrator. Mr. Wixson has served in administrative roles at the Pittsburgh Symphony Orchestra and Chautauqua Institution, where he coordinated the chamber music program. He was chosen for this newly-created position through a nationwide search and assumed his responsibilities June 1 at a national office established in Reston, VA.

Laura Reed has been chosen as the new editor of the *American String Teachers Journal*, effective with the Summer 1994 issue. She replaces Jody Atwood, who has served as editor for the journal for the last ten years.

# Your Input is Needed!

Last Summer over 30 Focus groups from the United States and Canada answered the following questions:

- 1) What is the SAA uniquely qualified to do?
- 2) If you had all the money in the world, what would be your top project?
- 3) What does the SAA mean to you?

Your responses were collected and studied during an intensive year long process. Specific topics were identified and the themes of programmatic interest began to appear. Here is a summary of programs, long range Focus areas (in alphabetical order, not in any priority as of yet), and the structural changes the Board feels would be appropriate at this time.

It is the Board's fundamental responsibility to position the Association to assume its growth and development into the future.

To do this the Board undertook a major re-evaluation of how the Association—including the Board—is structured to be able to deal with this new process. The Board also felt that it is also its great responsibility to assure that the process is completed before moving on. In light of these thoughts, the Board voted in accordance with the by-laws to extend the term of each member of the Board, including officers, one time only for one year to facilitate this responsibility and to retain continuity.

The Board is intensely interested in your thoughts at this point in our process. A report of your Focus group will be turned in to the Board in time for its Fall 1994 meeting.

The Board will then design a comprehensive strategic plan for the next 10 years. This plan will create a strategy of funding, marketing, and programmatic development that will address the interest and ideals of the members. We anticipate the plan will then be published in its entirety in the November Journal.

As you review the material, remember that the SAA vision is "To Create Learning Community." This phrase is the guiding principle as we move through our decision process. It addresses our emphasis on creativity and motivating education as seen in the Suzuki Triangle of Parent-Teacher-Child.

Spread the Word!! Let us know what *you* think. We have an excellent organization and we now have the ability to create an outstanding plan for the future!

- Jeff Cox

**SOME FOCUS AREAS FOR A 10-YEAR PLAN**  
DIVERSITY  
FUNDRAISING  
MARKETING - INTERNAL/EXTERNAL  
NETWORKING - INTERNAL/EXTERNAL  
RE-STRUCTURING

## **PROGRAMS & BUDGET ESTIMATES FOR STRATEGIC PLAN DRAFT FOR THE SAA**

(in alphabetical order)

### **COMMUNICATION & NETWORKING: \$11,500**

- Implement sublicense agreement to establish area affiliations (State, Provincial, and Local Associations = SPLA)
- Provide a Leadership skills retreat for Institute Directors, Teacher-trainers, SPLA leaders
- Provide grants to SPLA groups for special projects

### **PARENTS: \$20,000**

- Add Parent Area Sessions at the Conferences & Institutes
- Affiliate with pre-natal classes & early childhood caregivers to educate parents in teaching/learning possibilities.
- Target Parents more directly in Journal (Parent to Parent, Buddy/Mentor columns)

### **SUZUKI RESEARCH/EVALUATION: \$17,500**

- Educate teachers to do research in studios
- Produce an annotated bibliography of completed research in the Suzuki field
- Establish a Research grant fund

### **SUZUKI DIVERSITY (OUTREACH): \$75,000**

- Help establish Programs for disabled children, e.g. Spina Bifida, autistic, blind
- Develop a model of Community-based & supported programs (Head-Start & Corporate Day-care & other inner-city) with strong Suzuki style parent/teacher partnership component
- Provide scholarships for apprenticeship teaching positions (e.g., new teacher working with an established teacher or teacher-trainer)

### **TEACHER DEVELOPMENT PROGRAM: \$24,800**

- Assess & redesign Teacher-Trainer applicant review process & formulate a teacher recognition procedure
- Increase Teacher Training scholarships, especially Long Term
- Reevaluate Teacher Development Procedure document & develop a Long Term Resource Manual
- Add college student membership level

### **BY-LAWS CHANGES**

- Add category of Association Membership
- Rename President and President-Elect to be Chair and Vice-Chair
- Keep terms of Board Members the same (3 yrs) with limitation of two consecutive terms and terms of Officers the same (2 yrs) with limitation of one term for Chair and Vice-Chair and two terms for Secretary and Treasurer
- Increase minimum number of Directors to twelve
- Allow for at least three Board meetings per year
- Provide for Membership approval of slate of Board Members which the Board selects from the nominees presented by the Nomination Committee
- Establish Board Committees in line with Non-Profit standards, i.e. Nominating, Program, Resource Development, and Finance Committees
- Activate the Past President's Forum
- Remove possibility of compensation for any Board Member
- Provide for Officers to be elected from current board members
- Provide that Immediate Past-Chair not be a member of the board, but immediately join the Past President's Forum
- Provide for publication of By-Law changes in the next issue of the ASJ

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Elizabeth Wood, Fairbanks

### ALABAMA

Keiko Eto, Birmingham  
Suzuki W McGehee, Montgomery

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Sandra McDonald, Little Rock  
Janis Neeter, Prairie Grove  
Mary E. Sreeton, Cabot

### ARIZONA

Margaret M Armasoutou, Phoenix  
Rachele Baldwin, Tucson  
Debra Harris, Mesa  
Susan E Kinder-Badgley, Phoenix  
Marcia R. Martin, Winslow  
Julie Newton, Scottsdale  
Laura Thiele, Flagstaff

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Karen Ahmadi, Fullerton  
Kathryn L. Ames, Pasadena  
Johnnie L. Bamoni, Mt. View  
Fukue Cloud, Los Angeles  
Steva Goff, San Jose

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Antoinette Jacard, Los Angeles  
Ellen R Khatav, Watsonville  
LA Sierra Univ, Riverside  
Chayong Lee, Los Gatos

Doris C Lee, San Francisco  
Amy Beth Nelson, Escondido  
Carol Piper, Vista  
Valerie Rosenberg, Santa Monica  
Frederick W Stewart, Walnut Creek

Carol J Taylor, Danville  
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Marlene Lowery, Gainesville  
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Terrija Raabe, Lake Wales  
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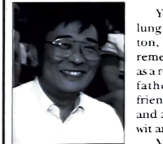
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## Yoshihiko Paul Hirata

February 26, 1942—July 16, 1994



Yoshihiko Paul Hirata died of lung cancer in Kirkland, Washington, on July 16, 1994. He will be remembered by all who knew him as a respected and devoted husband, father, teacher, colleague, and friend; as a person of many abilities and accomplishments, and of great wit and a kind heart.

Mr. Hirata began his violin study at the age of four with Shinichi Suzuki who had established his first post-war studio in Tokyo, Japan, in the home of his friend Yoshihiko Hirata (Yoshihiko Hirata's father). Yoshihiko Hirata was dedicated to the spread of Dr. Suzuki's philosophy and method to the end of his life. He established the Seattle-Japan Suzuki Institute and was very active in the International Suzuki Association. He was a beloved teacher, as is his wife, Mihoko Yamaguchi Hirata, at the Research Institute of Talent Education in Bellevue, Washington. As a leading Ki-ikido instructor with the rank of sixth degree black belt, Mr. Hirata traveled throughout the United States and Japan, demonstrating and applying his martial arts skills and philosophy to groups as diverse as the Chicago Cubs and Tokyo Giants baseball teams, the Chicago police department, and Suzuki students and teachers.

A soldier in the United States Army, he served in Korea and Japan. Mr. Hirata was an ardent student of religion and philosophy, and was a piano technician and an artist and master woodworker, as well.

Yoshihiko Paul Hirata survived by his wife, two daughters—Aster and Masako, his mother—Hise Hirata, two sisters—Rumi Hirata and Michi Hirata-Rosen, and many students and friends.

—Sandra McWalter Payton

# Continue the Dream

## Gift to ISA Planned as Suzuki Birthday Tribute

**S**hinichi Suzuki will be 96 years old on October 17. At the joint SAA-ISA Board Meeting in Chicago in June, we again heard of the need for Suzuki information and teacher training in some of the world's developing countries.

Children in many parts of the world have suffered physical and emotional deprivation, and teachers are desperately seeking to find ways to bring some beauty into their lives. They are eager to learn about the Mother Tongue Method, but need help. An example: Hungary has fine musicians who are eager to begin Suzuki training. There is no money—one Suzuki violin book costs about three days wages. Tove Detrekoy, from Denmark, has twice gone to Hungary at her own expense to help them, but that is only a beginning. There are requests from South Africa, South and Central America, the Philippines, Romania and Greece. Our opportunities to spread Suzuki's message through the work of the ISA are unlimited.

The International Suzuki Association was formed to help realize Suzuki's dream of developing the abilities of all children, to create a world where people live together in cooperation and peace. The ISA has accomplished much, with translations of Suzuki materials, communications, demonstration groups, and conferences. But there is not enough money available. Many American teachers have not realized the importance of ISA membership, wondering what it does for *them*. We must ask, what can *we do* to help the ISA?

Teachers and students alike are beneficiaries of Suzuki's gift of his method to us, and to the countless people who have been helped along the way. Now we can help "Continue the Dream" by participating in a gift fund for Suzuki's birthday, either through teacher memberships in ISA, or student contributions.



In September, all teachers will receive a mailing inviting a gift of \$1 from each student. Parents who wish to give more are most welcome, and gifts are tax-deductible. Teachers may opt for the \$17 ISA membership, or **contributions** of their choice. Names of all contributors will **be sent to Dr. Suzuki** with birthday greetings. **Donors of \$10 or more will receive acknowledgments** for tax purposes. It is **our fervent hope** that this "Shower of Dollars" will convey **our appreciation to our beloved mentor** as he celebrates his long, rich life.

Be watching your mail in September...

Sincerely,

Doris Preucil, ISA Board Member, **SAA Past-President**  
William Preucil, SAA President-Elect, **on behalf of the**  
**SAA Board of Directors**

# CALL FOR NOMINATIONS

The Nominating Committee of the SAA Board of Directors seeks qualified individuals to serve the Association. The Board is particularly interested in, but not limited to, candidates who will bring expertise in the following areas:

- Teaching
- Marketing
- Finance
- Educational Psychology

- Leadership Training
- Development (Fundraising/Foundations)
- Latin America (Fluent in Spanish)
- Parenting

- Early Childhood Education
- Grantsmanship
- Business Administration
- Publication

## CRITERIA FOR A BOARD MEMBER:

A nominee for the SAA Board of Directors must be willing.....

1. To be committed to give priority to the SAA.
2. To guarantee stewardship of the mission of the SAA.
3. To commit a minimum of 100 hrs/year to the SAA.
4. To forego simultaneous membership on the board of another musical organization *at the national level.*
5. To serve on committees.
6. To have an on-going commitment to the future of the SAA.
7. To be committed to attend meetings.
8. To meet quarterly.
9. To make an annual financial contribution to the SAA.
10. To be an active member of the SAA.

## NOMINATION PACKET MUST INCLUDE THE FOLLOWING:

- @ Letter of Nomination from an active member
- @ Resume of nominee
- @ Brief Statement from nominee highlighting reasons for wanting to become a member of the SAA Board of Directors.
- @ List of 2 references with addresses and telephone numbers

(Please note: self-nomination is permissible)

Nominations will be accepted throughout the year for consideration on September 1 of each year.

## COMPLETE NOMINATION PACKET SHOULD BE SENT TO:

Professor William Preucil, SAA President Elect  
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Iowa City, IA 52245  
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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 \$20 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.

**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 Art 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 by grade level. 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(S):** 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 piano teacher with full, well established studio of 55 student (ages 3-16, all levels) looking to relocate in Northeast. Seeks position exchange with established Suzuki piano teacher there. Great opportunity for anyone interested in moving to the beautiful Pacific Northwest. My studio is part of a strong, close-knit community of Suzuki teachers in Washington. Contact: Michael Jacobsen, 5240 122nd Place, SE, Bellevue, WA 98006. Phone: (206)747-1022.

**POSITION:** Suzuki Violin Teacher

**QUALIFICATIONS:** Commitment to Suzuki pedagogy. SAA registered Teacher Training through Book 3 and a commitment to continued Teacher Training. Teaching experience with children of all ages, but especially with the very young. Warm, enthusiastic and energetic teacher, willing to work and collaborate with other teachers in the program. Willingness to build a class to at least three days of teaching. Must be available Saturdays.

**DUTIES:** Teach group and private lessons at a variety of levels. Participation in varied school activities. Academic year consists of two 15-week terms and a nine week summer term.

**CONTACT:** Send resume and references to: Lisa Lederer, Longy School of Music, 1 Follen Street, Cambridge, MA 01238. Phone: (617)876-0956.

**POSITION:** The Suzuki Strings of Madison, Wisconsin, is seeking a Suzuki violin teacher on a part time or full time basis starting this fall, or January of 1995.

**DUTIES:** Would include teaching individual and group lessons, sharing in administrative duties, decision making and planning.

**QUALIFICATIONS:** Minimum of a Bachelor of Music, and Suzuki training through Book 4. Ability to perform beyond Book 5 is preferred. Some previous teaching experience and good rapport with children are also necessary.

**DESCRIPTION:** Our program is active and growing. Currently we have three teachers, 60 students

and a waiting list. A workshop is held every other year. Committed parents. Come live and work in a scenic, culturally rich, university town, just two hours from Stevens Point.

**CONTACT:** Send resume, two letters of recommendation and a video tape that includes a performance of a Book 5 selection, and two private lessons (early Book 1 and a Book 4 or 5 student) to Maria-Rosa Germain, 5309 Maywood Rd., Monona, WI 53716. Phone: (608)221-2270.

**POSITIONS:** Levine School announces positions available for Suzuki violin instructor and Suzuki cello instructor.

**DESCRIPTION:** Dynamic Suzuki string program in large urban community school is in need of two excellent string faculty members with extensive Suzuki background. Positions listed begin as part time, with the possibility of becoming full-time with some benefits.

**CONTACT:** Jean Kellogg, Dean, Levine School of Music, 1690 36th Street NW, Washington, DC 20007-2391. Phone: (202)337-2227, fax: (202)337-2268. Levine School of Music is an equal opportunity employer.

**POSITION:** The Hartt School Community Division of the University of Hartford, located in West Hartford, Connecticut, has an opening for a Suzuki piano teacher.

**DUTIES:** Private lessons from beginner to advanced students, some group class work possible. Approximately 10 hours or more per week.

**DESCRIPTION:** Established Suzuki program with an ongoing Summer Institute in a comprehensive music school. The Suzuki piano program has potential for significant growth. Performance opportunities available in the greater Hartford area.

**QUALIFICATIONS:** Minimum of a Bachelor of Music, Suzuki teacher training through Book 4, commitment to be a team member in a strong program, and love and respect of children.

**CONTACT:** Send resume, 2 letters of recommendation, and video tape of 3 private lessons (video tape strongly encouraged) to: Margreet Francis, Piano Dept. Chair, The Hartt School Community Division, 200 Bloomfield Ave., W. Hartford, CT 06117-1599 or call (203)768-5341.

**POSITION:** Manager of Operations, reports to Executive Director.

**JOB PURPOSE:** Under general administrative direction from the Executive Director, performs administrative work associated with general support, financial, and fundraising operations of DACC.

**RESPONSIBILITIES:** Assisting in the fiscal management of DACC, assisting with special events for DACC, and providing general clerical support for Executive Director.

**DUTIES:** Assist Executive Director with preparation and monitoring of annual and quarterly budgets for Finance Committee and Board of Director approval; prepare for and assist in annual audit. Prepare monthly cash flow statement for Board of Directors; prepare all necessary financial forms and reports dealing with DACC's

operation. Track fundraising receipts and acknowledge gifts according to IRS guidelines. Assist Executive Director in planning and executing fundraising activities including special events, membership drives, and annual gifts campaigns. Procure office and janitorial supplies; monitor outside service contractors (including payroll service); manage accounts payable. Assist in the production of publicity materials and some bulk mailings. Assist in registration for educational programming; maintain membership files; process checks and track accounts receivable; prepare weekly deposits. Provide general clerical support for Executive Director.

**QUALIFICATIONS:** College degree preferred or equivalent. Some administrative experience preferred. Understanding of Macintosh computer hardware and software (MS Word and MS Works). **SALARY:** \$22,000 - \$25,000 plus benefits.

**CONTACT:** Send resume and references to: Dianna Monie, Executive Director, David Adler Cultural Center; 1700 North Milwaukee Avenue; Libertyville, IL 60048.

**POSITION:** Music Education Program Director: Part-time (3 days/week). Full-time status possible if candidate can also teach piano or violin (approximately 8 hours/week). Reports to Executive Director.

**RESPONSIBILITIES:** Managing all aspects of music education program that serves approximately 650 students weekly and employs 15 instructors.

**DUTIES:** Develop and administer budgets for Suzuki Talent Education program, classical music education program, and preschool music classes. Hire and evaluate music faculty. Determine and enforce registration and payment policies and procedures. Produce registration forms, annual Music Education Handbook, recital programs, and all other documents related to music education program. Maintain current student lists and student account information. Prepare bimonthly teacher payroll reports. Coordinate studio use and teaching schedules. Arrange monthly student recitals and performance workshops, annual Suzuki piano and violin recitals, and an annual Gala Recital; coordinate space rental for such events. Respond to inquiries about DACC's music education programs; forward names of potential students to appropriate instructors; maintain waiting lists. Arrange for maintenance and repair of DACC's pianos.

**QUALIFICATIONS:** Bachelor's degree required; Master's degree in music education, pedagogy, or arts administration preferred. Minimum of 2 years experience in administration required. Understanding of Macintosh computer hardware and software (MS Word and MS Works). Ability to work some evenings and weekends.

**SALARY:** \$15,000.

**CONTACT:** Send resume and references to Dianna Monie, Executive Director, David Adler Cultural Center; 1700 North Milwaukee Avenue; Libertyville, IL 60048.

**POSITION:** The Suzuki Talent Education Association of Australia (Vic) offers unlimited opportunities for TWO enthusiastic and well qualified Suzuki violin teachers (one for immediate start) to work in Melbourne, Australia in our expanding Suzuki program.

**DUTIES:** To teach children at all levels, take group sessions, assist with teacher training and become involved with planned Suzuki activities as required.

**QUALIFICATIONS:** Recognized Suzuki training. **SALARY:** From US \$40,000 with definite opportunities for greater earnings.

**CONTACT:** Donna Wallis, 61 Baldock Rd., Mornington, 3931, Victoria, Australia. Phone: +61-59-75-6272. Fax: +61-59-75-0630.

**POSITION:** Suzuki Piano Teacher. In a well established Music School with 300 students receiving instruction in Suzuki Piano, Violin and Flute, and Traditional Piano, Keyboard Voice and all Woodwind Instruments. **POSITION TO BEGIN** September 1st, 1994.

**DESCRIPTION:** To give private and group lessons to piano students, mainly beginners, but some students in Books 3, 4 and 5. Also, if possible to teach violin up to Book 2. The latter is not essential, but would be an asset. There will be 30 hours of teaching weekly in a 36 week annual programme.

**QUALIFICATION:** Preferably Bachelor's Degree in Music and SAA Teacher Training. A minimum of 4 years Suzuki teaching experience is desirable, but not essential. The teacher must have a commitment to the Suzuki Philosophy, exhibit good teaching and motivational skills, and be willing to continue Suzuki training.

**SALARY:** Commensurate with qualifications and experience. Minimum \$30,000 per annum. Return air fare paid with minimum 2 year contract.

**LOCATION:** Bermuda - a beautiful island in the Atlantic Ocean, approximately 600 miles from the North American Mainland. One and one-half hours flight from Boston or New York.

**CONTACT:** Please send resume to: Anne R. Brown, The Dunbarton School of Music, P.O. Box HM 1420, Hamilton HM FX, Bermuda. Phone: (809)293-8207.

**POSITION:** Suzuki Violin Teacher and Coordinator for the Northern Arizona University Preparatory School of the Performing Arts Suzuki Violin Program and part-time violin instructor and chamber music coach for university students.

**RESPONSIBILITIES:** Teach an established class of approximately 40 students. One hour weekly group teaching is required. Teach a beginning Suzuki parent class. Coordinate all activities of the Suzuki violin program. Teach violin to music majors or minors and coach chamber music ensembles.

**ADDITIONAL OPPORTUNITIES:** Principal second violinist in the Flagstaff Symphony and Flagstaff Symphony String Quartet. NAU Summer Camp instructor. Member of the Flagstaff Summer Festival Orchestra.

**QUALIFICATIONS:** Bachelor's degree and evidence of successful performing and Suzuki teaching is required. Preference will be given to applicants who have completed Suzuki teacher training through Suzuki book 4.

**STARTING DATE:** August 25, 1994

**SALARY:** Potential per year = \$24,700 - \$30,000  
Suzuki teaching \$25 per hour for approximately 20 hours per week for two 14 week semesters with additional summer teaching = \$14,000 - \$16,300  
Coordinate the Suzuki violin program and teach a class for parents of beginning Suzuki violin students = \$1500. Part time instructor for the Northern Arizona University School of Perform-

ing Arts = \$5,000 - \$7,000. Flagstaff Symphony = approximately \$2,500. NAU Summer Music Camp instructor = \$1700. Flagstaff Festival Orchestra = \$1,000.

**APPLICATION PROCEDURE:** Send a letter of application, resume, cassette and 3 letters or names of reference to: Dr. Louise Scott, String Area Coordinator, Box 6040 Northern Arizona University, Flagstaff, Arizona 86011. Phone: (602)523-3879 office or 774-5575 home. Applications will be reviewed as received, starting June 15, 1994.

**GENERAL INFORMATION:** Flagstaff, with a population of over 45,000, is located at an elevation of 7,000 feet near many scenic, recreational and historic sites. The community supports the Flagstaff Symphony Orchestra, the Flagstaff Summer Festival of the Arts and Northern Arizona University which serves 18,000 students with over 275 music majors in the School of Performing Arts. The university believes that valuing cultural diversity is crucial to a well-rounded education. A Suzuki violin long term teacher training program is offered on the undergraduate and graduate level by teacher trainer and associate professor of violin, Dr. Louise Scott.

**POSITION:** Suzuki Talent Education Program of Atlanta has an immediate opening for a Suzuki violin teacher. This well established, 16 year old program is growing rapidly with a waiting list of students. Teach with three highly qualified Suzuki teachers in a warm and cooperative environment. Children perform in many exciting concerts including 1996 Olympics.

**DUTIES:** Teach individual and group lessons to beginning through advanced level students. Some sight reading and orchestra classes.

**QUALIFICATIONS:** Music degree is desired. Training in Suzuki method. Enthusiasm and love of children a must.

**SALARY:** Competitive salary. Many additional playing opportunities in Atlanta area.

**CONTACT:** Send resume to Carol Stokes, 1040 Peachtree Battle Ave., Atlanta, GA 30327. Phone: (404)352-0803.

**POSITION:** Suzuki Violin Teacher. Mt. Aetna String Program seeks a Suzuki Violin Teacher to take studio of 13 students from current teacher who is leaving.

**DUTIES:** Private and Group Lessons, special performances.

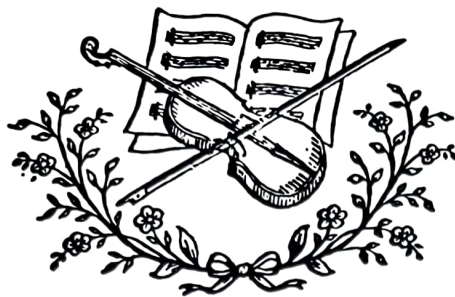
**QUALIFICATIONS:** SAA Teacher training, teaching experience, commitment to Suzuki Philosophy and teaching children and teens.

**DESCRIPTION:** A three year old Suzuki program with studio located at Mt. Aetna Elementary School in an area with great potential for expansion. Dedicated parents and students. Hagerstown is one hour from Washington D.C. and Baltimore. Beautiful area and nice community.

**CONTACT:** Send qualification and resume to: Alita Byrd, 21927 Martin Circle, Hagerstown, MD 21742. Phone: (301)824-3392, fax: (301)714-1892.

**DEADLINE FOR  
NOVEMBER LISTINGS IS  
SEPT. 15, 1994.**

(Please note new rates listed on p. 13.)



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# Allegro

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\* Andantino

Musette

Good-bye to Winter

\* Allegretto

French Children's Song

Go Tell Aunt Rhody

Chant Arabe

May Song

\*By Shinichi Suzuki

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# Suzuki Association of the Americas 1995 Scholarship Application



## Scholarships available:

- Short-Term Scholarships sponsored by the Suzuki Association of the Americas. Intended to assist the teacher attending an approved summer Institute or other SAA-approved teacher training course - up to \$200.00. Scholarships in the amount of \$100 are available to full-time college students.

Included among the available scholarships are the following special stipends:

- Joe Cleveland Memorial Scholarship - Teacher scholarship set up by Jane Dunbar in loving memory of Suzuki teacher, Joe Cleveland. \$200.00
  - Virginia Cowan Carlson Memorial Scholarship - Teacher scholarship in loving memory of Suzuki teacher, Virginia Cowan Carlson, sponsored by the Suzuki Association of Colorado and Carol Carlson Tarr. Available only to teachers in CO, WY, MT, & ID. \$200.00.
  - Adam Lesinsky Memorial Scholarship - Teacher scholarship in loving memory of Adam Lesinsky, set up by Tanya Lesinsky Carey. \$200.00
  - Named scholarships offered through SAA's Premier Business Membership program. \$175.00
- Long-Term Teacher Training Scholarship sponsored by the Suzuki Association of the Americas. Intended to assist a teacher enrolling in a Long-Term Suzuki Teacher Training program. Up to \$500.00.

## Requirements for short term & special donor scholarship applications:

(All applicants please note: Scholarships will not be awarded to an applicant for more than 2 consecutive years and will not be awarded for more than 3 times over a five-year period of time.)

- 1) An active SAA membership for a minimum of six months prior to application.
- 2) Completed application.
- 3) Three letters of recommendation enclosed with the application. If possible, two of these should come from a professional mentor or colleague.
- 4) Brief resume or one-page current biographical sketch. Include a brief description of your musical background and training.
- 5) Audio tape with two pieces required for the course to be taken as stated in the Teacher Development Document.
  - a) For Foundation Courses IA & IB - Two major pieces from Book 3
  - b) For Book 3 & above: Two major pieces or movements from the next higher volume.

Note: Tapes cannot be returned.

## Long term scholarship applications, add the following:

Nos. 1-3 as stated above plus the following:

- 4) Complete resume including educational background, musical training, work experience, goals, etc.
- 5) Audio tape same as No. 5 above but also including a selection from the major repertoire for applicant's instrument.
- 6) Specific plans for long-term training, including location and estimate of costs.

## Procedure:

All materials must be sent together and postmarked by **February 15, 1995**. NO EXCEPTIONS. Mail all materials to:

Suzuki Association  
1900 Folsom, #101  
Boulder, CO 80302

You will be notified of the Scholarship Committee's decision by April 1, 1995. It will be your responsibility to notify the Office by June 1 where the scholarship is to be sent. Training must take place between May 1, 1995 - May 31, 1996.

**Applicant information:** Applying for (Check one only):  Long-Term training  Short-Term training

Name: \_\_\_\_\_

Address: \_\_\_\_\_

City/State/Zip: \_\_\_\_\_

Day phone: \_\_\_\_\_ Evening phone: \_\_\_\_\_

Instrument: \_\_\_\_\_ Proposed Course: \_\_\_\_\_

Institute or training center: \_\_\_\_\_

Current teaching position (if any): \_\_\_\_\_

Are you a full-time college student?  Major: \_\_\_\_\_

List pieces on tape: 1) \_\_\_\_\_

2) \_\_\_\_\_

Applied previously for SAA scholarship?  Awarded SAA scholarship previously?  Indicate years: \_\_\_\_\_

Letters of reference: 1) \_\_\_\_\_

2) \_\_\_\_\_

3) \_\_\_\_\_

# Suzuki Sightings

## Composers' Fair

A most unusual symposium of composers gathered at Augsburg College's Suzuki Talent Education Program (ACSTEP) this year. Attending guest composers included Bach, Amy Beach, Gossec, Vivaldi, Brahms, Paganini, Clara and Robert Schumann, Bernstein, Maria Theresia von Paradise, Beethoven, and, of course, Shinichi Suzuki. Due to other engagements or to their previous demise, however, all were represented by children in costume. Children prepared written reports, displays, and tapes of their composer's music for the symposium. On the day of the Fair, children and their families had the opportunity to meet and talk with the composers. Nancy Lokken, director of ACSTEP, was delighted by the students' involvement in the project. "Together, parents and children raised their awareness of styles, periods of music, and character ... and it was fun!"

ACSTEP was founded in 1990 by Nancy Lokken, John Dunham and Sarah Hersh. Hosted by Augsburg College near downtown Minneapolis, the program now numbers 50 students of all ages and book levels.

## Support Stefanie's Recovery

Violinist Stefanie Kitts, dedicated young Suzuki teacher and daughter of Sonnhild Kitts, was involved in a serious car accident in 1993. Stefanie is making wonderful progress and has astonished the medical profession with her dedication to total recovery from the brain injury she suffered in the accident. However, there is no insurance to cover the cost of her recovery expenses, and funds are desperately needed to pay for therapy, nursing care, and extensive rehabilitation. Your help will be greatly appreciated by Stefanie, the Kitts family, and the entire Gainesville community. You may send contributions to: Stefanie Kitts Recovery Fund, First Union National Bank of Florida, P.O. Box 2387, Jacksonville, FL 32231, Account #131030138137. Please feel free to contact the Kitts family at (904)378-6889 with any questions.

## Gala 5-Piano Concert in Rochester, New York

Fourteen teachers and countless helpful parents cooperated in staging the first Rochester Suzuki 5-Piano Concert on May 14, 1994. The event was held at the Eastman Theatre, the hall in which the Rochester Philharmonic Orchestra plays. One hundred fifty students ages 3 to 18 participated in the concert, which drew a crowd of fourteen hundred. A full range of Suzuki Piano repertoire was represented, from the Twinkle Variations to the Mozart *Rondo alla Turca*. A videotape of this concert may be ordered for \$29.50 plus \$5.00 for shipping and handling from Video Yearbook, c/o Denise Dettman, 3456 Scenic Way, Macedon, NY 14502. Pictured to right.



## ESTA Fiesta

The European String Teachers Association (ESTA) will hold its 21st birthday celebration at the Royal College of Music on 4 December 1994. This prestigious event, spearheaded by Lord Menuhin, will feature the cream of all United Kingdom and European teachers, both Suzuki and traditional. While the one-day conference will emphasize all string teaching, Dr. Suzuki will be specially honored on this occasion. Proceeds from the celebration will benefit the ESTA Solidarity Fund, a charitable fund established to support music education in Eastern Europe.

## Second International Piano Basics Workshop

Hosted by the teachers of Belgium, the United Kingdom, the Netherlands and Switzerland, the Piano Basics Workshop was held in Brussels, Belgium, from April 5 through 9, 1994. More than 100 piano teachers and 53 students from all over the globe participated in lessons, lectures, and recitals, enjoying the stores, restaurants, art galleries and museums of Brussels between workshop sessions. Daily schedules consisted of lessons for teachers and students conducted by master teachers from Japan and Europe, lectures by Dr. Kataoka, discussion groups in different languages led by master teachers, and student recitals, as well as performances by international artists Daniel Blumenthal and Seizo Azuma.

## Outstanding String Music Educator Award

Dr. Barbara Lamb, director of the elementary string program for the Wayzata, Minnesota, public schools, recently received the "Outstanding String Music Educator Award" from the Minnesota Chapter of the American String Teachers Association. Dr. Lamb first came into the district as a traditional teacher but studied Suzuki pedagogy and was responsible for melding the two approaches so that there is now a unified string program with a sequential curriculum from kindergarten through grade 12.

## Distinguished Teacher Award

Naomi J. Olyphant has been awarded the University of Louisville's 1994 Distinguished Teaching Professor Award. Dr. Olyphant is chairperson of the keyboard department in the university's School of Music. She is also director of U of L's Kentuckiana Music Festival Piano Camp and of the U of L Suzuki Piano Program.

## AMERICAN TEAM TEACHES IN CHILE

Pictured below are the four Americans who were guest teachers and teacher trainers at the sixth Festival Suzuki de Música (Instituto) in Santiago, Chile. From left to right they are Bruce Anderson (Florida) and Caroline Fraser-Blondet (California), piano, and Marilyn O'Boyle (Minnesota) and Louita Clothier (Iowa), violin. Caroline, Marilyn, and Louita then moved on to Lima, Peru, for their ninth annual Festival, where they were joined by Doris Koppelman (California), piano, and Tanya Carey (Illinois), cello. There were 72 trainees on all instruments at Santiago and 52 at Lima, which speaks well for the future of Suzuki teaching in that part of South America.

## Youth Arts Competition Winners

Piano students of Sarah Salz, Dottie Oates and Tina Porter participated in the 4th Annual Monroe County Youth Arts Competition in Key West, Florida. The young Suzuki pianists performed at the Winners Concert/Exhibition and Awards Ceremony and received awards and scholarships totaling \$1,025.



## SONY SUPPORTS SUZUKI DEVELOPMENT IN CHILE

The faculty of the Santiago Festival pictured below includes three of the five recipients of an annual scholarship given by Sony Chile to send a Chilean violinist to train with Dr. Suzuki for one year. 1991 and 1992 winners are Claudio Nazar of Antofagasta and René Santibañez of Santiago, the two tallest men on the back row. Not pictured is the first scholarship winner in 1990, Lautaro Rojas of La Serena.

A highlight of this year's Festival was a reception at Sony Center to recognize these three winners of past scholarships. The students of each recipient gave a short concert, demonstrating the increased quality made possible by the year's study in Matsumoto. The 1993 Sony scholarship recipient presently in Japan with Dr. Suzuki is Pablo Araya de Viña del Mar.

The 1994 winner of the scholarship competition is a pianist, Lucilla Broughton of Santiago, pictured in the center of the back row. She will study for a year with Caroline Fraser-Blondet at Holy Names College in California.

## On Curitiba's Little Suzuki Stars

by Simone Savytzky

Curitiba is the capital of the State of Paraná in southern Brazil, one of the country's richest regions. It has 1.3 million inhabitants, many of them descendants of various European and Asian immigrants: Ukrainians, Poles, Germans, Italians and Japanese, among others.

Curitiba violin teacher Hildegard Soboll Martins, also the conductor of the State of Paraná's Juvenile Orchestra, began to teach her violin students using the Suzuki Method in 1978, and Prof. John Kendall came the following



Above, left: Key West piano competition winners. Left: American teachers in Chile. Below: Festival faculty and scholarship recipients.



## ASTA Solo Competition Winners

Amy Schwartz, student of Joanne Bath from age 6 to 16, was First Prize violin winner in the Junior Division of the biennial ASTA solo competition. Amy has been studying at the San Francisco Conservatory for the past three years.

Ani Aznavoorian, cellist from Barrington, IL, was the grand prize winner in the competition and the cello first prize winner in the junior division. She is a student of Nell Novak.

year to teach at the First Brazilian Seminar on Talent Education. In 1981, Curitiba hosted a national seminar with Japanese violinist Takeshi Kobayashi, a student of Shinichi Suzuki. The next year Prof. Martins was invited by Prof. Kendall to attend a course on the Suzuki Method at Southern Illinois University at Edwardsville. Back in Curitiba, Prof. Martins taught various teacher-training courses.

In the beginning, Mrs. Martins' work was supported by the Federal University of Paraná, but interest grew so quickly that it was necessary to create an independent association of teachers and parents to support the method. The State of Paraná Association for Musical Talent Education (AEMTP) was founded in 1985. Classes are taught at teachers' own homes, and rehearsals and concerts are held at local auditoriums and music halls.

The AEMTP has become a promotion vehicle for courses, meetings, and concerts stimulating many young people, parents and educators. In 1986, the AEMTP and the Federal University of Paraná brought Prof. John Kendall to Curitiba to work with teachers, parents and children. In subsequent years, other Brazilian teachers traveled to SIUE to study with Prof. Kendall. These included Prof. Edna R. Savitzky, now the Artistic Director of the AEMTP, and Prof. Simone Savitzky, current president of the Brazilian Association of Suzuki Teachers (ABRAPS).

The AEMTP now has nine teachers of violin, viola and cello and is very proud of what it has accomplished so far. The teachers' good work and dedication has paid off, for there are Suzuki students in many symphony and chamber orchestras, and others who have won national and international awards.

In December 1993, the Suzuki "family" presented a most beautiful and moving Christmas concert with the Bamerindus Choir, which is composed of orphan and destitute children. The program included many Christmas songs and carols as well as Suzuki pieces. The last piece paid homage to Shinichi Suzuki, when 2,000 candles were lit, symbolizing the Suzuki method's twinkling, twinkling little stars.

## The Savitzkys: A Brazilian Family of Suzuki Teachers

**E**dna Ritzmann Savitzky, granddaughter of European immigrants, teaches Suzuki viola and violin in Curitiba, Brazil. She is the Artistic Director of the State of Paraná Association for Musical Talent Education (AEMTP) and is also a member of the Camerata Antiqua de Curitiba and the Chamber Orchestra of the City of Curitiba. At the invitation of Prof. Hildegard Martins, Mrs. Savitzky participated in the First Brazilian Seminar on Talent Education taught by Prof. John Kendall in 1979. Since that time, she has taught her students through the Suzuki Method.

Her enthusiasm and the method's success were such that her three daughters, Simone Savitzky (violin), Adriane Savitzky Jaconi (cello), and Vanessa Savitzky Schiavon (violin), couldn't help getting involved. Simone is now president of the Brazilian Association of Suzuki Teachers (ABRAPS) and is responsible for promoting the method and training teachers. She has introduced the Suzuki Method at music festivals throughout the country and brought visiting teachers from abroad. Adriane presently plays in the Blumenau Chamber Orchestra in Santa Catarina. Vanessa, an architect as well as violinist, is a member of the Camerata Antiqua de Curitiba and the Chamber Orchestra of Curitiba. A son, Marcus Savitzky, studied both violin and cello, but now pursues a career in chemistry.

The Savitzky family has greatly contributed to the development of musical talent in Curitiba as well as throughout Brazil, and is greatly honored to be part of the international Suzuki family. They give their warmest thanks to Shinichi Suzuki.



From left: Simone Savitzky, Vanessa Savitzky Schiavon, Adriane Savitzky Jaconi, Edna Ritzmann Savitzky.

## Spanish Translation Project

**P**roduction of a Latin American Suzuki Journal is underway! One of the projects designed to support our Central and South American colleagues is the development of a special Spanish journal to be published twice each year. Marilyn O'Boyle, SAA Liaison to Latin American programs, has worked with Latin American country liaisons to plan the project and the SAA office will coordinate production of the journal.

Members of Suzuki associations in various Central and South American countries have volunteered to translate articles that have been published in the *ASJ*. Translated articles will then be sent to representatives in each participating country to be distributed to volunteer translators. Articles reflecting the variety of subjects and interests represented in the *ASJ* were chosen. Translated versions will be returned to SAA to be assembled into a master copy and returned to each country for duplication. We hope the first issue of the Latin American journal will be available next winter.



from Carey Cheney, Cello Column Editor:

*I met Wendy Bissinger at a Suzuki Institute some years ago in Bristol, VA. She is a wonderfully creative person who enjoys teaching and composing/arranging cello ensembles. Where the traditional thumb position supplements, exercises or method books often fail is in the area of creativity or use of imaginative images. In this article, Wendy presents her own fun method of presenting thumb position to the very youngest cellist in a non-threatening and appealing way.*

# How Hard is Thumb Position Anyway?

by Wendy Bissinger

**A**re you a "Peter Pan" cellist? Does your thumb travel to "never never land" with ease and grace? Or are the nether regions of the cello (any note above a') a place you (and particularly your students) "never never" want to go?

As a young student in the traditional method of learning cello, I wasn't taught thumb position until it was needed in 3-octave scales, etudes and advanced works. I clearly remember the frustration at having to learn such a complex set of new skills all at one time. If one breaks down this technique into its simplest parts, one finds a myriad of skills that must be acquired in a relatively short period of time. Consider what is required to play in thumb position: beginning with a new angle for the left arm; making the wrist and forearm "heavy" without touching the cello; not collapsing curved knuckles when fingers go down; holding down a string with the side of the thumb; placing the thumb to the side of the first finger instead of opposing the second; learning "violin" fingerings; reading either ledger lines, tenor or treble clef. And just when the student thinks the skill has been mastered, there comes the realization that thumb position is moveable! There is no specific "place" for the thumb on the fingerboard (like 1st or 4th position), but the hand can be anywhere, on any string, with fingers in different configurations of whole and half steps!

Other factors can add to the frustration of good sound production in thumb position. The string tension is much higher than in the lower positions and requires firmer pressure with both fingers and thumb. Hence, the student needs to learn to place the bow closer to the bridge as the string length decreases. Often the student gets tense in the arms, shoulders and torso, inhibiting good sound production. (Most students have been making a good sound for quite a while and find it difficult to be at the "baby stage" again. This can be especially hard if the student's vibrato skills are weak and s/he has to deal with adjusting vibrato speed in order to make a good sound in the higher register.) All of these can be factors that cause frustration, delay and tentativeness in learning to play in thumb position.

In the Talent Education Method, Suzuki has taught us to teach one point at a time, breaking skills down to simpler components and presenting new skills in such a way as to ensure success. He has also taught us to start *early* to build complex skills.

In the past few years, I've been experimenting with a progressive format of teaching thumb position beginning as early as Book 1 (after the basic posture, bow hold, and left hand position are well set). It is structured in such a way so that by the time the student reaches the Brevet Concerto in Book 6 (the first time

thumb position occurs in the literature) the basic skills and the physical strength are well set. (Indeed by this time, the student has been playing songs, scales, simple harmonies and etudes for at least three books.)

**Step 1:** The process begins by asking the student to make a loose fist and let the thumb "hitchhike." Praise the young child for a wonderful thumb and ask that only the thumb "take a small bow." Already we have established a curved hand, raised knuckles and bent thumb. (You may need to adjust the angle of the "thumb bow" according to the knuckle size, shape and rotation of the thumb.) Without changing his hand position, have the student knock three times on the top plate of the cello, moving only at the wrist, and without his arm touching the side or edge. This sets the angle of the arm over the top of the cello, and helps to promote a relaxed "dropped" feeling in the hand. The teacher should then ask the student to "freeze." The teacher should carefully pick up the "frozen" hand and arm placing the thumb on the D and A octave harmonics. (If the



student loses the position, or tenses up, the process should be repeated.)

At this point, the teacher (or parent at home) should bow the open harmonics (D D A A) while the student concentrates on maintaining the new left hand position. (For fun, you can discuss the privilege of being taught early to be a "Peter Pan Cellist.") This process should be repeated until the child can perform the steps independently, at which point s/he may assume the bowing as well. The pattern "D D A A" may be used as a harmonizing ostinato for numerous pieces including Twinkle, Allegro, May Song, Song of the

Wind, Go Tell Aunt Rhody, and Carey Beth Hockett's "Happy Face" and "Rhody Goes to Arabia."

**Step 2:** The next step is to add fingers. Hence, we now have a "turtle" with a head (the thumb) and no feet, the closed hand forming the "shell." The "rule of thumb" here is to allow only "one foot" (beginning with the first finger) to come out at a time, thus maintaining a curved hand position. The key point in this process is to avoid collapsing the knuckles by instilling images that promote the correct hand formation. The process is also slow enough to train each

finger to curve correctly and not collapse, as well as make any adjustments in the pronation of the hand. I call this step "growing turtle feet." Numerous games can be played at this point to encourage the use of each finger separately. This is also a perfect place to refocus the student's attention on producing a clear tone. The student should stay at this step until mastery is complete as part of the process is building strength in fingers, hand and thumb.

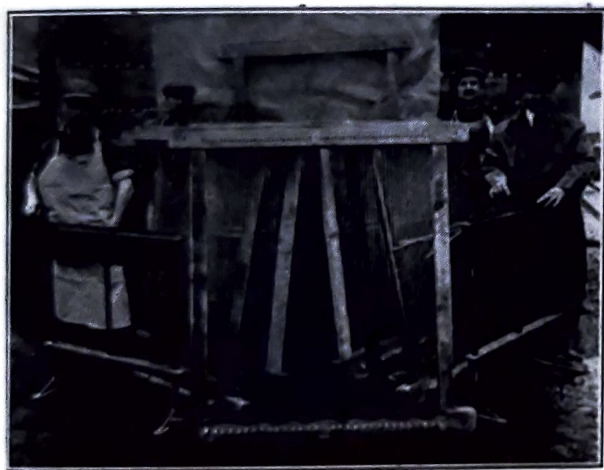
**Step 3:** This step is called "turtle steps." The purpose in this step is to use "neighbor fingers." (ex. 0-1, 1-2, 2-3) without collapsing fingers, knuckles or wrist, while producing a good, clear tone. The teacher can use a "Pete-Repeat" game, varying not only finger patterns, but also tempo, rhythm and dynamics. At this point, it is crucial to be conscious of building strength and flexibility in the hand and confidence in playing in this part of the cello.

Rather than forge ahead learning pieces (or playing Book 1 in thumb position), I "plateau" here for awhile and teach several ostinato patterns that can be used with the Suzuki repertoire (see examples below.) These patterns can be taught by rote. Again, the focus is on producing a good tone as well as practicing the correct technique. It may also be a good time to introduce note reading in tenor and treble clefs. The notes of ostinato patterns are simple and repetitive and lend themselves to reading and skill-building quite easily.

**Step 4:** Up to this point, the thumb has been centered over the A' and D' harmonics and may not necessarily have been placed firmly down on the fingerboard. This step works specifically on strengthening the thumb. "Turtle Walking" begins with the same ostinato patterns as in Steps 1-3, but transposes them up or down one half step. (The teacher can then play the melody one half step higher, or older students working on key signatures can also play in the transposed key.) Then try the same patterns one whole step higher, or a whole step lower, with others playing the melody in the transposed key. A good callous builder exercise is to begin with the thumb on middle C (on the A string) with all other fingers lined up on D, and play a scale with only the thumb.

From this point, the transition into pieces, scales and etudes requires only slightly more facility and practice because the basics are already set.

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"0" Indicates thumb position.

### Ostinato A for Twinkle



### Ostinato B for Twinkle



Wendy Bissinger is a Suzuki cello teacher at Arendell Parrott Academy in Kinston, North Carolina. She teaches preschool through elementary general music as well as an in-school Suzuki String Project that extends from preschool through high school. Maintaining a private cello studio, she has also performed with the Wilmington Symphony and other local orchestras. She is a graduate of East Carolina University with degrees in Music Education and Music Therapy.

### Ostinato for Perpetual Motion



### Ostinato for Rhody Goes to Arabia



### Ostinato for Go Tell Aunt Rhody

"A" Section (m. 1-4; 9-12)



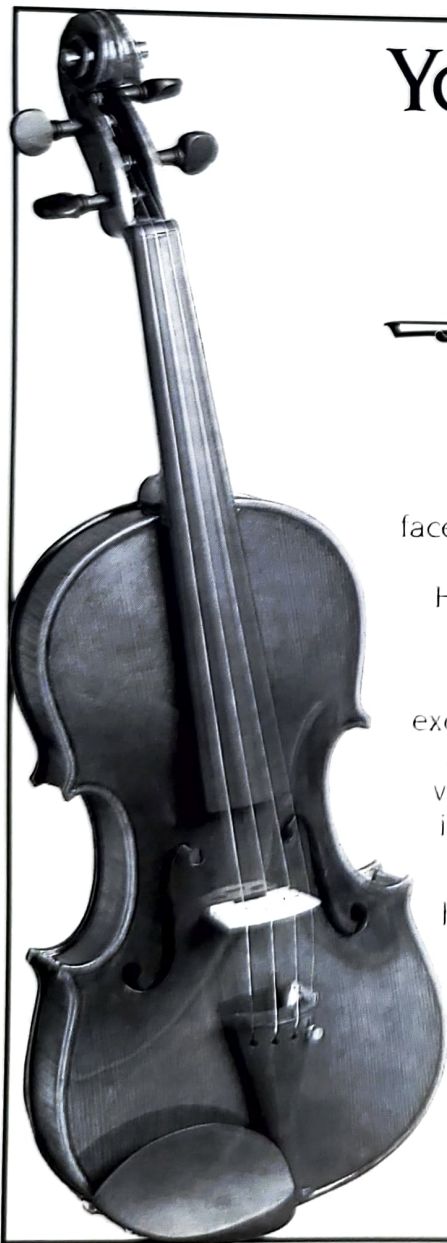
"B" Section (m.5-8)



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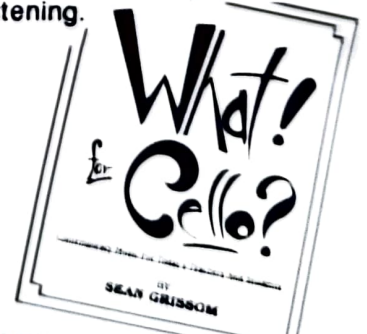


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# Calgary's Little Violists

by Carmen Wise

Here in Calgary, we have been starting children as young as four years of age on the viola via the Suzuki Method since 1986. At that time, I was on the faculty of S.T.E.S. Calgary (I now direct my own Heartstrings Studio), and was appointed to the task of starting little violists from scratch. Years later, I have had the satisfaction of seeing many of my original students go on to advanced studies on their instruments.

Calgary still puts out little violists in surprising numbers. Teaching small children the viola presents unique problems. We have to seek out just the right instrument. Students have to learn to produce a big viola sound with tiny instruments. And we have to deal with the loneliness of being a violist. I would like to share my experience in these three areas as well as discuss how I recruit viola students.

## Adapting Instruments

The first problem is the instrument itself. Suzuki viola teachers as a chorus bemoan the fact that tiny violas are non-existent. Violin makers maintain that it is not profitable to make such instruments. Therefore, we have to make do with scaled-to-size violins and restring them. I test the instruments my students are considering, listening for a big, almost strident sound that will translate well into a mellow but pure viola tone after restringing. There are several approaches to restringing instruments. On the tiniest instruments (as small as 1/32), we can move all the strings up one notch and insert the E string in place of the C string (the C string is too thick to thread through the peg hole and is also too long). This does not present a problem with the Suzuki Method as it is almost two years before a typical student will play on his/her fourth string. The C string can be inserted by the time the student has grown into a 1/10 size. Some Su-

zuki viola teachers substitute the C string with a tuned-down G string; however, I have found that this produces uneven tension on the bridge and tuning becomes a constant problem.

When the student grows into a 1/8 sized instrument, I switch from violin to viola strings (these can be cut down leaving just enough of a nub to thread into the peg), despite protests by my violin-maker friend that the gauge is exactly the same. I have also found that changing the bridge to one that permits the strings to sit a bit higher off the fingerboard seems to improve the tension of the strings.

## Developing Resonant Tone

A second consideration is how to help the student develop the resonant tone of the viola. Here the Suzuki Method offers a great deal of support with a repertoire of activities and exercises geared to improving tone. It is our supreme goal as Suzuki teachers to help our students produce a deep, weighty sound. Little violists who have to contend with the thicker viola strings may have to work at tonalization exercises more persistently than do little violinists. One very effective exercise is listening for ringing tones in those notes that have counterpart open strings. Listening to the viola recordings also encourages the student to internalize and reproduce the deep sound of the viola.

## Establishing Viola Identity

Socially, violists remain in the minority. Here again Suzuki teachers are blessed. Students come together regularly to play a common repertoire at group lessons and at performances. Some Suzuki teachers prefer to teach segregated groups of violin and viola. The rationale is that by having their own group, violists are not overshadowed by the usually larger force of violinists. In my

own studio, about half violists and half violinists, we integrate violins and violas right from the beginning, which demands a great deal of flexibility and planning. We teach little violinists early on to play in the keys of D major as well as A major. They are thus able to play along with the violists right away.

Alas, it is not so easy for the violists to accommodate the violin keys, but as soon as possible, I teach two or three pieces that can be played in A major, such as *Lightly Row* or *Twinkle* harmony. As my viola students advance in the repertoire they learn parts that harmonize with the violin pieces taken from Elizabeth Stuenkel-Walker's Suzuki Viola harmony books. And by Book 2, they learn to play in third position and can thus extend their facility to play in the higher violin keys. Several pieces in Books Two and Three, such as *Hunter's Chorus*, *Minuet in G*, *Gavotte in g minor* and *Becker Gavotte* are written for violinists and violists to play together.

By participating in combined groups, violists in my studio feel included in the larger order of things and do not develop that "voice crying in the wilderness" complex. However, occasional concerts and group lessons just for violas are important too, so that students will develop a special pride in their instruments.

One of the wonderful side-effects of group playing is the bonding that takes place between students. I am an example of this dynamic. I did not begin on the violin but directly on the viola along with a group of junior high girls. We called ourselves "The Viola Club" and did everything together. This combination of friendship and music-making cemented the relationship I was to have with my viola for the rest of my life.

## Recruiting Viola Students

On the topic of recruitment, persuading new students to take up the viola was a

dilemma in the beginning. We had to resort to certain strategies in recruiting new violists. I started new violists by announcing that my violin classes were full and asked that they consider starting on viola. More often than not this was met with dismay as most new Suzuki parents had no idea what a viola was. I would explain to them that the technique is identical to the violin and that just as violinists might wish to switch to the viola later, so can the violist switch to violin. Indeed, I did it. Most were won over when they heard the viola played.

Now the tide has turned. New students coming in have ample opportunity to hear the viola played by other children and as many opt to learn the viola as the violin. Some violin students switch over to viola after playing violin for a while. Parents may suggest a switch in order to lessen competition between siblings by having them play different instruments. I have found that children rarely have a problem adjusting to the different clef. But most new viola parents are rattled at first by the alto clef. I attribute this to the nature of the Suzuki Parent/Teacher/Student relationship where parents are intensely involved in the process. Suzuki

parents take copious notes and write in the music to make sure their children are following up on what their teachers have said. They in essence learn to read and sometimes play the violin or viola along with their children (most are left behind by mid-Book 1 although I have one viola parent who is eagerly tackling Book 6). I try to make time at each lesson to help parents decipher the music until they get a good grasp of it.

That in a nutshell describes my Suzuki viola program in Calgary. In deference to my own beginnings, I also teach an extra-curricular group string program in the Calgary Public School system. This January, one of my associate teachers and I started a group of ten elementary school children on the viola. I had explained to prospective school program students and their parents that we had several violin programs running already and there was a dire need for violists. My colleague and I then played several duets for them from the Suzuki repertoire. They were enchanted and all signed up on the spot. All are still doing well as of this date.

One might infer from the above that teaching young violists requires a large

amount of industry and persistence. This is very true but the rewards are phenomenal. While I have enjoyed playing amidst a forest of adult violists (e.g., the Sixth Brandenburg), it is heartwarming to be surrounded by the sound of a roomful of little violists all playing the same pieces, and even better, creating harmony with little violinists. The voice of the Suzuki Violist is being heard. At concerts in malls and nursing homes, children reach an audience often bypassed by professionals. In this way, the Suzuki Viola movement is raising the awareness of audiences who, at one of these performances, may be hearing this beautiful instrument for the first time. ♪

Carmen Wise, B.A., M.Ed., teaches Suzuki violin and viola to children and adults as Director of Heartstrings Studio in Calgary. She also administers extra-curricular string programs at several Calgary public schools. Ms. Wise performs as a freelance musician and as principal violist with the Kootenays Chamber Orchestra.



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# PLAY OPERA!

by David Gerry

Anyone who has studied at the Talent Education Institute in Matsumoto or at the East Tennessee Suzuki Flute Institute has probably had the opportunity to participate in one of Mr. Takahashi's Opera Classes. This year's SAA Conference featured two sessions devoted to the same subject. Mr. Takahashi uses Marcel Moÿse's collection of opera arias, *Tone Development Through Interpretation*, to teach musical expression. After listening to a recording of a great singer from the past, students are coached by Takahashi in the intricacies of phrasing, expression and interpretation. By listening to great singers and imitating them, students are able to develop their musical sense. The *Tone Development* book is marvelous but not easily used in conjunction with the early Suzuki books. This year I began to search out opera arrangements which could be used as a prelude to working with the Moÿse collection. I discovered that there is a wealth of material available.

My colleague, harpist Marie Lorcini, and I decided to program several arias as part of our year-end concert. Students

prepared duo and ensemble material for the performance. Group lessons provided an excellent opportunity to discuss opera plots and conventions. Students were encouraged to explore opera repertoire and many have asked to attend a live performance next season. I knew we were on the right track when I overheard one of my students extolling the merits of Verdi's *Rigoletto* to a friend.

Introducing opera arias can develop ensemble skills, foster an appreciation of style, help your students learn to phrase and encourage them to sing with their flutes. You can use recordings and plot outlines to stimulate the imagination, just as Mr. Takahashi does in his opera classes. Group lessons are an ideal time for this. Providing the best possible vocal models will inspire your students to play like a singer and will certainly benefit their work in the Suzuki literature. The following list contains music which I have used in my studio. All of it is easily available through your local music dealer. I would be interested in hearing of other suitable

arrangements to add to the list. Please share your ideas and enjoy introducing your students to the world of opera.

"Adagio" and "Rondo" from Mozart's *Così fan tutte*, arranged by William Bennett. Published by Pan Educational Music, London, for flute and piano. Elegant, effective arrangement. Good introduction to Mozart's style for Book 3 students.

"Ah! So Fair" from Flotow's *Martha* and "Barcarolle" from Offenbach's *Tales of Hoffmann* for two flutes and piano both arranged by Forest L. Buchtel. Published separately by Neil Kjos Music. Two lovely melodies easily managed by Book 2 students, good for working on ensemble skills.

"Flower Duet" from *Lakme* by Delibes, arranged by Robin De Smet. Published by Fentone for two flutes and piano. A wonderful melody popularized by British Airways commercials! Not difficult but an effective ensemble piece for Book 2 and up. A favourite with audiences.

*Italian Opera Fun for Flute and Piano* (Instrumental Fun Book Series) arranged by Barrie Carson Turner. Published by Novello, also available for violin and piano. Excellent collection of arias by Bellini, Donizetti, Leoncavallo, Puccini and Verdi. Manageable key signatures; piano accompaniments of medium difficulty.

*Opera Highlights for Flute and Piano* arranged by Cecil Bolton. Published by Cramer Music, London. 19 popular arias from 18 different operas, including works by Bizet, Delibes, Mozart, Puccini and others. Key signatures limited to C, G, F and B flat. Accompaniments are of medium difficulty.

"One Fine Day" from Puccini's *Madam Butterfly*, arranged by Forest L. Buchtel. Published by Neil Kjos Music, Illinois, for flute and piano. Arrangement reaches to high F sharp and is easily played by late Book 2 students. Good for working on sustained third octave melodies, with some rhythmic challenges.

*Operatic Highlights by Mozart*. For two flutes, published by Universal. A wonderful collection of late 18th century arrangements, excellent for teaching style and appreciation of Mozart's music. Features arias from four operas. Separate

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volumes feature *The Abduction from the Seraglio*, *The Marriage of Figaro*, *The Magic Flute* and *Don Giovanni*.

"Pie Jesu" from Faure's *Requiem* op. 48, arranged by Bryan Hesford. Published by Fentone for flute and piano. Not from an opera, but worth including for the gorgeous melody. Excellent for working on a smooth, cantabile style.

"Plasir D'Amour" by G.D. Martini for two flutes and piano, arranged by Quinto Maganini. Published by Edition Musicus. Easy arrangement of a beautiful melody. Good introduction to A flat Major.

*Play Opera! Carmen, The Tales of Hoffman, The Magic Flute* arranged by Nigel and Jay Wilkinson. Published separately by Faber Music, London for flute and piano. Each volume contains three selections, a plot synopsis and information on how each aria fits into the opera. More difficult than the other collections. These

work well presented with a narrator by more advanced students at concerts or group lessons.

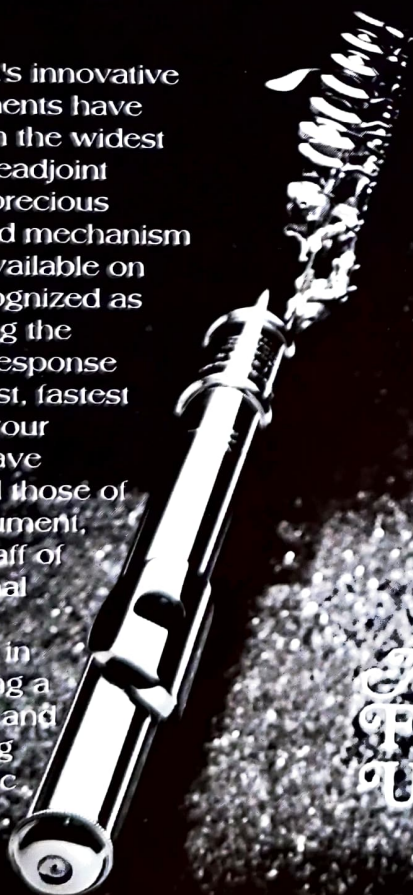
"Softly Awakes My Heart" from Saint-Saens' *Samson and Delilah* arranged by John Madden. Published by Fentone Music for flute and piano. An exquisite melody, suitable for late Book 2/early Book 3. Awkward piano part but worth the work.

*Three Opera Duets* by Cimarosa, Mozart and Rossini. Arranged by Berbiguier, selected and edited by Betty Bang Mather. Published by Carl Fischer for two flutes. Challenging but fun. Good for technical development.

David Gerry received his musical training at the University of Toronto and the Royal Conservatory of Music and has graduated from the Talent Education Institute in Japan. A registered SAA Teacher Trainer, David serves on the faculty of the Hamilton Suzuki Music School and the Children's Talent Education Centre in Ontario and is assistant professor of flute at McMaster University.

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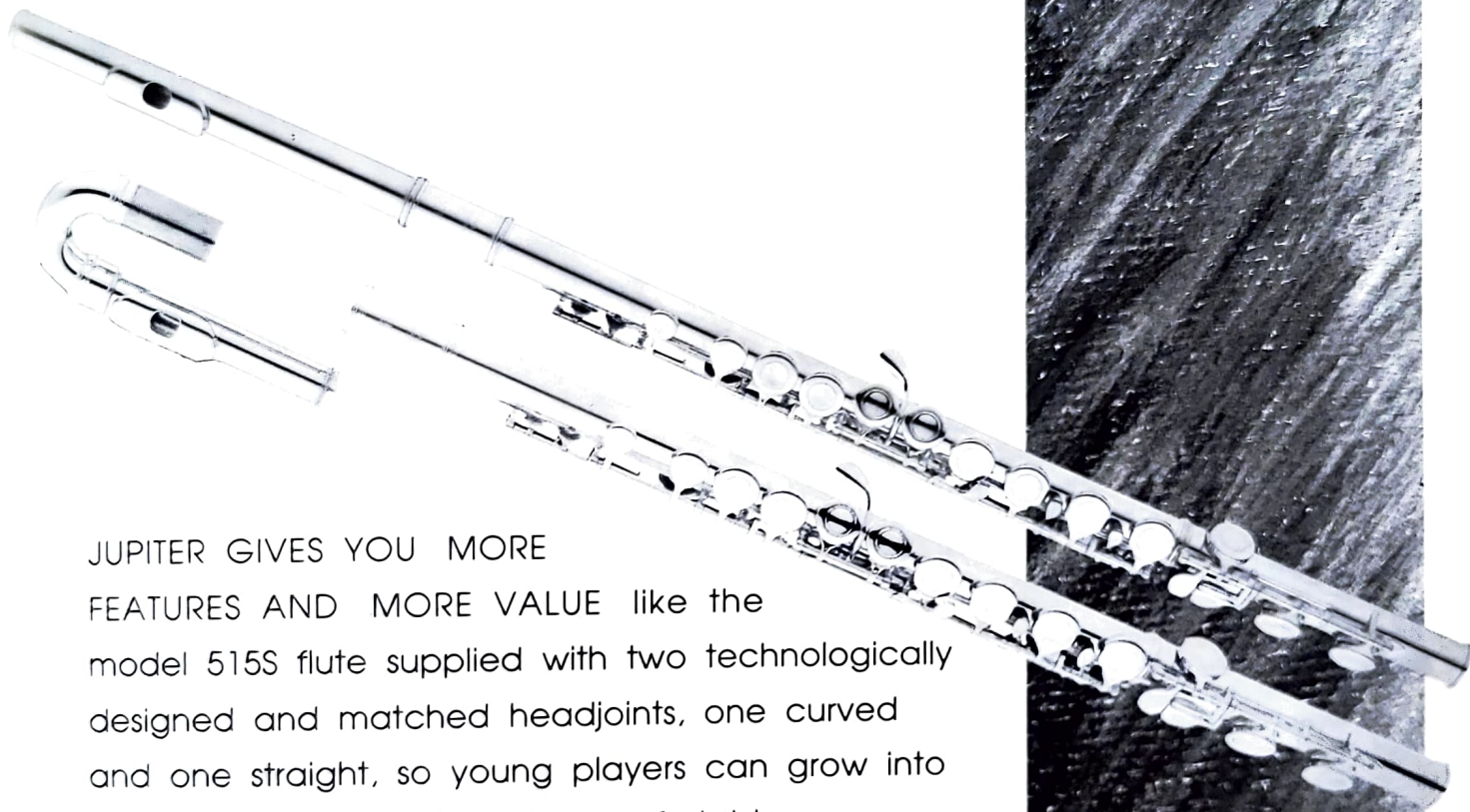
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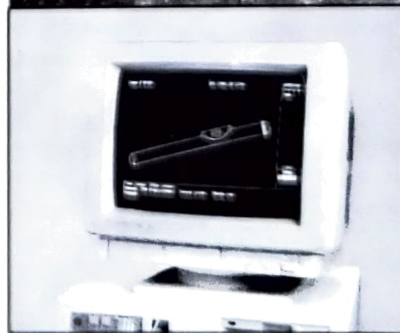


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# Ability Development Investigates: Chin Rests

by Enid Wood

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When violins first appeared in the 16th century, they had no chin rests, as players held their violins in the left hand and balanced them on the chest, just below the collarbone (Fig. 1). Thus, a player's chin went nowhere near the top of the instrument. Later, as violin technique developed, players found that they needed more stability and left-hand freedom in order to play as high and as fast as they liked (as well as accommodating ever-increasing amounts of vibrato), so they began holding the violin with their chins. Spohr, a German violinist, composer and teacher, sought greater ease and comfort for himself and his students. Therefore, he invented a 'violin holder', a wooden cup for the chin which was placed directly above the tailpiece of the violin. He published his design in 1832. Since that time, chin rests have been introduced that come in nearly as many shapes and sizes as do the people who use them. Some of the more common types are listed and discussed below.



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## I. Materials/Cost

### Plastic

**Advantages:** Low cost. Easily cleaned. Can be covered with comfortable materials (i.e., moleskin, adhesive foam, cham-leather) if desired.

**Disadvantages:** Not available in many of the shapes that best suit advanced or adult players. Hard, sometimes uncomfortable. Can irritate skin. Sometimes have sharp edges. The cheapest ones have aluminum fittings that can hurt and often work themselves loose within a few months. Sometimes they rattle, buzz and vibrate. **RULE OF THUMB:** If a child complains that it hurts, it almost certainly does!

### Ebony

**Advantages:** Available in all shapes. Shape can be customised slightly if necessary by carving, i.e., the ridge can be softened or the cup deepened. These adjustments should only be done by a qualified violin maker, however.

**Disadvantages:** Expensive. New ones should be purchased in consultation with a child's teacher. Hardness of the wood can irritate sensitive skin. Environmental issues also merit consideration, as ebony is a rare hardwood which may soon be protected.

### Rosewood (dark brown with black grain) or Boxwood (honey colour, very fine grain)

**Advantages:** Comfortable against the skin for most people. Available in many shapes.

**Disadvantages:** Very expensive. Should be purchased in consultation with a child's teacher. Environmental issues also merit consideration. Rosewood, like ebony, is a rare hardwood which may soon be protected.

### Softwood, painted black to imitate ebony, or varnished to imitate boxwood. Attached to inexpensive violins, not often available separately.

**Advantages:** Low cost.

**Disadvantages:** Fittings often have uncomfortable edges and can work themselves loose within a few months. Sometimes they rattle, buzz and vibrate. Many have sharp edges just at the jaw line. **RULE OF THUMB:** If a child complains that it hurts, it almost certainly does!

### Padded

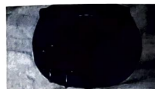
**Advantages:** Comfort. Feels soft against the skin. Metal fittings are covered with fabric. Easy to fit. Supplied with a special tool for attaching the rest to your instrument.

**Disadvantages:** Expensive. All rests of this type attach to the instrument at the left of the tailpiece.

## II. Shape and placement: relationship to tailpiece

### A. Entire chin rest left of tailpiece:

Tends to be large, low, flat. Very good for most beginners and for solidly built children with medium-length necks. Avail-



### B. Both clamps left of tailpiece, part of cup over tailpiece:

Tends to be a high chin rest, for those with long necks, or for rapidly-growing children. Can be a very good solution to the problem of a shoulder rest that will go no higher. Available cheaply in plastic, and if so, are less expensive than most shoulder rests (thus, sometimes a good cost compromise). They often have a hump or sharp ridge near the tailpiece which many players find uncomfortable. Some chin rests of this type are so high that they will not fit in the average violin case. Often, this type of rest can work itself loose so that one edge rests against the tailpiece, thereby causing a buzzing noise when certain notes are played.



### C. Clamps either side of tailpiece, one foot over the tailpiece:

These are found in two types: with and without a hump. Those without humps tend to be flatter and lower than those (in section B, above) having only part of the cup over the tailpiece, and are good for players with a delicate bone structure. Others have humps over the tailpiece that many players find uncomfortable. However, the hump might be necessary for other players in order to provide the desired height or feeling of security. Interestingly, the more level chin rests of this type tend to be made out of the more expensive materials.

### D. Central cup, over the tailpiece:

Two types: those with a hump and those without. I have never encountered them in plastic; they seem only to be made from expensive hardwoods. Useful for players with long necks, narrow frames, or short arms. Can be good for orchestral playing when space is at a premium, because it brings the violin into a more central position with relation to the body. May not be suitable for beginners who have yet to learn to turn the head to the left, independently of the spine.

## III. Care and Maintenance

The chin rest attaches to the top and back of the violin across the ribs with tubular, threaded metal clamps which are covered with cork at the places where there is contact with

able cheaply in plastic. Can cause the head to turn too much and create a strain in the necks of some players, especially if violin is placed directly over the left shoulder. Available in all sizes, from 1/16 to 4/4.

the instrument. The cork needs to be kept in good repair to prevent the chin rest from falling off, and the instrument from scratches. Cork on chin rests (particularly the inexpensive ones) tends to crumble away, and if so can be replaced with thick leather.

The metal tubes (called barrels) which cross the ribs of the violin have holes drilled in them. One inserts a special chin rest wrench into the holes in order to tighten, loosen, remove or move the chin rest. Violaz-size barrels are available. These will convert a favourite violin chin rest for use on a viola. Loose barrels may rattle or buzz. **Caution:** If side-fitting chin rests are attached too tightly, the ribs of the instrument may buckle. Chin rest wrenches, or keys, are simple tools that come supplied with some of the medium-priced plastic rests, or can be purchased separately for a few pounds or a few pence. I recently bought a chin rest which did not fit the key supplied, so it is wise to check that yours works before leaving the shop. In an emergency, a bent paper clip or a dart will do, but care must be taken not to scrape the varnish!

## IV. Use

Many common problems for violinists and violists can be solved simply by changing the chin rest. These include difficulties with posture, i.e., the chronically drooping violin; persistent pain, i.e., 'violinist's rose' (a sore patch on the neck) and backache; right on through to technical impediments such as tense shifting, lack of facility in string crossing, and uneven or absent vibrato.

**Caution:** changes of chin rest need to be done in consultation with your teacher!

The proper set-up for violinists and violists requires a balance between the right chin rest and a corresponding shoulder rest. Simple ownership of the proper equipment does not eliminate the need to study posture and use of the body, however. The complexity of music-making on the violin necessitates both learning to reach one's playing position in a balanced way, and the habitual use of a playing posture that is stable, comfortable, relaxed and flexible. Finding just the right chin rest can give a player immense confidence, derived from comfort and facility that exceeds all previous expectations. With such variety of chin rests on offer, both in specialist shops and on the local high street, it makes sense to experiment. Happy investigations!

**ACKNOWLEDGMENTS:** I am grateful to Hill & Co. of Welwyn, Herts. for lending me chin rests to photograph; to Irma Lische for lending me a Wolf padded chin rest to try; and to Hamilton Caswell of Bristol for reading the manuscript and offering helpful suggestions. ▲

From USF advisor Mary C. Neal:

Like the idea of addressing the variety of chinrests available. It is extremely important to determine the right combination of chinrest and shoulder pad. I find that the choice of an appropriate chinrest depends as much on the approach to holding the violin as on the student's body shape. In other words, after you determine the angle of the violin you must find a chinrest that fits the face and then a shoulder pad that fills the space between the violin and shoulder.

The chinrests described in I.A. and I.B. are the types that work most often for my students. I.A. is the Dresden type, which comes in many sizes and materials and works for 90% of students up to high school.



in the following way: Thorough mastery through careful acquisition and constant review of the repertoire leads to automaticity; automaticity leads to faster processing of new information; improved processing leads to stronger links and better organization of the entire knowledge base; and improved organization leads to more efficient assimilation of new information. With this conceptualization of the learning process, it is easy to see how such young children can learn new music (or Haiku, or times tables) so quickly and so well.

#### 5) Step by step learning at the child's own pace/Delayed note-reading

Suzuki designed ten books of violin repertoire that promote gradual skill ac-

quisition. The repertoire has been designed to maintain interest and develop both technical and musical skills with a minimal number of supplementary exercises. There is no prescribed pace for moving through the literature; in fact, Suzuki strongly advocates gauging the best rate of progress for each individual child. There are Paiegetian overtones to this hands-on approach to musical development. The child is actively involved in the production and enjoyment of music long before reaching the stage of symbolic representation through note-reading. Suzuki argues that a child is never expected to read before speaking in normal language acquisition, and music should be approached no differently.

#### 6) One-point lessons

Another aspect of Suzuki's pedagogy that acknowledges the limited cognitive capabilities of children is his insistence that lessons both at home and in the studio should always focus on one point at a time. In fact, with very young children, children who have difficulty concentrating, or even with adults who try to attend to too many things at once, Suzuki advocates using only one point for the entire lesson. (With children this sometimes implies very flexible lesson lengths, whereas with older children or adults, the same point is simply introduced and studied from many different perspectives.) Of course, allowing the child to grasp and master one point without being distracted by other details is much more motivating than constant correction of many aspects of playing, and research has confirmed that children can only focus on one task at a time when first acquiring something.

#### 7) Teacher characteristics

Suzuki says that good teachers must a) be fine players, b) be involved in personal development as performers and teachers, and c) be willing to share their ideas with other teachers. The most important psychological point that Suzuki implies with these criteria is that the teacher must be a competent model—a notion which has been supported by the aforementioned Social Learning Theory. In keeping with his goals for more than mere musical development, Suzuki emphasizes that both teacher and parent must provide a model of positive personal attributes above all (Suzuki, 1969/1981).

#### Suggestions for Further Research

It is clear that many aspects of Suzuki's Talent Education are supported

by current cognitive development research. There have been some attempts to put Suzuki method into a psychological context since it gained wide-spread recognition in America in the 1960's. Much of this work has focused on adapting the Suzuki method to new instruments or settings (Arimitsu, 1982; Blaine, 1976; Brunson, 1969; Price, 1979). Other writings compare Suzuki's ideas to other great pedagogues and psychologists (Grunes, 1985; Hazlewood, 1989; Schreck, 1981). Perhaps the most familiar examples of this type of summary are those of Wickes (1986) and Landers (1984). Both authors provide wonderful summaries of some of Suzuki's main points with supporting quotes from psychologists, pedagogues, and famous musicians.

As far as specific cognitive development research is concerned, studies have been reported in which Suzuki students are used as 'subjects with musical training' (Hair, 1993; Nelson, 1984; Nelson, 1985; Scott, 1992; Spicknall & Bennett,

1992; Wolff, 1978). Research that addresses the actual cognitive underpinnings of specific attributes of Suzuki's philosophy, however, is almost nonexistent. Even the ever-growing field referred to as the developmental psychology of music is just beginning to include research that examines musically proficient children (Cherwick, 1992).

There are several areas of research that I feel are essential to our psychological examination of Suzuki's philosophy:

- 1) Continuation of the current auditory perception work with very young infants, but with the goal of examining any long-term effects early musical stimulation might have on later development.
- 2) Further investigation into the development of cognitive knowledge and its relationship to procedural knowledge. In other words, how is our knowledge of a specific subject area organized in the brain and how does this knowledge relate to actual skill acquisition or 'physical knowledge'? (McPherson and Thomas

[1989] ventured into the realm of expert/novice cognitive and procedural differences in tennis playing. A similar approach to musical performance could be very enlightening.)

3) Examination of the changing model of the novice music student to see if patterns emerge in the organization of repertoire, note patterns, finger patterns, etc. (A very interesting study has been done that explores one child's organization of this knowledge about dinosaurs [Chi and Koeske, 1983]. Perhaps this type of study could be adapted to explore the progression of a child's musical knowledge.)

#### Conclusion

There are many possible reasons why it has taken so long for Suzuki's Talent Education movement and psychological research to meet. Perhaps it has been no more than a fluke of geography and world politics that has put off any direct acknowledgment between the two; per-

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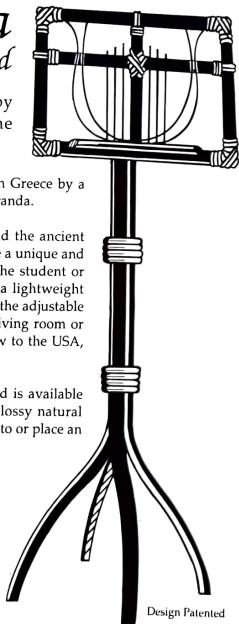
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haps it is a stubborn scientific unwillingness to recognize the innovations of someone who bypassed the research process and jumped straight to successful application; or perhaps it is simply ignorance on both sides of the similarities and parallels that could be drawn. Worldwide communication has improved to the point, however, that educators and psychologists no longer need to be ignorant of these parallels. The time has come to combine the best of both educational practice and psychological research under Dewey's label of instructional psychology for the improved education of children everywhere.

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Elizabeth Jones Cherwick received a bachelor's in violin performance from Brandon University. In 1987 she graduated from the Talent Education Institute in Matsumoto, and in 1987-88 she served as the musical director of the Suzuki school in Marseilles, France. Ms. Cherwick has been teaching Suzuki violin for 16 years. She is a frequent clinician at workshops across Canada and currently has 20 students in Edmonton, Alberta and serves as the Artistic Coordinator of the Society for Talent Education.





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# Atlanta Area Suzuki Piano Association

Associations Column

## A Profile

by Robin Blankenship, Current AASPA President, with Leah Brammer, First AASPA President

The Atlanta Area Suzuki Piano Association is an organization dedicated to the Suzuki concept of Talent Education as set forth by Dr. Shinichi Suzuki in his writings. In the fall of 1990, six Suzuki piano teachers met for breakfast and decided to sponsor a 3-day workshop. This was the beginning of what was to become the Atlanta Area Suzuki Piano Association (AASPA). These six friends, living miles apart in metro Atlanta, have grown into a group with a membership of over 30 teachers and 30 family members.

It has been an exciting four years of dreams becoming reality. Our strength lies in our vision and in our creativity and determination to actualize it.

(Italicized sections from AASPA Bylaws.)

### Special Projects from 1992-1994

*Our goal is to provide quality musical events for the community that involve young people as performers and as audiences. ... We hope to promote international understanding.*

Currently we are looking forward to August of 1994 for the 3rd Atlanta Suzuki Piano Basics Workshop with Haruko Kataoka. The workshop will be located at Spivey Hall located on the campus of Clayton State College. It is the premier performing hall in Atlanta, noted for its elegance and state-of-the-art acoustics.

Special events are a concert by pianist Minoru Nojima and a Family Day, which includes a parent lecture with Dr. Kataoka, a picnic and a Friendship Concert. Ten piano students from the Talent Education Institute in Matsumoto, Japan, are coming to perform in the Friendship concert with selected students from Atlanta and other parts of the U.S. Japanese students will be guests in local family homes as part of the friendship/cultural exchange which AASPA began with Japan in 1992.

*To encourage the development of musical ability among all children by providing educational opportunities for students, parents, and teachers.*

A Five-Piano Concert was the opening event for our first Piano Basics Workshop in 1992 and was attended by a standing room only crowd. The concert actively involved 13 teachers and 80 students with their families. Five rehearsals were held during which the students got to know Suzuki students from other studios and heard the more advanced repertoire. This created a

good learning environment. It raised the ability of all students because they had to polish their pieces to a high level in order to play successfully together. All the hours spent in planning and practicing came together as the children played beautifully. The concert was followed by a huge reception hosted by the parent group with five enormous piano cakes.

To raise money for a local Suzuki family seriously injured in an automobile accident, we held the "Pianothon, a Heart to Heart Concert" at a mall. A grand piano was moved to the mall on Valentine's Day weekend and students performed all day. Prior to the event students had raised pledge money for each piece they played. Students were encouraged to polish review pieces for performance and were given an opportunity to use their music to help a family many knew. Over 120 students performed, raising more than \$4,000.

"Basically Bach" was a one-day student workshop concluding with a play. All students participated in the play as actors, dancers, or performers on piano or harpsichord. Students attended an Orff class, an authentic baroque art activity, harpsichord lecture, rehearsals and a pizza party for lunch. Parents attended a lecture and discussion on practice.

Other association events which provide educational opportunities include: 3-day workshops featuring teacher trainers, student recitals, teacher meetings, parent meetings and a Parent-Teacher Forum. Our dream for the future is to participate in the 1996 Olympics being held in Atlanta, featuring an International Multi-Piano Concert and workshop.

### Piano Parent Group

*Parent Group: the major goal is to promote a deeper understanding of the Suzuki Method among area families, to provide a support system for each other and to support projects.*

Originally formed as a group for teachers, AASPA revised its Bylaws in 1993 to include parent members. Family members receive the AASPA newsletter, pay member prices for events and assist in fund-raising. We are currently researching ways to involve the parents more actively.

### Organizational Structure

The Bylaws outline our purposes and define membership, officers, Board of Directors, meetings and finances. Parents and teachers each have their own set of officers. A nine-mem-



ber Board serves as the executive decision-making body of the organization and consists of both teachers and parents.

One unique feature of the Bylaws is the provision for a yearly Planning Document. A planning committee meets once a year to draft the document which includes our goals and activities for the upcoming year and defines the duties of the officers. It is then approved by the Board of Directors. This forces us to set goals and strategies on a yearly basis as well as to define jobs to suit the strengths of each officer. The continually evolving document allows us to respond to the changing needs of the group.

The Bylaws currently state that we are a not-for-profit organization. We intend to seek official non-profit status with the IRS in 1995 as a 501(c)3 charitable organization. We need greater funding and seek corporate sponsors to take some of the financial burden off the teachers and students. Yearly dues of \$15, workshop fees, ticket sales and sales of T-shirts and program ads have been our sources of income. Local piano dealers, hotels and colleges have been supportive of our events as have individuals and businesses placing ads in our concert programs.

## Greatest Values: Friendship and Communication

*...to create an open forum of cooperation among area teachers for mutual professional growth.*

We have learned much about how to accomplish our goals and have learned many new skills including public speaking, publicity and fund-raising. But the deepest values of the association for all of us have been the friendship of associates and the opportunities to learn from each other. We have always been able to talk through our differences and come to a consensus on decisions for the association. We have gotten to know each others' students and families. All this brings us out of the isolation of our own studios, and we become a part of something greater than is possible on our own. 🐾

Robin Blankenship is a founding member of AASPA and currently serves as president. She has taught Suzuki Piano for seven years and maintains an active studio. This summer she is traveling to Matsumoto, Japan with her ten year old daughter to study with Dr. Kataoka at the Talent Education Institute.

Leah Brammer had the original idea for a Suzuki Piano Association based on her experience in California. Leah served as the first president of AASPA and continues to provide vision and leadership for the group. A successful teacher of both students and teachers, she is also studying in Matsumoto this summer with her seven year old daughter.



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# The SAA Celebrates a Special Event!



## The Signing of the Suzuki Name Agreement



Witnessing the signing of the Suzuki Name Agreement by our SAA president, Jeff Cox and the ISA president, Toshio Takahashi at our SAA Conference in Chicago was an exciting, historic moment for me. I had been in Matsumoto, Japan in 1983 at the ceremony in which Dr. Suzuki established the International Suzuki Association. His words touched me deeply as he expressed his hope that each of us in that room would do the best we could to bring his message that every child can develop "so high" and to bring this message to people all over the world.

Dr. Suzuki said often that he named his movement "Talent Education" - not the "Suzuki Method." Eventually Dr. Suzuki came to understand that his name was being used to symbolize the entire meaning and methodology of Talent Education. He was advised to establish some means of controlling the use of his name and the method it represented. Since his goal was to spread knowledge about the Suzuki Method to all people and to encourage cooperative efforts among the country-wide Suzuki Associations, Dr. Suzuki decided to bestow the guardianship of the use of his name upon the International Suzuki Association.

The ISA acts as an umbrella organization which seeks to unify our global efforts. By signing the Suzuki Name Agreement with the ISA, the SAA is acknowledging Dr. Suzuki's wish that we solidify our resolve to communicate the essence of his Talent Education Concepts to the continents and countries of the world, states and provinces, cities, teachers, parents, and students, in an accurate and accessible way.

As we look toward developing a way to maintain a high level of excellence and commitment, the SAA resolves to protect the use of Dr. Suzuki's name and the work of every dedicated Suzuki teacher and program.

This is an exciting time in the history of the Suzuki movement! We are growing in concept, numbers, and dreams for our future positive impact on world education. Unification, solidarity and quality control are of paramount importance to our success. I appreciate Dr. Suzuki's wisdom in knowing that we must find ways to work together and I applaud the careful efforts of our SAA leadership during the past six years to forge an agreement that serves the best interests of everyone. ♣

- Mary Gay Neal

# Dr. Suzuki at home on a baseball diamond. . .

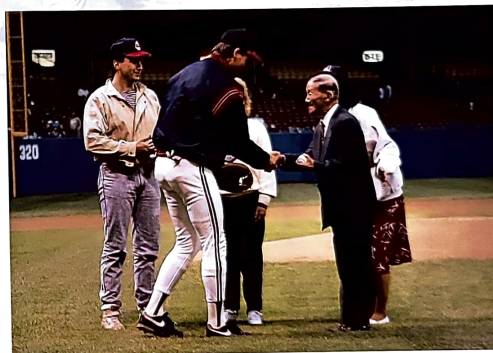
by Nancy Lokken

Walking out of a class at a Suzuki Institute this summer, I passed by a group of boys with their collection of baseball cards spread out like a fan surrounding their violin cases. Being a Minnesota Twins fan, I eagerly looked for a picture of Kirby Puckett! While talking to these students, I asked if they knew that Dr. Suzuki is a big baseball fan. Their eyes opened wide, wondering if this could really be true. They were clearly very excited to hear this news! I realized that many children know very little about Dr. Suzuki's life and his interests other than violin playing.

Dr. Suzuki's interest in baseball goes back to his youth when he pitched on a baseball team in Japan. Though he did not pursue a career in baseball, his intense interest in the sport has remained. Throughout his years in developing his pedagogy, he often draws analogies from pitching a ball to playing the violin. For example, the hand doesn't pitch the ball, the whole arm does. He loves to pantomime this pitching motion, contrasting the whole body movement of a baseball pitcher's windup and release, and then what it would look like if done with only a hand toss, using the forearm and wrist! In violin playing, the whole arm must be used to move the bow, not just the forearm. His humor is delightful and his example makes students more aware of how their whole body moves, or doesn't move, when they are playing the violin. This concept has an important effect on tone production.

While visiting the Cleveland Institute in 1990, Dr. Suzuki was invited to throw the opening pitch at the Cleveland Indians' game in Ohio. How fortunate for us to be able to share the excitement of this moment through the wonderful photography of Art Montzka.

Nancy Lokken studied with Dr. Suzuki in Matsumoto, Japan, in 1974 and 1983 and has been a guest clinician at Suzuki workshops and institutes in the U.S. and Canada. She is the state liaison for SAA and is a founding member of the Suzuki Association of Minnesota. Currently Ms. Lokken directs the Augsburg College Suzuki Talent Education Program in Minneapolis, where she also teaches Suzuki pedagogy throughout the year as a registered SAA teacher trainer.



Left, top: Dr. Suzuki throws out the ball at a 1990 Cleveland Indians game.  
Left, below: Dr. Suzuki warms up in David Corone's CIM studio.  
Above: Dr. Suzuki, accompanied by Michele George, greets the team.  
Right: Dr. Suzuki at the 1989 International Conference.

## or part of the Suzuki triangle?!



Over 1,000 teachers, students, and parents attended the exciting Sixth Conference at the Chicago Hilton and Towers June 3-6, 1994. Participants came from 43 states, 6 Canadian provinces, and many other countries including Argentina, Australia, Brazil, Denmark, England, Japan, and the Philippines. Though Dr. Suzuki could not attend, we were honored by the gracious presence of Mrs. Suzuki.

First day sessions included opening ceremonies, instrument sessions, a general membership meeting, and a gala concert featuring the Weilerstein Trio. In his keynote address, Dr. James Garbarino encouraged SAA members to consider the larger community in which we work to improve the lives of children. He emphasized the need to help children develop a realistic, positive world-view and acknowledged the role of parents and teachers in this mission. At the evening's gala concert, Donald, Vivian, and Alisa Weilerstein gave exciting interpretations of works by Mozart, Shostakovich, and Dvorak, providing an inspiring musical kickoff for the conference.

Special events were sprinkled throughout the three-day conference. All attendees were invited to an early breakfast and book signing sponsored by Sammy-Birchard, Inc. At the Saturday luncheon, Dr. Eileen Cline moved participants with her thoughtful speech in which she encouraged us in our commitment to make music an integral part of children's lives. Participants enthusiastically applauded performances by student ensembles at both the luncheon and the international ensemble concerts. Teachers, parents, and students also appreciated the products and information available in the exhibit hall throughout the conference.

Special guest speakers stimulated thought and discussion on a wide variety of topics. Dr. Anne Witt, president of ASI A, presented insights on raising the overall quality of student performance, especially in public school ensemble and orchestral settings. Educator and literacy development expert Dr. William Clift addressed the issue of nurtur-



AM  
Mrs. Waltraud Suzuki brought greetings from Dr. Suzuki and a signed poster to be given as a prize at the closing ceremonies by Allen Lieb, Conference Director.



AM  
Friday evening's Gala Concert performance by the Weilerstein Trio—Donald, Vivian, and Alisa Weilerstein—was an uplifting musical event.



AM  
Attendees filled conference rooms for concurrent sessions on specific instrument topics and general sessions.



AM  
Plato master class chiu-chuan lunch. Frank inspired students and teachers with his warmth and vigor.

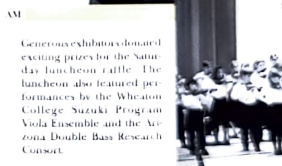


AM  
Sunday's Ensemble Concert featured Youth Groups and The Pinedale School of Music Orchestra.

# SAA SIXTH CONFERENCE



AM  
A breakfast and book signing sponsored by Sammy-Birchard, Inc. brought participants to meet authors of Suzuki materials.



AM  
Generous exhibitors donated exciting prizes for the Saturday luncheon raffle. The luncheon also featured performances by the Wheaton College Suzuki Program Viola Ensemble and the Arizona Double Bass Research Consort.



AM  
Attended by players of all instruments, Festival Ensembles' highly spirited sessions were characterized by their infectious fun, joy and enthusiasm.



ing natural literacy, encouraging parents and teachers to rely on direct observation of children in deciding when to teach basic reading and writing skills. In a session on fundraising, Ms. Joan Mason offered practical suggestions to local and regional associations.

Other general conference sessions provided information on topics ranging from the historical development of the SAA to teaching jazz improvisation. An extensive session on regional and state associations provided profiles of existing groups and suggestions for those forming new associations.

In specific instrument area sessions, SAA member teachers presented practical teaching ideas and led stimulating discussions. Master class clinicians and international Suzuki faculty worked intensively with students and teachers. (See pages 52 through 57 for summaries of instrument area sessions. Those not included will be published in the next issue of the ASJ.)

The conference concluded with an address by SAA president-elect William Preisel in which he urged us to recognize the importance of our role as a catalyst for change in the world. (See page 3 for text of his speech, "Our Place in Time.")

With the wealth of activities offered at the conference, participants found the weekend inspiring and informative. We are grateful to all those whose planning and organizing made it possible. Allen Lieb, Debbie Coombs, Ronida Cole, Edward Kerzman, Louisa Clodner, Dee Marie, Nancy Yamagata, Alice Vieira, Kathy LeBoeuf, Dan Swain, Michael Fanello, Doris Harrel, Cheryl Neat, Laura Lawson, Deborah Nempfer, Beth Himmelhoch, William Kasser, Dorothy Jones, Susan Grillo, Joan Mizu, Liss Tipton Young, Susan Matthews, Mary Foster, Debra Smith, William Love, Laurel Thurman, Katie Goldensamer, Ann Montzka Stueber, Carol Ouraska, Marilyn Anderson, Enid Cleary.

See you at the Seventh Conference, May 24-27, 1996!

Look for more conference coverage on pages 51 through 57.

Photos: AM—Al Montzka, JT—John Tarr

# Musical Dramas

by Ruth Banwell



**"BOW-PUNZEL, BOW-PUNZEL, LET DOWN YOUR HORSEHAIR."** "Squeaky Tone, Pigsy Tone and No-Tone-At-All." These phrases greet you at the Janesville, Wisconsin, Public Library musical drama presentations of "Bow-punzel" and "Rosinella" performed by Suzuki violin students in this southern Wisconsin community. These plays were developed as an expressive outlet for my students in addition to recitals and play-ins. They provide a way for all ages of students to enjoy performing and are also designed to entertain and educate the public.

When I was a child, my friends and I enjoyed dressing up in old clothes and acting out our own versions of familiar fairy tales. In the last few years, I have been drawing on my experience with childhood plays to develop musical violin dramas that incorporate the Suzuki repertoire. Connie Reynolds, a Suzuki violin teacher from Rochester, New York, performed these plays and states: "These musical dramas are vehicles for recruiting new students as well as a chance for

public performance and group recognition in our community."

My first play, "Rosinella," was inspired by the fairy tale "Cinderella," and is a story about a princess who loves to play her violin. One day Rosinella is playing a song about the wind and it whisks away her magical rosin. The tale follows her adventures as she tries to find the rosin again. There are three step-sisters named Squeaky Tone, Pigsy Tone, and No-Tone-At-All, who live with their stepmother, Vibrant Vibrato. Other characters include a wizard and, of course, a prince.

The second play, "Bow-punzel," is a take-off on "Rapunzel." It relates the tale of a happy farmer whose wife longs for the sweet bow-punzel plant that grows in



an enchanted garden owned by a grouchy bow maker. The bowmaker catches the farmer taking the plant and bargains with him, promising to provide the magic plant in exchange for the couple's first-born child. The story progresses to the inevitable happy ending with the help of a fairy god-mother.

The plays can be performed with a narrator telling the story while students mime the action and play their violins, or the dialogue can be spoken by the students. Pieces from the Suzuki repertoire fit into the story line, providing a light-hearted and entertaining presentation. Here are some examples Suzuki repertoire incorporated in the dramas:

"Perfling, the violin maker, then proceeded to stir her violin rosin cake in a continual or perpetual motion." (Play *Perpetual Motion*.)

"Meanwhile, Rosinella was playing her violin with a beautiful singing sound when a sudden song of the wind came through the window." (Play *Song of the Wind*.)

"Once upon a time there was a happy farmer and his wife." (Play *Happy Farmer*.) "It seemed so long ago that they wished for a child who would play a violin and bring music to life." (Play *Long, Long Ago*.)

In preparing to perform the dramas, I offered my students a choice of being a character, playing a violin solo, or playing in a violin group. Students and parents helped with building props and making costumes. This involvement brought families together to know each other and to develop a support group. "I was delighted to have such a creative outlet for interacting with my child through working together on stage props, script



lines, etc. Perhaps the greatest thrill was seeing how much the play was enjoyed by the community," says parent Wendy Burgeter. Student Melanie Gonzalez states, "I like doing Mrs. Banwell's plays because it's fun to learn how to play songs in a special way that fits the play. I'm also making up a play about Little Red

Rosinhood and the big, bad 'G' string because it's fun making props and dressing up."

It has been wonderful to see the results of the students' hard work on these dramas. They enjoy the opportunity to have a speaking part, dress in costume, perform a solo, or simply participate in a unique group performance. Due to their Suzuki training, students memorize lines easily, respect and support each other in their work, and possess the confidence to perform their pieces and lines. Many students are motivated to increase their practice time and develop a deeper interest in playing the violin.

Now that the ins and outs of music dramas are at your fingertips, why not try one for your next performance? A rewarding experience awaits you and your students. ♪

For more information, contact Ruth Banwell at 813 N. Garfield Avenue, Janesville, WI 53545. (608)752-3426



Ruth Banwell maintains a private violin studio in Janesville, Wisconsin. She graduated from Augustana College in Rock Island, Illinois, with a degree in music education and continues her Suzuki training at summer institutes. Ruth has written a number of musical plays and is currently developing a Suzuki violin program for the blind.

## My Practicing Time

For all the violinists out there, the door to the world of music lies open, free and breathtaking.

I see in my head the whole world from outer space. Before my eyes, it changes from a dirty, polluted planet to a white heaven from which music flows, and I feel the rhythm beating in my chest.

As I play my violin, my mind is on the music, but my soul is floating a million miles away. It is seeing nothing *nor* hearing anything. But then from my heart bursts the sound of a lone violin, burning the tune into my head.

The sound stops, and I hear someone playing a song, making many mistakes.

A small child appears. He is stumbling through the piece, but to me it sounds beautiful.

The vision goes away. I am too old to play, but I have taught as many people as I can.

Violin shall live forever.

- Adrian Estabrook, Age 11

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[This interview came to us from James Bishop, a freelance writer whose work has appeared in *Smithsonian*, *Yankee* and *The Boston Globe*. Mr. Bishop compiled the salient points covered in an interview Nancy recorded with Bob.]

Student Andrew Barban  
with Robert Fraley.  
Photos by Greg Barban

# THE BOOKS CAN WAIT

## NANCY WALLACE INTERVIEWS ROBERT FRALEY

by James G. Bishop

Robert Fraley studied piano, composition and conducting at the Manhattan School of Music. He directed the Diller-Quaile School of Music in New York until 1976, when he moved to New London, New Hampshire, where he runs a private piano studio. Mr. Fraley was the first chairman of the piano committee for the Suzuki Association of the Americas. He performs as both a soloist and a chamber musician, and teaches more than 50 students each week who travel from five New England states.

Nancy Wallace was one of the early pioneers of the homeschool movement with her groundbreaking book, *Better Than School*. In 1978, Nancy and her children Ishmael and Vita began studying piano with Robert Fraley. Both children have since pursued their study of music: Ishmael graduated in 1993 from the Curtis Institute with high honors with a double major in piano and composition, and Vita is a student at the Mannes School majoring in violin and minoring in piano.

In his studio reference library, Bob Fraley keeps Nancy Wallace's book, *Better Than School*. Two chapters of her book are about Bob teaching her children, who are now both successful musicians. The inscription reads:

*"To Bob Fraley, who changed our life!"*

Last summer Bob met with Nancy, his friend and former student, to record nearly ten hours of thoughts, theory, and reminiscences. Below are excerpts.

**NW:** You have been a strong influence in our family's life since we first met in 1978. You were very successful with both my son Ishmael and daughter Vita. I'm really curious about your approach to teaching, which seems so natural. I know you came to music late and that you chose to teach because you love it. How did you first become interested in music?

**RF:** I'd have to go back to my very earliest memories. I was raised by my grandparents on a farm in Ohio. My grandmother played the piano and sometimes substituted for the organist at a little church in Bellefont. My grandparents' farmhouse had no central heating, and in the ceiling of the living room where the piano was kept there was an open register that went through to the room where I slept. Often my grandmother would practice the piano late at night, and I loved hearing her play hymns. It was the most wonderful sound in the world. Hymns like "The Old Rugged Cross" and "Nearer My God to Thee" were my favorites. Some of my happiest hours were spent sitting on the old piano bench, trying to pick out songs. Then, when I was a first grader, my teacher played the Melody in F of Anton Rubinstein and that became my favorite piece of music in the whole world.

**NW:** Do you remember your earliest lesson?

**RF:** My first formal music lesson was during the depression in the thirties. A lady came to the farm, asking 50 cents a lesson. My grandmother couldn't afford it, but she would go out and do what she called "dress" a chicken. She would kill a chicken, take out the innards, clean it, and wrap it up in paper for the lady to take home with her. So the teacher was compensated with food.

I started with John Thompson's first book, and I loved that book. I went through it very quickly because I liked the Indian song at the end. In school I was always hanging around the music room. I didn't read music very well. I remember the voice teacher had no accompanist, and she tried to get me to accompany the choir. We did a vocalise for the choir to warm up on, and she'd go up and down in half steps. That's how I learned modulation on the piano.

**NW:** One of the exciting things about your teaching is that you teach harmonically as well as melodically.

**RF:** When people tried to teach me from a visual rather than an auditory sense, it was absolutely terrifying to me. Suddenly you have all these symbols. You can't even handle the notes let alone all the other things. But if you learn it from an auditory sense, it becomes far easier. And I didn't learn that until I was at the Manhattan School. I could take a C-Major Bach I was at the Manhattan school. If I knew the basic prelude and play it in all the major keys. If I knew the basic harmony, then I knew how to play it in all keys. If I had to read the individual notes, and I compounded the problem

with 1,000 other symbols, then from a visual standpoint it was extraordinarily difficult to play.

**NW:** With Ishmael and Vita, you got them moving harmonically across the piano first and then introduced them to the circle of fifths and the scales. Then they had it in their ears, so that what you told them made sense. They already knew it and it was a matter of putting the two together.

**RF:** Isn't that the way we learn language? First from an auditory sense, then much later we apply the visual. I think I've done just what Dr. Suzuki says we should do. The child comes first, and you expose her or him to everything that you can from an auditory sense, and you hold off the visual for as long as possible. Babies are born with highly developed auditory systems. They can identify the sounds of their mother long before they can organize the language of her face.

So how does the child learn language? Let's get back to basic Suzuki now. The child learns from repetition—from hearing the words over and over and over. When children speak their first word, they probably receive more attention than they ever single time in their lives. Perhaps they've heard their first word 5000 times before they actually say it. Then once they've said their first and received all this attention, it may take less than 500 repetitions to learn the second word. It is a completely auditory process. Learning music should be based on the auditory too. If teachers give out Book 1 at the first lesson, they are already placing the emphasis on the visual and not on the auditory. Music is an auditory art.

So here we are, these wonderful Suzuki piano teachers, and we hand out a book. The children don't want books, they want to play the instrument. How do they know they want to do this? Not from a book. They know from what they've heard before. How did I know I wanted to play piano? I heard my grandmother playing "Nearer My God to Thee" and I just loved that sound and wanted to copy it. I didn't give a hang about any book. In effect, I learned through the Suzuki philosophy.

**NW:** So what do you do instead of passing out Book 1 at the first lesson?

**RF:** First, I teach both parent and child all of Book 1 with the tape only. There's no printed material; they have to learn it by ear. The parent has to listen to the tape, and then I hope the child will pick up the habit of constantly listening.

Second, I teach many of the pieces in all major or minor keys, whichever is appropriate. Starting with Cuckoo I refer to the left hand accompaniment harmonically as C-chord or G-chord, and encourage the student to learn harmonically. I think this is what you meant by the reference to my teaching harmonically as well as melodically.

Third, I want the parents to be as well trained as possible in a very short period of time. One of the worst things to do is hand them a book. Ever since they have learned to read words, adults have stopped using their auditory memory. As soon as you get in a music book, then the adult relies on it. And once the adult role model does that, the kid starts wanting the book.

**NW:** Do you think children today get a chance to fully develop their abilities, to become truly accomplished in something?

**RF:** Today, kids take lessons. They take gymnastics; they take horseback riding; they take swimming and skiing lessons. And as soon as anything gets difficult the children tend to drop it

and go to something else. They become mediocre in a lot of areas, but seldom down inside do they really feel good about themselves and say, "I can do that better than anybody else." Our society teaches mediocrity.

With regard to this, Suzuki hit upon something I think is important, but that many parents don't understand: that is, playing the Twinks every day for a year or two years—I don't care how long it takes—until the student approaches perfection. Often the parent gets the attitude, "God, if I hear that one more time I'm going to throw up." It's the parent who has the problem, not the child, because invariably the child will say, "Hey, I can really do that very well."

If they're reviewing something and they're playing very well with beautiful phrasing and the right balance, and the right hand is singing and the left hand is accompanying and so on, I tell them, "Look how long it took you to do that. Aren't you proud of yourself?" Teachers should point out the great things their students are doing. If children don't hear a difference they won't make a difference. This is a very sophisticated approach to learning. It's exactly the same thing

they're going to have to do when they play a Mozart sonata well. They have to use their ear; they have to use their whole body. And if you can do that with Cuckoo in Book 1, of course you can do that with subsequent pieces. But you can't allow yourself to approach perfection with a simple tune like Cuckoo if you are a new-piece syndrome kid who plays a new piece before mastering earlier ones. These kids don't master either piece—the new or the old. Many teachers let their students do that, so a child never has this great experience of saying "Wow, I can play this as well as my teacher."

**NW:** You've been teaching nearly 30 years. What have you learned recently about teaching?

**RF:** There's one thing I've been doing recently: treating every child as if he were ambidextrous. I strongly disagree with favoring one hand. God created us with two hands, and I feel we should use them equally. Chopin wrote two books of etudes to prove this point.

One little boy came in and wanted to play "Frere Jacques." He was having problems playing Cuckoo hands together. In the back of my mind I thought, "Frere Jacques' is too hard." But in the front of

my mind I said, "All right, this is a motivational thing. The kid knows the tune, let's see how quickly he can learn it." And he learned it in about ten minutes.

The song is spread over nine notes, so it's a big spread. But the reason this student did it so easily is that he was relying on his ear. Now the great thing that happened with this child, who was having problems putting Cuckoo together, was that he started playing "Frere Jacques" as a round. The right hand started playing on C: 1-2-3-1, C-D-E-C, 2-3-4, E-F-G; and the left hand started playing two octaves lower 5-4-3-5, C-D-E-C against the E-F-G in the right hand. Thus he was playing it as a round, which is perhaps more difficult to do than Cuckoo. And he proved to himself that he could do different things with different hands simultaneously. When we went back to Cuckoo, he sailed right through it.

Now if I had said no to "Frere Jacques," I would have missed one of the best tools I've ever found for teaching different things in different hands. So I learned from a child, not from someone's book.

Another tune I've been using is "This Old Man." Every child that watches "Barney" knows the tune. It's a simple six tones—the same as Twinkle—and with an appropriate shift in the fingering, it's very easy to play. To me, using these familiar tunes is pure Suzuki. The teaching begins from an auditory standpoint. The children never see them written down. Since they like the tunes, they want to play them.

**NW:** What is your quintessential philosophy of teaching? How do you put your approach into words?

**RF:** The best word I've come up with is "holistic." I want to work with the whole human being. I work with students physically. I want to challenge them and to work with them intellectually and arouse their curiosity.

On top of that, teaching is a spiritual thing. Perhaps it's sharing. As we get older we gather experiences which we should never hold aside; we should always give them away. This is what I mean when I say I want to give to my students. And this is one of the few things I have to give.

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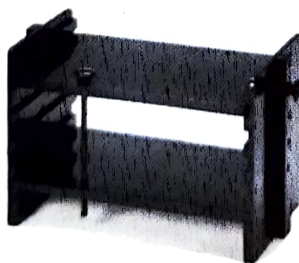
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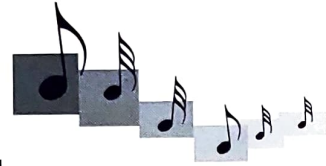
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# — Hints and Aphorisms for Teachers —



—from the desk of Robert Fraley

Here are several items I've found to be true and helpful.

✿ Avoid using sheet music while teaching. The search for the book, the page, the place on the page all tend to slow the teaching process. There are times when the score is necessary; but the student needs the teacher's constant attention, a difficult achievement if the teacher's head is in a book.

✿ Don't talk too much. As soon as teachers begin "declaring" to their students, the students tune out. Try teaching a complete lesson without making a declarative statement. Use questions that stimulate students' imaginations and enable them to discover meanings and relationships for themselves.

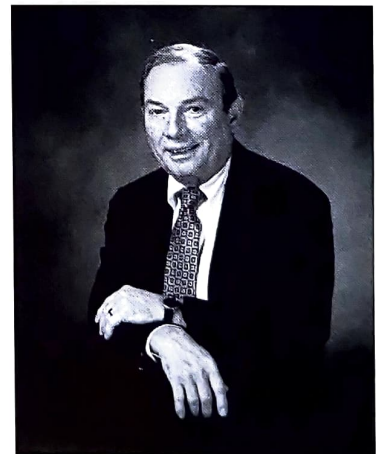
✿ Teach the difference between composing and improvising. Five-year-old kids can soon figure out the difference if you say, "If you can play the tune exactly the same way three times, you've composed it. If not, you're improvising."

✿ As Suzuki says, teach only one thing at a time. If you have a new piece and a new touch or other concept, it's very difficult for a child to handle all these new things. So if it's a new rhythm, for example, take it back and put it in "Twinkle." Then the student has familiar melody, notes and technique with the new rhythm.

✿ Never, never use the memory aids "good boys do fine always," "all cows eat grass," etc. to learn the lines and spaces. These sayings simply slow the reading process and tend to confuse the novice reader. Each time the clef changes, the position of the letter names on the staff change too, and the result is often chaos. Instead, approach reading from landmarks: the "g" of the g clef, the "f" of the f clef and middle c as outlined in the beginning books of Frances Clark.

✿ After landmarks are well established, de-emphasize letter names and use intervals. Intervals are always the same no matter the clef. Begin the awareness of intervals as soon as possible with the Twinks; introduce fifths, seconds and fourths. Then use Lightly Row to introduce thirds. Encourage students to find intervals, play them and sing them. Students do not read notes by naming them, they read by recognizing the distance and direction to the next note.

✿ Use praise judiciously and honestly; it can be used to discourage students. There is a standing joke in Suzuki circles, "Oh that was very good! But...." And after the "but" comes a long litany of discouraging criticisms. Instead of praise, substitute encouragement. Honest praise cannot be given unless the student has improved, but encouragement is all-embracing. Encouragement is long-range and helps the student to have self-respect and self-confidence. Teachers should always treasure their students' efforts rather than their accomplishments. Instead of saying, "Oh, that was very good! But...." say, "I have faith in you. You're doing fine."



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*MiKell MacKay left, and Mom, Toni, with a Lyon & Healy Style 23 Gold Concert Grand Harp.*



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# Conference Highlights Continued



Board members worked before, during and after the conference to support the new directions of the SAA.

AM



JT



Teachers and students played together in a session on jazz improvisation.

JT



Dr. Eileen Cline addressed members at the luncheon.

AM



Student chamber groups performed in a session demonstrating appropriate repertoire.

AM



JT

Bass students prepared for the luncheon performance and a special session on bass repertoire.



AM

Master classes given by Hiroko Masaoka and Donald Weilerstein (violin), Alan Harris (cello) and Haruko Kataoka (piano) provided students and teachers with new ideas and inspiration.



AM



AM



AM

# Cello at the Sixth Conference

by Nancy Yamagata,  
Conference Cello Coordinator



The cello sessions at the recent SAA Conference included presentations ranging from the physiological aspects of cello playing to creative group lesson ideas, as well as the outstanding performances of our master class cellists and the remarkable insight of our master teacher Alan Harris.

The Friday afternoon session began with Annette Costanzi's presentation "The Cellist As Athlete: What We Know, What We Teach." Annette shared some warm-up exercises involving balance and flexibility, first without, then with the instrument in playing position. Her colleague, Alicia Randisi-Hooker, demonstrated some yoga-related exercises geared specifically for young cellists. Next was an informational session titled "What's Happening With Suzuki Cello, Here and Abroad." Barbara Wampner summarized the latest corrections in Books 1-3 and informed us of the current status of Books 9 and 10 and the newly released CD recordings. Carey Beth Hockett, representing the ESA, enlightened us on the teacher evaluation procedures in Europe, which are quite different from the SAA system.

On Saturday and Sunday, we were treated to wonderful performances of the master class cellists. Seven cellists ranging in age from 11 to 17 performed works by Haydn, Saint-Saëns, Fauré, Popper, and Hindemith. Alan Harris from the Cleveland Institute of Music addressed subtle yet vitally important issues concerning hand and arm positioning as well as interpretation, drawing out from the students their personal ideas in a very relaxed and non-threatening manner. We were fortunate to have such a thinking man's cellist share what he feels is important to the art of cello playing. On

Saturday evening, the cellists dined together, family-style, at the Parthenon, a popular Greek restaurant in Greek Town.

Phyllis Young and Richard Aaron, whom we missed seeing in 1992, highlighted Sunday's activities. Richard Aaron shared his unique scale system using patterned fingerings which allow the student to play scales in all major and minor keys fluently. Patterns abound in playing thirds, sixths, and arpeggios, as he clearly demonstrated. The afternoon concluded with the creativity and limitless energy and enthusiasm of Phyllis Young. The topic was "Vibrato Magic: Teaching Strategies That Work," although an outside observer of this session might have had a different idea as we participants scrubbed the kitchen counters and rattled our rice-filled matchboxes.

Monday morning was devoted to showcase some of our more well-known

teacher trainers in demonstration lessons, both in private and group settings. This was a wonderful opportunity to witness firsthand each teacher's unique style with his/her own private student. The conference concluded with Carey Beth Hockett's "Working With Suzuki Cello Groups: Is There Life After Book 1?" Everyone received a stash of new ideas as well as the opportunity to participate in some lively and challenging games. ♣

Nancy Yamagata began cello studies in Los Angeles with Eleonore Schoenfeld at the age of ten. She holds a degree in music education from the University of Southern California where she was awarded the Alumni Association Award for the Outstanding Graduate of 1978. In 1986, Nancy was awarded the SHAR Distinguished Young Teachers Award at the Suzuki Teachers Conference in Chicago. She has been an SAA Teacher Trainer since 1985, and has taught at numerous institutes and workshops throughout the United States and Canada. She is on the faculty at the R.D. Colburn School of Performing Arts in Los Angeles and is a founding member of the Marina Ensemble.



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# A Time to Remember: A Time of Vision

by Michael Fanelli and Kathy LeBoeuf

All of us who went to Chicago for the Sixth Suzuki Association of the Americas Conference returned home with new ideas and great memories of renewing ties with friends. It was a time for the collegial spirit of the Suzuki community to reaffirm our beliefs and love of teaching. It was a time to reflect on the state of arts education in the world today and our role to fulfill its mission under the guidance of Dr. Suzuki's wisdom and vision. The conference was an opportunity for the Suzuki Double Bass School to examine where we have been and where we are going. Happily, the memories we have of the bass sessions point towards the future growth of the Suzuki Double Bass School, continually building on the philosophy and pedagogy of Dr. Shinichi Suzuki. For those unable to be with us, we would like to share a brief overview of the bass sessions, performances, and activities that took place during those four exciting days, attended by string teachers with diverse levels of experience with the double bass.

"The History and Pedagogy of the Double Bass," given by Michael Fanelli, opened the double bass sessions on Friday. Mr. Fanelli presented interesting and informative research data on the genealogy and teaching methods of the double bass from the tenth century through the present, highlighting the development of the Suzuki Double Bass School. Dr. Daniel Swaim continued that day's activities with his first session, "Posture for the Beginning Bassist." Dr. Swaim covered topics which included sitting and standing positions, concepts common to both seated and standing bassists, different endpoints as they relate to posture, and the relationship of the bass to the player's body.

Saturday was an exciting day for all conference participants. The Arizona Double Bass Research Consort and guest artists led by Dr. Swaim played for the Suzuki community at the SAA luncheon. It was a new experience for many to have the opportunity to hear a double bass ensemble performing together outside of the symphony orchestra. All of the performers and the audience were thrilled and excited to be part of this wonderful and long-awaited event. Several of the musical selections performed by the ensemble were "Chorus" from *Judas*



*Maccabeus*, "Prelude from the Sonata in d minor" by Corelli, "The Elephant" by Saint-Saëns, and a rousing rendition of "Sweet Georgia Brown." Later in the day, the Arizona Double Bass Research Consort joined Dr. Swaim in an engaging lecture-demonstration highlighting the philosophy and pedagogical concepts of the Suzuki Double Bass School. This venue permitted a closer examination of the instructional materials as presented and delineated by Dr. Swaim. The bass sessions on Saturday culled with a lively lecture-demonstration by Mr. Fanelli on "The French and German Bow Holds." Mr. Fanelli introduced materials which dealt with the history of the bow and the

development of the French and German bows. Utilizing materials from the Suzuki Double Bass School, he discussed movement as related to string playing, establishing the right hand position with the French or German bow, placing the bow on the string, beginning bowing techniques, and extending the bow stroke.

On Sunday Mrs. Kathy LeBoeuf presented "Bass for the Non-Bassist." Attended also by bassists, this session was unique in its orientation to the string teacher who does not play the bass. Topics discussed included equipment needs of young bassists; teaching the young double bassist in group class, ensembles and orchestras; and double bass literature appropriate for each instructional area. Following this session, Mrs. LeBoeuf taught a master class of young double bassists from the Chicago-area studio of Ms. Virginia Dixon. The students played beautifully in front of the perfect Suzuki audience composed of teachers, students and families. It was a wonderful sharing of music and ideas.

Monday began with a Reading Session, chaired by Mr. Michael Fanelli and Mrs. Kathy LeBoeuf, in which solo and ensemble compositions were presented and played. It was an inspiring occasion to hear the double bass ensembles play these pieces that were thoughtfully chosen by our editors for this presentation. This was a gratifying, joyful way for us to bring the Suzuki Double Bass School sessions to a close, sharing our instruments, ideas and talents with each other.

In between all of these marvelous events, the SAA Double Bass Committee chaired by Dr. Swaim also met several times for intensive work on Book 3 of the Suzuki Double Bass School, which is well

on its way to being completed. We all left the conference motivated to infuse into our teaching that which we had newly learned from our friends and colleagues, and anticipating the 1996 SAA Conference, when we may again share our knowledge and nurture our love of music and teaching. ♣

Michael Fanelli teaches string pedagogy at the University of Northern Iowa's Price Laboratory School. He holds a B.M. in Double Bass Performance from the University of Illinois at Urbana-Champaign and an M.A. in Musicology from the University of Missouri-Columbia. He is presently finishing an Ed.D. in Music Education at the University of Illinois. Mr. Fanelli has performed professionally with orchestras in the U.S. and Latin America. He has taught on the faculties of the Universities of Illinois, Missouri, and Stephens College, Paul Rolland's Illinois Summer Youth Music, and has taught strings in the public schools in St. Louis. He writes and publishes extensively on string and double bass pedagogy.

Kathy LeBoeuf holds a degree in Double Bass and Music Education from the New England Conservatory of Music. Mrs. LeBoeuf studied bass with Henry Portnoi, Lawrence Wolfe, Paul Ellison, and Barry Green. She is currently the string specialist for the Shrewsbury, MA Public School System and has taught in both New York and Massachusetts. She was the Double Bass Area Conference Coordinator for the 6th Conference, is a member of the Double Bass Committee, and contributes to the bass column of the *ASJ*. Her favorite "job" is being a Suzuki parent with her husband and two daughters.



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# Conference Viola Sessions

by Louita Clothier



The viola sessions at the conference offered a good variety of presentations involving the practical and philosophical.

Friday's sessions began with an overview of the teaching points of Viola Volume 6 presented by William Preucil, followed by unison playing of the music by the group. This was followed by a joint violin/viola session discussing "Viola Issues for Violin Teachers." Louita Clothier presented personal experiences and viewpoints on whether "To Start or to Switch" followed by rather lively discussion in which the policy of *adding* the viola was put forward as a more successful option than *switching*. Betsy Stuen-Walker then suggested some ideas for "Including Violas in Your Violin Class" for special occasions.

At the Conference Banquet, viola participants were proud of the impressive performance by the 48 violas of the Wheaton College Suzuki Program Viola Ensemble, directed by Lisa Hirschmugl.

The Saturday afternoon session was a series of short presentations on viola pedagogy. Joanne Martin spoke on "Nurturing Vibrato," Carrie Reuning discussed her ideas about "Tone Production," Lisa Hirschmugl shared pointers from her experience with "Beginning Young Violists," and Dee Martz closed with "Shifting: Passport to New Frontiers."

On Sunday morning Sherry Martin Woods shared her experiences in developing "The Proud Violist" or raising the self-esteem of her viola students. Included in her presentation were videotapes of her students performing as a viola ensemble.

The viola ensemble reading session was especially enthusiastically received. About twenty violas played through three- and four-part ensembles arranged by Betsy Stuen-Walker, Louita Clothier, and other sources, as well as Bach's Sixth Brandenburg Concerto.

The elegant Grand Ballroom was the setting for Monday morning's sessions. William Preucil demonstrated lessons with two of his own students. Brad Ottesen played the Schubert "Arpeggione" Sonata and the Reger "Suite No. 1" for unaccompanied viola. Eric Ottesen played the Seitz Concerto No. 5, 1st movement.

For the final viola session Betsy Stuen-Walker demonstrated some group teaching ideas with members of the Wheaton Suzuki Viola Ensemble.

After attending these sessions along with the interesting general and violin sessions offered at the Sixth SAA Conference, viola participants returned home armed with new ideas and inspired to be better teachers. ♣

Louita Clothier received her M.A. in viola from Iowa University, studying with William Preucil, and has just completed 25 years of teaching Suzuki violin and viola. During the 1970's she lived in England where she taught with the London Suzuki Group, established a Suzuki program at the American School in London, and assisted with Suzuki development throughout Britain. She currently teaches strings at Graceland College in Lamoni, Iowa, and in the Lamoni Schools, and also serves on the SAA viola committee. In addition to U.S. institutes, she was a Teacher Trainer and children's teacher at the 1990 European Suzuki Conference and at conferences in Chile and Peru this past January.

# Early Childhood Education:

## A report on the 1994 SAA Teachers' Conference

by Dorothy Jones



In 1968, Dr. Suzuki appealed to those gathered in the Assembly Hall of the United Nations in New York to consider the necessity of a world-wide policy of proper child development, education and care. Creating a caring community throughout the world will take the concerted efforts of people everywhere. Suzuki has been tireless in his efforts on behalf of all children. Therefore the thesis for the Early Childhood Education (ECE) program at the SAA Teachers' Conference (June '94) was as follows:

"Age 0-3 is a critical developmental period for all children. Suzuki teachers must be prepared to assist parents in their most important role as the child's first teacher."

Dorothy Jones opened the ECE sessions with a dedication:

To Dr. Suzuki we dedicate these Early Childhood Education sessions. His vision of life-long, self-directed learning for all children of our world is the inspiration for each of the presentations which you will hear during this conference. Through parent-teacher-student partnerships we must continue to seek the best and most natural way to teach our youngest children. They are our future and must be our most important priority.

Friday afternoon, Lisa Tipton-Yong gave an interesting, thought-provoking talk on ECE integration in instrumental pre-Twinkle classes. Lisa is a primary teacher in a public school and a Suzuki violin teacher. Participants also viewed a video describing the baby and preschool classes at the Children's Talent Education Centre in London, Ontario. Saturday, Susan Grilli's address "Nurturing Parents As Teachers" began with some delightful reflections on her own childhood and the memories she had of her own parents as her first teachers. Susan pointed out the need for quality early childhood education and urged all Suzuki teachers to give parents the essential tools they need to be the most important teachers of their own children.

James Garbarino, President of the Erikson Institute for Advanced Study in Child Development, an internationally recognized expert on child development and an advocate for children and families, gave an address titled "Growing up in a Socially Toxic Environment: Children in the 90's." He spoke about "maps" which children create of their world. In a recent study, 43% of the children interviewed thought it likely that they would be kidnapped at some time. Although these maps are not always realistic, Dr. Garbarino pointed out dramatically the need to help children create maps that are developmentally appropriate and basically positive.

Bill Cole Cliett, an educator in the Florida school system and co-author of *Nurturing Your Child's Natural Literacy*, started from the premise that the parent is the child's best teacher. His presentation described the work of Sylvia Ashton Warner and her unique reading approach. He demonstrated ways that the adults in a child's life can have a positive influence on his or her literacy development.

The Saturday sessions closed with a panel of renowned Suzuki teachers and guests James Garbarino and Bill Cliett, moderated by SAA President Jeff Cox. The topic "Creating Learning Community" gave panelists an opportunity to express ideas about how we might serve the needs of families.

Sunday afternoon, the ECE teachers from Children's Talent Education Centre in London, Ontario, presented a one-hour demonstration class using twelve preschoolers from families who have children in the Wheaton College Suzuki program. In this hour, art, singing, movement to music, a science experiment and story time kept the children and their parents totally involved. While stories were read to the children, one of the teachers talked to the parents about what they had observed during the class.

Observers were amazed at the total involvement of the children and how completely focused they were on the activities. The children's actions were uninhibited and very natural; they seemed completely unaware of strangers observing them. This demonstration was an example of how teachers can develop a natural learning environment for preschoolers using the parents as assistants.

Beth Jones Cherwick, a Suzuki violin teacher currently working on a master's program in Educational Psychology, gave us an overview of trends in research in the field of Early Childhood Music Education. She noted the gaps in the psychological literature to date, particularly in relation to Dr. Suzuki's pedagogical innovations, and concluded with her own ideas about how Suzuki's pedagogy is supported by non-musical psychological literature. (See her article on page 32 of this issue.)

The 1994 Conference gave participants an opportunity to explore exciting developments in Early Childhood Education in Italy, Japan, Australia, South America and in the USA and Canada. All of us returned home stimulated and full of ideas for the future. ♪

Note: The Children's Talent Education Centre teachers wish to acknowledge our thanks to Sarah Williams for arranging the demonstration group from Wheaton College and to Peggy Wise who kindly loaned us Orff instruments.

Dorothy Jones is the founder and director of the Children's Talent Education Centre in London, Ontario, which combines a Suzuki music school with a comprehensive program in Suzuki Early Education for children from birth through the preschool years. She is a consultant in Early Education and is a registered teacher trainer in both Suzuki Early Childhood Education and Piano. Mrs. Jones has served as President of the SAA, and currently holds positions with the International Suzuki Association and the Ontario Association. A Suzuki parent herself, she brings to her workshops two decades of Suzuki experience in developing successful family partnerships.

# Conference Guitar Report

by Seth Himmelhoch

Guitar teachers meeting in Chicago for the Sixth SAA Conference didn't catch many of the seminars, demonstrations and other stimulating events which involved other instruments. Instead, we spent a lot of time with each other both in the official SAA guitar committee meetings and in informal meetings held on our free time, working hard to create a revised Book 1 to present to the ISA for later publication.

We found out that developing anything by committee is a time-consuming process, fraught with delays. Developing a Suzuki Method book is no exception. For Suzuki guitarists, this meant waiting five years after the first SAA-sponsored guitar institute teacher training in 1987 to see the first Suzuki Guitar Method Book 1 in print. We are still waiting for Book 2 to appear!

Fortunately, though, the Book 1 that now exists is a good one because it is going to stay as it is at least for the time being. The proposed changes must be "road tested" by teachers and students before the book can get ISA approval to be published. These changes are being considered to accommodate the desire of guitar teachers on the European guitar development committee to use the first position throughout much of Book 1, up to and including songs like *Tanz* by C.P.E. Bach and others. Because the SAA guitar committee largely feels that the thrust of the existing Book 1 works well with its focus on second position as stressed in the teaching of Frank Longay, the situation is such that until people on both sides of the Atlantic can find common ground there will be no progress on revising Book 1.

Meanwhile, the members of the SAA guitar committee are developing a Book 2 that follows the current thrust of Book 1. Teachers interested in it will be able to contact Summy-Birchard in Secaucus, NJ, to receive information about Book 2 sheet music and tapes. This service should be available by fall of this year, or

winter at the latest. The idea for a Summy-Birchard clearinghouse for guitar books in development was established this year at the teachers' conference and will prove to be a valuable resource. We are grateful to Lynn Sengstack for offering her company's services in this way!



William Kossler at Conference Session

As progress occurs in development of new Suzuki Guitar Method books, this clearinghouse will be supplied with the latest versions. More information will be included in the next *AY* guitar column.

In addition to the committee's work on repertoire, three seminars helped illuminate different aspects of Suzuki Guitar Method. On Friday, June 3, Mr. Andrew Lafreniere shared information on the topic of parent training gleaned from his years of experience as a Suzuki piano and guitar teacher. In a relaxed seminar, Mr. Lafreniere clearly laid out the rationale behind the rigorous parent training program at his school, the Suzuki Takumi Education School of Sandy Hook, Connecticut. One semester of lessons and several weeks of classes are required of all parents entering children in the school, and sometimes remedial work is assigned to an experienced parent. Ac-

ording to Mr. Lafreniere, this program gives very good results in student longevity at his school and motivation is high among students there.

On Saturday, June 4, Mr. William Kossler expounded upon his ideas for developing reading ability in young guitarists. For Suzuki teachers, an innovator turning conventional wisdom on its head shouldn't be anything new, but I was still surprised by the ideas Mr. Kossler put forth, although they were quite logical as he presented them. According to Mr. Kossler, the best way to get students reading is to start with "mystery songs," i.e., familiar melodies such as *Hot Cross Buns* written in notation. Once the student plays the mystery song and realizes that he knows it, the teacher can elicit specific understanding of each notational element. This method allows the teacher to use the strong motivating force of familiarity to bring the student step by step closer to full understanding of how music is written. Mr. Kossler used his experience as an elementary school teacher using Whole Language techniques to teach reading as an inspiration for his approach to teaching music reading.

Finally, on Sunday, June 5, Mr. Seth Himmelhoch (yes, that's me!) made a presentation on the relationship between very difficult concert guitar repertoire and Suzuki Guitar Book 1 repertoire fingered in position two. Using as examples excerpts from Rodrigo's *Concierto de Aranjuez*, Sor's *Mozart Variations*, *Recuerdos de la Alhambra* by Tárrega and other works, I showed how the left hand techniques explored in Suzuki Guitar Book 1 were directly used in each of the excerpts. With this presentation, I hoped to encourage Suzuki guitar teachers to keep their attention focused on the long term goals included in Suzuki Guitar Book 1.

All in all, the conference was an enjoyable learning experience and a very productive work session. As guitar session coordinator and member of the SAA guitar

tar committee, I had the chance to work with inspiring colleagues both in and out of the guitar field. As a conference attendee, I was impressed with the smooth running of the conference, and as a first-time visitor to Chicago, I was thrilled to see such a beautiful city and to hear some hot blues music at Buddy Guy's Blues Legends club. The whole affair left me looking forward to the next conference! ♣

P.S. Last Minute Report from the International Guitar Committee:

The Committee met in July in Saluzzo, Italy with the support of Summy-Birchard, Inc., and is happy to report that prototypes for Books 2 through 5 of the Suzuki Guitar School were completed. They will be available through Summy-Birchard within the next several months. Also the additional Book 1 research of the International Guitar Committee will be published as an appendix to the existing commercially available Book 1.

Seth Himmelhoch received his B.M. and M.M. degrees at the Manhattan School of Music in New York. Since 1987, when he began taking Suzuki teacher training with Frank Longay, the focus of his teaching has been the Suzuki Method for Classical Guitar. Mr. Himmelhoch has founded two Suzuki guitar programs, one at Long Island University and the other at the Thurnauer School of Music in Tenafly, New Jersey. He is the co-founder and director of the New York Classical Guitar Society and a member of the SAA Guitar Committee.



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Abstracts of conference sessions are now available from the SAA office. The booklet consists of abstracts of most general and specific instrument sessions presented at the conference and is available to conference attendees for \$5.00 and others for \$10.00. Please make checks payable to SAA and send with your order to:

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Montevideo Teleproductions taped the opening ceremonies and the concerts presented during the conference. The company is also handling American distribution of the Talent Education videotape of Dr. Suzuki's 95th Birthday Celebration Concert held in Tokyo on May 1, 1994.

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# Suzuki...& Random Acts of Kindness

by William Starr

For many years youngsters from all over Japan sent tape recordings of their playing to Suzuki to qualify for graduation from one level of difficulty to the next. This meant that Suzuki listened to up to three thousand tapes in one year, spending from 3 a.m. to 8 a.m. each day for six months listening and recording comments and advice for improvement on each tape!

Not all of his remarks dealt with encouragement, technique or tone production. For instance, students progressing on to Bach's *Concerto in a minor* were given words of advice such as these that received a warm welcome in Japanese homes:

Now you are going to play great concertos of Bach and Mozart, and you must try to catch the hearts of Bach and Mozart in their music. You must practice every day to catch the feelings of others without words. Look at your mother and father. Can you see how they feel? Try to see when your mother needs your help...before she asks. Then it is too late. If you practice every day, watching not to harm anyone by what you say, and also trying to catch how they feel, then you will develop sensitivity toward the feelings of others. Perhaps later you will also catch the hearts of Bach and Mozart in their music.

Suzuki said that he often asked the children to report, at the end of the lesson, the act of kindness they had done that week. Some were so excited to report that they could hardly contain themselves throughout the lesson. One little six-year-old boy, after a hurried bow at the end of his lesson, rushed over to Suzuki to whisper, "I polished my father's shoes without his knowing it!"

Over and over in his sayings and writings Suzuki expressed his desire that musical training in the Suzuki method should develop "beautiful hearts" in the children, stressing the fact that teachers and parents should always keep this goal in mind.

In line with Suzuki's call for the development of sensitivity to others, it seems appropriate to bring attention to several recent books dealing with the same worthy goal: *Random Acts of Kindness*, Conari Press, 1993, and *Kids' Random Acts of Kindness*, Conari Press, 1994.

Before Christmas of last year, my wife Connie found the first of these in a children's clothing store. We were so ex-



cited by its potential as a gift that we scoured around town to find eight more. "That's a hot item," one book store clerk said. "We've reordered it several times."

In the beautiful foreword by Daphne Rose Kingma, she calls random acts of kindness "those little sweet or grand lovely things we do for no reason except that, momentarily, the best of our humanity has sprung, exquisitely, into full bloom." The little book contains many uplifting stories of both little and grand kindnesses by anonymous donors and recipients, the kinds of stories that stimulate the reader to want to do likewise.

One heartwarming story told of a couple talking with "one of those waitresses who was such a pleasure that she made the whole dining experience that much more enjoyable." They learned that she was working two jobs to put her-

self through school. Their bill was less than \$20, but they left a \$100 tip. "What a great feeling," the donors wrote.

This single story influenced a reader who told us, "We had a wonderful waitress like that. Serving us, she almost slipped and fell with our food tray. 'It's these shoes of mine,' she said. 'The tread is worn out and the floor is slippery. I guess I'll just have to scrounge the money and get some new ones.' We asked what they cost, and then we two couples left a \$60 tip for a \$30 bill. We also felt the great feeling we read about in that book."

We haven't met anybody who hasn't been deeply moved by *Random Acts of Kindness*, and moved to action. One friend, after reading the book, told of being so impressed by the warmth and helpfulness of a clerk in a K-mart store that he called the manager to thank him for hiring such a sensitive young woman. He laughed at the manager's guarded response when he said he wanted to talk about one of the employees. "No one has ever called except to complain!" exclaimed the manager. "Thank you! I'll tell Rhonda what you said."

When we saw *Kids' Random Acts of Kindness* we rushed to buy two for our grandsons. Although many of the stories written in the children's handwriting were wonderful, we were a little disappointed in the overall level. Still, our grandsons read it from cover to cover, so who are we to judge? We did think the story in the introduction, which I mustn't divulge, is worth the price of the book. We don't see how anyone could read it without tears.

I'm sure Suzuki would be enamored with these books. We teachers and parents are already committed to Suzuki's philosophy of educating the whole child. Could we not, as Suzuki did, request random acts of kindness from our children, and from ourselves? They would report to us, and we to them. We'd all be in it together, creating a community of sensitivity to others with unmeasured outreach to our society far beyond our considerable musical contributions.

William Starr, first president of the SAA and first chairman of the ISA Board, is now adjunct professor of music at the University of Colorado. He has taught throughout the U.S., and in Venezuela, Taiwan, Korea, Japan, Australia, Germany, Canada, Switzerland, and England. Author of a number of widely-used Suzuki books, he has two degrees and a performer's certificate in violin from Eastman. In 1968-69, with his wife Connie and their eight children, he spent fourteen months in Japan with Dr. Suzuki.

*S. Signorelli*



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# A Remarkable Reunion of Suzuki Graduates

by Lynn Darch



Buffalo Suzuki Strings 25th Anniversary Concert, March 20, 1994

The Kleinhan's Music Hall stage in Buffalo, New York looked exactly the same as it had almost eight years earlier. I had celebrated two of my most important events on that stage: my final concert as a member of the Buffalo Suzuki Strings and my high school graduation. On March 20, 1994, on that same Kleinhan's stage when the Buffalo Suzuki Strings (BSS) Alumni walked out to perform, another day was added to those most meaningful and most important life events.

My former teacher and mentor Mary Cay Neal and I have remained close over the years. I knew of the 25th anniversary of the BSS, and what it meant to Mary Cay and her family, and to those of us who were touched by her program. The silver anniversary was a milestone and a celebration of those who had shared in the past twenty-five years. In one of my regular telephone conversations with Mary Cay, I mentioned the possibility of getting together a few of the graduates who were still living in Buffalo. I thought perhaps we could play one of our old tour group pieces. Mary Cay had had a similar thought. But, being the optimist and grand thinker that she is, Mary Cay had decided to try to reach all 60 BSS students who had graduated from the program, many of whom were spread across the United States and other countries. To tell you the truth, I thought she was dreaming. Her dreams, though, have made the 25 years of the Buffalo Suzuki Strings possible. So, I took her example, decided to

think big, and offered to help Mrs. Neal with the planning and organization of the alumni portion of the 25th anniversary celebration. Mary Cay, being smart enough to always accept assistance and never forgetting such offers, took me on.

It had been almost a year since our first talk of the alumni being a part of the 25 year celebration, and we needed to get the planning under way. The first step, contacting parents of alumni, was fruitful. We got almost everyone's current address. The second step was to contact all alumni by mail to get an idea of their interest level in the event. With overwhelmingly positive responses, we soon reached a new level of excitement. Members of the BSS Parents' Association and Board of Directors began to get involved, as we decided not only to have alumni participation in the concert, but to have an entire weekend devoted to the alumni.

Thirty of the sixty BSS alumni were able to make the trip back to Buffalo. All were to meet at our only rehearsal before the concert. A two-hour rehearsal, recital and spaghetti dinner was scheduled for the night before the concert. As I dressed that evening for the rehearsal, I wondered what my old friends would look like. I wondered, "What are they doing with their lives? Are they married? Who has children? Am I going to be the only one who is not married yet?" Thoughts raced through my mind in the car on the way to the rehearsal site. As I pulled up in front of the beautiful old church, I heard a woman's voice call my name. Was

it? Could it be? It was Lisa Calkin, who was now Lisa Clough. She looked exactly the same and had the same friendly smile that I remembered from so many years ago. I thought I had changed so much, that I didn't think anyone would recognize me. Lisa's happy greeting made me realize that not only was I going to be recognized, but I would remember and recognize others for the happy, smiling kids they always were, only better. Lisa, her mom and I walked arm-in-arm into the rehearsal.

Once inside, I saw people I was certain I must have known, but I wasn't quite sure who they were. A woman was smiling at me and greeted me by name. "Who is that?" I thought, Mrs. Neal confirmed the identity of this woman whom I remembered as the curly-haired, shy little girl whose weekly violin lesson had followed mine. Marissa had grown into a beautiful, self-assured, and much taller young woman. As my eyes gazed around the room, they became fixed upon a man with a brush cut, whom I was certain I had never seen before in my life. He was talking to other alumni as if he knew them. "He has got to be in the wrong rehearsal," I thought. Once again, I had to ask Mrs. Neal. There was no way that the man with the brush cut was who she said he was! The last time I had seen Chris, he was in a "punk rocker" phase. Now he was tall, well-spoken, and outwardly conservative. This defied my basic tenet that people do not change. I was absolutely intrigued by this man who had proven me wrong. It was then that I



Top: BSS alumni backstage before 25th Anniversary Concert.

Right: (Left to Right) Laura Vasquez and Timothy Neal look on as Lynn Darch presents an alumni gift to Mary Cay Neal.



This concert, this celebration of twenty-five wonderful years, will be one of my favorite memories. It was the point at which we came to appreciate each other as adults and to begin friendships again on a higher level.

On behalf of the Buffalo Suzuki Strings alumni, I thank Mary Cay Neal for being a dreamer, for seeing things in us that we, as children, could not yet see. I thank her family for being our friends and supporters. I thank the teaching staff for their patience and enthusiasm. And, I thank our parents for urging us on when giving up would have been easier. Congratulations to Mary Cay Neal and the Buffalo Suzuki Strings on this twenty-fifth anniversary. In the words of a special alumna, "I hope we don't have to wait twenty-five years to do this again!" ▲

Lynn Darch is a 1986 graduate of the Buffalo Suzuki Strings program. After playing the violin from the age of three, Lynn studied violin performance on scholarship at Michigan State University with Efu Wang and Walter Vender and at the Cleveland Institute of Music with Paul Staskys and David Gerone. She then decided on a career in public relations and received a degree in communication. Lynn lives in Alexandria, Virginia, and works in the grocery sales organization of Kraft General Foods. She remains in contact with her very close friend and perpetual teacher, Mary Cay Neal.

realized that we had all worked through our identities and values in this wonderful musical ensemble. It was music in itself that had delved deep into our souls to help us find ourselves. It was music and the Buffalo Suzuki Strings that had developed our personal poise, our self-confidence, and our determination.

The rehearsal was wonderful. For those of us who had not played our instruments for a while, it was easier than we had expected—kind of like riding a bike. We hadn't forgotten. We hadn't forgotten how to sound like one violin, how to end phrases, how to listen to each other. There was a feeling inside of me that I hope I will feel again some day. Everything that was deep inside of my heart was able to come out again in my music.

Mary Cay and I had chosen the Vivaldi *Concerto in b minor for Four Violins* and the Bach-Gonouad *Ave Maria*. Mary Cay thought that the Vivaldi would be a feat for one rehearsal, but I had confidence in the musicality and ability of the alumni as I had remembered them. The current advanced group would accompany us with the second violin part to the *Ave Maria*. The duo symbolized the development of your youth into adult, and then a homecoming both musically and spiritually. Indeed, it was those things and more

After a wonderful evening of reminiscing, looking at old photos, listening to wonderful music and having fun, many of us decided to continue our conversation and re-acquainting elsewhere.

The concert was the following afternoon. As each of the alumni arrived at Kleinhan's Music Hall, there again were happy greetings, yet there seemed to be nervous energy among us. We listened to opening remarks by Mrs. Neal, the Parents' Association President, and our alumni Master and Mistress of Ceremonies. Each of them seemed to strike a chord in us as they spoke of the past twenty five years and of this concert "In Honor Of Alumni."

As we sat together in the audience, we watched in retrospect as the current advanced students played their most polished group pieces. I felt myself breathing in unison with the phrasing of the music. As I looked down my row of familiar faces, I noticed that I was not alone. Each of us was feeling the music, feeling the phrasing and breathing in harmony.

It soon was our turn to perform. We filed onto the stage with the slightest bit of hesitation. Once we were in our positions, and we raised our violins to our chins, all doubt vanished. Everything that we had been taught by Mrs. Neal as children came out instinctively as adults.



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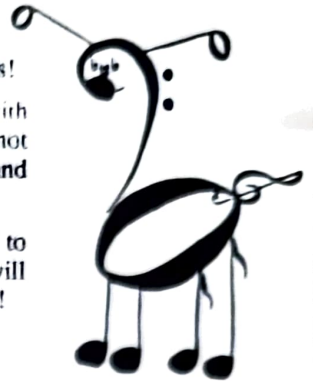
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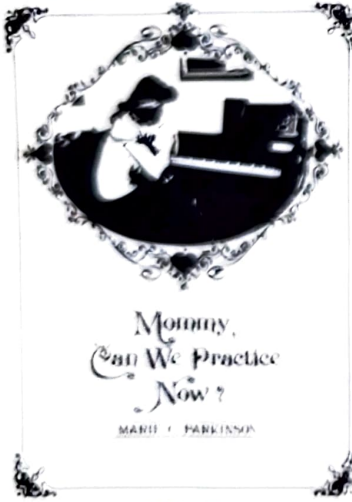
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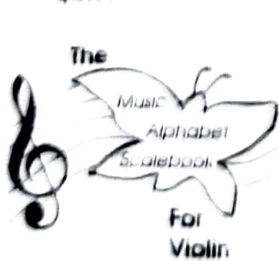


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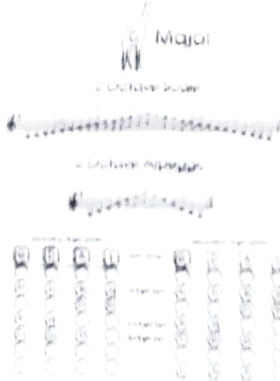
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At the SAA Sixth Conference in June, a number of teachers jointly presented a session on organizing and developing a chamber music program. In this and subsequent issues, we will print some comments and suggestions from these presenters as well as lists of specific repertoire to be used with young chamber music players.



The Palm Quartet from Connecticut performing at the SAA Conference.

# Young String Players Can Play Chamber Music

by David Einfeldt

- Are your most exciting students looking forward to the chamber music experience, pushing you to get them started, and staying involved?
- Do the existing chamber music groups in your program feel "special," and is their enthusiasm contagious to others in your programs?
- Do you have a number of chamber groups at different levels of experience to act as audience and motivating models for each other?
- Are the students in your program so excited by music making that they are saddened when something like a holiday or a snow cancellation interrupts the normal schedule of chamber music coaching and other musical activities?
- Are the members of your chamber music groups pleading for more performances because they enjoy sharing their musical experiences with their friends and families?
- Are you enjoying this experience with your students, and do the chamber music experiences also create their own set of social situations to act as motivators?

If the answers to most or all of these questions are yes, congratulations. This article may provide you with some new ideas. If the answers are all or mostly no, I hope the information and suggestions offered here will help pave the way to the musical and social enjoyment a successful chamber music program can offer you and your students. While this article offers only a short overview on this subject, I hope it will motivate you to grow and share more in the chamber music experience.

I am a teacher who came from a very successful traditional teaching situation to the ranks of Suzuki teaching because of the philosophy, repertoire, and the exciting teaching techniques. The results I saw displayed by the top Suzuki teachers and students of this country in the mid 1960's compelled me to find out more about the Suzuki Method. Other drawing cards were

and are the quality and availability of Suzuki teacher training, the willingness of teachers to share ideas, and the friendships that I found in the Suzuki family of teachers. Whether you are from a traditional background or from a Suzuki background, it is my hope that you will find the best ideas from both schools of teaching to share with your students.

I think we would all agree that the number one factor necessary in a successful teaching experience of any kind is motivation. How to create this motivation and keep it is one of the biggest challenges to any teacher. Here I will attempt to focus on the teaching techniques that will help first you and then your students to become motivated by chamber music, and for both of you to stay that way. Below I will list some areas that I consider to be important in helping you create and hold this motivation.

In my extensive travels as a clinician, I have found two primary reasons for unsuccessful chamber music experiences: 1) students are enrolled in the program without a proper foundation, and 2) repertoire is inappropriately chosen for the students' level of musical development. Though it will have to be brief in this writing, I will attempt to offer ways to be helpful in the areas of student readiness and appropriate repertoire.

## Readiness

Chamber music requires the development of social skills, group communication skills, and musicianship, and great care must be given to all three areas to ensure a successful venture for teacher and student. There is no hurry, and the teacher who pushes a student into this experience before there is readiness in all of the above areas is setting the stage for less than a rewarding situation for the teacher, the student, and the parent. A judgmental error could spoil a very wonderful area of potential growth and enjoyment for the rest of a student's musical life.

As a teacher-coach, you must take an active roll in matching up personnel to help insure a happy, productive situation. You need to know the students you select for a chamber music group; it also helps to know the families and their level of commitment to their children's musical education. You need to know how these young people communicate with each other and with a teacher who will be coaching them. Do not commit the personnel of any new group beyond six to eight weeks, and make it understood that an evaluation of their ability to communicate with each other and be responsible chamber music partici-

pants will be as much of a consideration in their continuation as their musical level.

Musical preparedness needs to begin in the studio via duets with the teacher over a period of time, setting the stage for two students to work together. Just as you carefully plan the timing of a new technical point, vibrato, a new piece, performance on a recital, etc., you must also plan the introduction to chamber music. I personally feel that the student must have at least two years experience in a high-quality string orchestra before being introduced to chamber music. In that first chamber music experience, students need to be able to follow directions and some conducting. The coach must be very clear in that aspect for, and help the group to recognize the obvious before trying to deal with more obscure refinements. As you strive to develop their independence over a period of time, students will learn how to function in this new chamber music idiom.

## Repertoire

There is much to learn about chamber music communication, and a lot of music that needs to be covered before the "early easy Mozart." (Are the words "easy Mozart" an oxymoron?) In my travels, I often find students at all ages and musical levels hopelessly bogged down with inappropriately selected music they do not yet have the skills to learn. An early chamber music selection must be at an easier reading level than students can successfully handle at the solo or the orchestral medium. If they cannot at least sightread the exposition with enough ease to generate the excitement to go on, this is the wrong choice to start with.

In the selection of this beginning music, the coach needs to carefully select music that can be kept by the group as active repertoire, used to refine ensemble and other related techniques, and be used in chamber music master classes and performances. One needs to make use of many of Dr. Suzuki's teaching points in working with a string orchestra or a chamber music group. It is not that different.

## Chronological Listing

Below we will attempt to list chamber music in an appropriate chronological manner (see page 66). It is not possible to have as black and white a step by step chronology in string orchestra or chamber music as it is in a method book. This is especially true when listing folios that have more than one selection in them. You will have to use your good sense in sorting these out; however, the music listed below, if carefully presented and coached, will be a reliable beginning. It provides a sort of "Method Book" for starting out a quartet and giving them a path to musical success and enjoyment. A student quartet that has been introduced to repertory from this list and been

well trained as a chamber ensemble can then be introduced to selected movements of the standard quartet literature.

The volume of chamber music is vast, and this is only a portion of what is out there to train young chamber music groups. Feel free to use this listing as a guide, and to insert your favorite selections at the correct level to fit the group you are working with. As in string orchestra programming, remember that the repertoire must be selected with the knowledge of the musical integrity of the group you are working with in mind. Please make use of the wonderful teaching ideals set forth by Dr. Suzuki, and accept my best wishes for success. ♣

David Einfield is the director of the Suzuki Orchestra Program at the University of Hartford's Hartt School Community Division, where four levels of orchestras and many levels of chamber music groups meet weekly. The study of sequencing and presenting string orchestra and chamber music is an integral part of the Masters Degree program in Suzuki Pedagogy, which will begin at the Hartt School in September 1994. In the development of his Orchestra and Chamber Music Course, David has applied training he has received from many maestros and chamber music greats, including the Guarneri Quartet, Mr. Einfield works nationally in Suzuki institutes and workshops for teachers and students.

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Piper Classics  
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Piano Trios  
The Globe Quintet, string quartet and piano  
Three Easy Trios, 2 violins and cello  
Trio Sonata in D, 2 violins and viola  
String Quartet Music of the Baroque Era  
Wedding Music for String Quartet  
Eling Quartet Series  
Minuet from the Sixth Suite  
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The Messiah, 16 Arias  
Chacony for Strings  
String Quartet No. 1

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Sheila Nelson  
Herfurth  
French Folk Song  
Handel-Gange  
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McMichael  
Kabalevsky/McSpadden  
McMichael  
Mozart  
Tartini  
Irma Clark  
Cleo Aufderhaar  
Haydn (& others)  
Rameau  
Handel  
Beethoven  
Kevin Shiue  
Corelli

Vivaldi  
Anita Jones  
Handel

David Stone  
David Stone  
Haydn  
Vivaldi  
Wm. Zinn  
Applebaum-Paradice  
Beethoven/McMichael  
Mozart  
Lully/McMichael

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Wm. Zinn  
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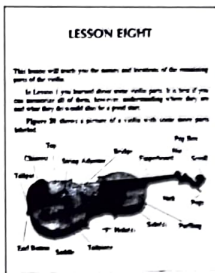


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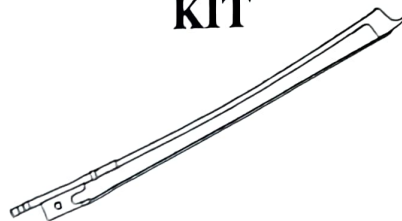
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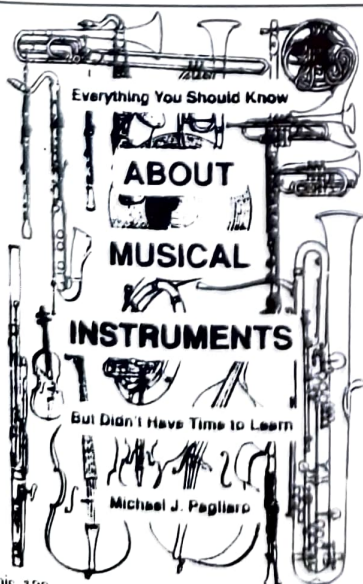
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# TEMPERAMENT:

## A Suzuki Parent's Guide to Coping

by Pam Kemp

Reprinted from Fall 1987 ASJ

Does your child whisper eagerly, "Mommy, may I play for Aunt Gladys?" Does she always go to bed right on schedule so she can practice after a nutritious breakfast? Does she sit quietly through twenty performances before her turn comes? When an unfamiliar pianist must accompany her at a recital, does she take it in stride?

If you answered *no* to one or more of these questions, join the club. All parents of whiny, active, loud, cranky, hesitant, picky, erratic, clingy, moody, or hypersensitive kids stay tuned. A classic longitudinal

study by Drs. Thomas, Chess and Birch, which followed one hundred thirty-three children from birth to young adulthood, concluded that individuals enter—and probably leave—the world with one of three basic temperaments: *easy*, *slow-to-warm-up*, or *difficult*.

Categorizations are based on nine temperament characteristics which can be identified shortly after birth: activity level, distractibility, persistence, adaptability, approach/withdrawal, intensity, regularity, sensory threshold, and mood. Parents of the child described in the first paragraph, for example, are blessed with an 'easy' child with positive mood, regularity, low activity level and high adaptability. Behavior manage-

ment of easy children is a straightforward matter of providing a nurturing environment and consistent, warm, authoritative discipline.

"Difficult" and "slow-to-warm-up" children offer more of a parenting challenge because they exhibit more temperament characteristics which are judged as negative in most settings. High activity level, for example, may be fine on the basketball court, but how many teachers can cope with it in the classroom, and how many parents want to deal with it in the living room? Parents and other agents of socialization prefer children who are moderately active, who pay attention easily for long periods of time, who can "shift

gears" readily, who approach new situations willingly, who eat and sleep at predictable and usual times, who generally exhibit a positive mood, and who do not overreact to sensory stimuli such as tastes, smells and sounds. In other words, everyone loves an "easy" child.

Yet, Thomas, Chess and Birch remind us that children are not blank slates, temperamentally void at birth. Some children enter the world kicking and screaming and may well leave in the same way. The challenge to parents whose children exhibit one or more difficult temperament characteristics is to understand the child's innate tendencies and to adapt both expectations and child-rearing techniques to deal with them in a constructive manner. A helpful book, *The Difficult Child* by Stanley Turecki, M.D. and Leslie Tonner (Bantam, 1985), gives concrete guidance to parents. I'd like to adapt a few of child psychiatrist Turecki's ideas and add others geared specifically to the issue of parenting within a Suzuki context. Evaluating the child's temperament can be a helpful first step. For several days carefully observe your child to determine his characteristic response in terms of each of the nine characteristics identified:

How active is he? Is he constantly on the go?

How distractible is he? Does he have trouble paying attention and concentrating?

In terms of adaptability, are transitions a problem? Does a change of routine provoke overreaction?

Does he tend to withdraw from new experiences, people, places? Does he cling, whine or throw a tantrum?

Is he chronically loud—happy loud, angry loud, just generally loud? (This relates to intensity.)

Can you count on him to eat and sleep at fairly predictable times? Are moods relatively stable? Or is this child irregular in mood and activity patterns?

Is he easily bothered by smells, tastes, sounds, the feel of objects? Is he hot when others aren't? Does he want all the tags cut out of his clothes and new clothes washed so that they'll "feel right"?

Does he seem related to Oscar the Grouch—a whiny, complaining negative mood child?

Does he persevere with an activity and refuse to shift gears, no matter what?

Identifying specific difficult temperament traits will enable you to concentrate

your efforts and to remind yourself frequently that the child is not to blame for exhibiting these innate characteristics. Nor is poor parenting the culprit.

The next step is to "pick your battle." Which of your child's temperament-related behaviors are actually disturbing enough to concentrate on redirecting or modifying? Being a picky off-schedule eater (low sensory threshold and irregularity) may be annoying but, if it's not health-threatening, it is worth the consistent effort required to change it? Perhaps adapting would be a better strategy. On the other hand, bow-breaking tantrums, tearful flights from the stage at even home recitals, or distractible inattention at home and studio lessons require consistent management efforts. Select the three or four most distressing behaviors.

Next analyze the target behaviors. When do they occur? How often? What provokes them? What strategies terminate them or cause them to escalate? Is the behavior being unintentionally rewarded? If so, how? How may these behaviors be related to the child's temperament? Has a vicious cycle developed because of the reaction the behavior provokes? What assumptions are being made about why the

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child is doing these annoying things? How are these nasty behaviors affecting your evaluation of yourself as a parent? Actually keeping simple records for a few days will help you understand the child's patterns.

Only after this period of focusing and observing are you ready to take concerted action to deal systematically and consistently with the target temperament-related behavior. Plan a strategy with your spouse and together implement it for several weeks before giving up on it or changing it significantly. You may even choose to explain it to your child. For example, "Ted, I notice that when you have to stop what you're doing in order to practice, you become very upset. Your father and I are going to help you handle that change of activity better by setting a timer to give you a five minute warning before you have to stop what you're doing and practice." If you do explain, do so simply and avoid ascribing motives which may be unfair and inaccurate. The child who's reluctant to practice because he must terminate another enjoyable activity without enough transition time, for example, should not be accused of "hating to practice and try-

ing to bug mommy enough that she'll let you quit."

Respect for the child and consistency in discipline are keys. The goal is not to remake the child (which is probably impossible and almost certainly inadvisable) but merely to modify unacceptable behavior enough to bring out the best in the child. Picture yourself as a skilled carpenter finishing a beautiful piece of furniture. You may need to sand and polish to bring out the innately dazzling qualities of the wood, but you certainly don't wish to attempt to change the basic qualities which give this type of wood its unique loveliness. Your child, my child, all children deserve the same respect which an artist bestows on his raw materials. In the case of the child, this is especially vital since children, unlike wood, are animate, feeling co-creators, not mere "products" produced by others.

How can methods of respectful behavior modification be applied to temperament-related behaviors which may interfere with talent education? I'll offer a few examples and you can add your own. Members of parents groups may wish to

devote a session to brainstorming with one another on this topic.

### High Activity Level

The observation period may have cued you in to times that the child is less active, less prone to be in high gear. Practice at these times, when possible. Some parents find it helpful to schedule practice after the highly active child has had time to "blow off steam" through sports or exercise. If, despite your best efforts to schedule practice at "down" times, the child still becomes too revved up, call an intermission or halftime and shift to a calming activity until the child is no longer running in overdrive.

### Distractibility

The child exhibiting this temperament characteristic will have trouble concentrating because each new sensory stimulus will catch her attention. Create a special low-stimulation practice place—away from television, radio, telephone, and high-travel locations. This spot should be boringly devoid of sensory stimuli and

used only for practice. A laundry room or walk-in closet might work for you or, in the case of a small child, even a large appliance box which can be called the child's "studio." Develop and maintain a ritual (e.g., removing shoes, bowing, rosining bow and tuning) for beginning and ending the home lesson. The ritual says to the child, "This place and this time are special. Only one activity happens in this spot."

If, despite your best efforts, the child does become a "space case" during practice, immediately establish and maintain eye contact. Calmly but firmly repeat any instructions the child missed while "lost in space."

### Initial Withdrawal and Poor Adaptability

Initial withdrawal and poor adaptability may not be much of a problem during home practice or studio lessons with a familiar teacher. They may, however, present a difficulty when the child is faced with new situations and people—such as at recitals, institutes, and performances, or when a new teacher or substitute accompanist is encountered.

Help the child deal with novelty through rehearsal and previewing. For example, when she will play in a recital in an unfamiliar location, take her there ahead of time to look it over. Show her where she'll sit until her turn comes, what steps she'll use to go on stage, where she'll stand when she plays. Actually walk her through the sequence to lessen her anxiety. If possible, arrange for her to meet a new accompanist or teacher in a low stress situation or to take her lesson last if she observes other children's lessons. That way, she'll have time to begin to feel more comfortable with him before her turn comes. Bringing a familiar toy or stuffed animal to lessons or recitals may provide additional comfort to these "slow-to-warm-up" children who find novelty distressing.

### Negative Mood

This grouchy, whiny, complaining child may never practice (or do anything else) five times a day with joy. Accept it. Change your expectations. Don't take it personally. Don't negotiate; playing "let's make-a-deal" only drives this child deeper into negativity. Instead, matter-of-factly insist on practice. Respond to the child's protestations (he protests almost everything) by acknowledging them and moving on: "I realize that you don't like

to practice. You don't have to like it; you do have to do it. Now it's time to begin."

### Low Sensory Threshold

The child with a low sensory threshold reacts to sensory stimuli which others do not find distressing. She frequently complains that foods don't "taste right," clothes don't "fit right," and something "smells funny." When it's time for practice, let her "strip for action" so that the tags in her clothes don't scratch her, her shoelaces don't "feel wrong," and her socks don't bunch up. If she complains about how her chinrest feels, her teacher may be able to make necessary adjustments or recommend a more comfortable type. The discomfort children with a low sensory threshold feel is real and should be prevented to the degree possible through reasonable efforts.

### Your Turn

Now it's your turn to brainstorm ways to deal with your child's most annoying temperament-related behaviors. Consider your options: ignoring, adjusting your own expectations or interpretations, preventing trouble by anticipating and modifying the environment, accepting, developing consistent discipline strategies. The basic temperament characteristic may never be changed, but there are always choices for dealing with resulting behaviors in constructive ways. The goal of all disciplines, remember, is to enable the child to eventually

manage her own behavior while still feeling good about who she is.

Dealing with a whining, tantruming, griping, withdrawing, irregular child can be draining. We parents of children who exhibit one or more difficult temperament characteristics may, at times, feel inadequate. Being gentle with ourselves as we learn how to cope effectively with our child's behaviors is important. Talking to one another and sharing ideas can be one of the most beneficial activities of a Suzuki parents' group.

Talent education isn't just about playing an instrument, and it isn't just for kids. A grown-up version of talent education may involve us parents in helping one another develop our ability (talent) to bring out the best in our children. The practice and self-discipline involved in learning to become a more effective parent will invariably call upon the best in us as well. ▶



Dr. Pam Kemp is an early intervention specialist, Suzuki parent, and student violinist studying with Paul Landauer in Dallas, Texas. Dr. Kemp has been a frequent contributor to the ASJ.

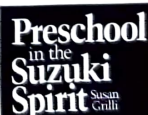
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# Reduce, Re-use, Recycle Your Time— For Stronger Triangles

by Carolyn Meyer

A current environmental preservation phrase is "Reduce, Reuse, Recycle." Suzuki teachers are aware of another environment to treasure—the learning environment. In creating a good learning environment, one of our principal resources is **time**. Time is needed to nurture the energies and abilities of the student, parent, and teacher who together make up the "Suzuki triangle." In the August, 1992, *American Suzuki Journal* Jeff Cox wrote, "Each lesson is a triangle...we all bring with us this group of miniature triangular environments to create an always expanding geodesic sphere...ALL triangles depend on the others—the strength and integrity of each link, each side of every triangle."

Taking the time to create good triangles benefits all the people involved in present and future programs. Enthusiasm nurtures teachers—when parents and students work hard, all can share in full and productive lessons. Enthusiastic teachers find the energy to be a part of Suzuki triangles with many families.

## Reduce

The simplest way to harbor the resource of time is to reduce the number of activities your children are involved in. Students who dabble in a little of everything do not experience real achievement in any one discipline. I call these students "Smorgasbord kids" because they are apt to overdo on a lot of small commitments.

Why is scheduled busy-ness outside the home considered a virtue in our society? Do our children learn to see such busy-ness as a way to promote an image of popularity and importance? A typical American greeting is: "Hi! How are you? Been keeping busy?" The proper response is to

grin ruefully and say, "Yeah—just a little too busy! Life has been crazy lately."

Imagine the reaction this response would get, "Hi! We're fine! We never do anything!"

Suzuki triangles work best when all three parties hold up their ends. Young children need the help of their parents to hold up their ends of the triangles; this means double commitment for parents. It means being home with practice time possible several times each day, not just once every couple of days. Trying to take advantage of all the interesting things available is not showing children how to make choices. The following letter from a young teen appeared in the "Ask Marilyn" column of *Parade* magazine:

My life is so boring. Sure I attend classes in jazz, ballet, violin, piano, karate, ceramics, drawing, belly-dancing, and modern dance. But it's the same thing over and over. And between all this, my parents are doing everything they can to make me smarter. I'm only in the seventh grade.... Sometimes I feel suffocated. I don't do anything except study, study, study and practice, practice, practice....

This girl is not only a "smorgasbord" kid, but also the sort of child David Elkind describes with concern in his 1981 book *The Hurried Child*. Hurried children are pushed, overworked, and stressed. Their parents have lost sight of the fact that childhood is a stage of life, not an introduction to life. Elkind quotes the 18th-century writer Jean-Jacques Rousseau: "Childhood has its own way of seeing, thinking, and feeling, and nothing is more foolish than to try to substitute ours for theirs." Elkind himself writes, "Today's child has become the unwilling, unintended victim of

*Do some parents choose to have their families live on a treadmill so that they can concentrate on the ups and ignore the downs of life?*

overwhelming stress—the stress borne of rapid, bewildering social change and constantly rising expectations.... Today's pressures on middle-class children to grow up fast begin in early childhood. Chief among them is the pressure for early intellectual attainment...."

Some parents push their children to be "super-smorgasbord kids" who not only participate in everything but also excel at it all. These parents risk nurturing competitiveness and aggression. Our society's emphasis upon getting things done fast and well leads to impatience with many things. This is such a contrast to the calm atmosphere of Shangri-La described by James Hilton in his 1935 book *Lost Horizon*. The protagonist is told, "You are wiser than your friends, my dear sir, and therefore you are less impatient...." In *Shangri-La* "our prevalent belief is in moderation. We make no use of the virtue of avoiding excess of all kinds—even including, if you will pardon the paradox, excess of virtue itself." The caretakers of *Shangri-La* are "good-humoured and mildly inquisitive, courteous and courteous, busy at innumerable jobs but not in any apparent hurry over them." A visitor to Shangri-La was asked by this, and said, "There's no good in doing a thing because you like doing it. Look at these people here!" Another answered, "They all seem very happy." "Exactly," she answered with a touch of bitterness.

Family bonds weaken when communication fails. Parents of older children need to be available to sit around and talk about

anything and everything under the sun. Suzuki teacher Alice Joy Lewis spoke about her own mother's sitting at the kitchen table and just listening to the adolescent Alice Joy talk while making her feel that there was all the time in the world to do so. Sometimes family members are irritating, angry, or touchy. They worry about what *matters* in life. Do some parents choose to have their families live on a treadmill so that they can concentrate on the ups and ignore the downs of life? Ignoring or repressing the downs of life does not make them go away; helping children learn to deal with the downs of life builds strength for the future.

## Reuse

Consciously or not, we show our children ways to use the valuable resources of time and money. Do we spend all our extra income on things such as video arcades, junk food, and frequent trips to amusement parks or on things like tuition, instruments, recordings, workshops, and maybe a few junky things? We must help our children learn how to make good choices about what to do with unscheduled hours. Do we let them play

*With a healthier pace to life there is less stress, and people learn to get a lot of enjoyment out of just a few things.*

Nintendo for eight hours or encourage them to use the time to play instruments, rollerblade, read books, bake cookies, and play a little Nintendo? What is the parent doing while the child is doing these activities? It is easy to see ways to fill eight hours of time while children are busy playing Nintendo. However, a more powerful message about family bonds comes through when a parent plays instruments with the child, drives to the library, supervises cookie baking, etc. We should seldom put our children off by saying, "Not now, I'm too busy."

People need time to think about what they are doing in their lives and why they are doing it. Do we work too much? Do we just earn more so that we can spend more? Why is it such a bad thing to be a generation that may have fewer material things than our parents had? With a healthier pace to life there is less stress, and people learn to get a lot of enjoyment out of just a few things.

James Baldwin wrote, "Children have never been very good at listening to their elders, but they have never failed to imitate them." Participation in Suzuki activities shows our children that we choose to spend time with family members and choose to make music a part of our lives. When we use vacation time to attend an institute we send a powerful message to our children. We are emphasizing enjoying each step of the family's learning together. By being good parents now, we give our children the tools to become good parents themselves someday.

Simultaneously use travel time, mealtimes, and bedtime for listening to the Suzuki tapes and other classical music. If a student is listening a lot, he or she can progress easily with a minimum amount of practice. (Of course, if he or she listens and practices a lot, amazing progress happens! Not every parent/child team chooses to use time that way, though.)

Use practice time wisely from the start to set good habits so that time will not have to be spent on remedial work later. Trust your teacher that the good habits he or she is emphasizing will

pay off in case of playing and learning. You build a good Suzuki triangle when you use home practice time to reinforce how the teacher chose to use lesson time. Your child will also learn to value the professional's time. "Smorgasbord kids" seem to take it for granted that several professionals will devote lots of time to them.

## Recycle

What we learn in one activity carries over to others. Why are some families involved in so many things at once? Why do some parents feel they have to keep all possible options open for career choices for their children? If the mind is trained through music, a child can later apply that training to whatever he or she chooses to do in adult life. Early training in too many specific things is a poor use of time. In my opinion, each family needs to find balance between five things (not in any certain order):

- physical fitness
- music activities
- work (job, school, and house)
- religious activities
- chunks of unscheduled time

Life with kids is a juggling act—if you must juggle five balls, why juggle ten? Why play three sports and three instruments all at once? We all need energy reserves to juggle five balls, let alone more. What a child spends time learning in Suzuki activities will apply to many future things. He or she might choose a music career; good training leaves this option open. Suzuki teacher Pat D'Ercole has put together an excellent handout in which she lists benefits of the Suzuki Method:

1. Develops self-confidence and self-esteem
2. Nurtures self-discipline
3. Teaches perseverance
4. Fosters coordination and builds memory skills
5. Teaches problem-solving skills
6. Fosters creative use of time
7. Provides an opportunity for parent and child to work together toward a common goal
8. Teaches beauty and nurtures self-expression

These things help in all areas of life. However, we can't take anything for granted in our natural surroundings or in our learning environments. Our ability to help create good learning environments needs nurturing by love just as our children's musical abilities do. Nurturing takes time. We cannot change the past or know the future; we only have control over the present. What we choose to do with our present time affects the future of the earth and all the geodesic Suzuki spheres that will be built on it. ♣

Carolyn Meyer experienced the Student side of the Suzuki triangle as a child in John Kendall's violin program. After graduating from the University of Wisconsin she began to experience the Teacher side of the triangle. She completed her M.M. degree at Southern Illinois University at Edwardsville, where she did teacher training with Mr. Kendall. She now experiences the Parent side of the triangle with her children. Ms. Meyer currently runs a small Suzuki program and teaches viola at the University of Wisconsin at Eau Claire. She is the author of *Suzuki Report: Group Lessons for Violin and Viola*.



# Jazz

## Thoughts on notation & some easy pieces

by Ralph Harrel

In the past few years I've heard Suzuki students playing jazz piano solos and duets, supplementing the traditional Suzuki repertoire. Since I have some background in jazz and led a jazz band in the U.S. Army, I would like to share with piano teachers some thoughts on jazz notation and performance as well as a list of easy pieces for young pianists.

In jazz, rhythms are not performed exactly as notated. The difference is chiefly in the treatment of eighth note and dotted eighth-sixteenth pairs, which are routinely played as triplets. The difference on paper is simply due to the preference of the composer or publisher, but both rhythms are played as though they were written as triplets. Rests are treated in exactly the same way.

In jazz terminology, this rhythmic style is called "swing." On the rare occasions when a few notes are to be played with traditional rhythm, the score usually indicates "straight



eighths." Otherwise, standard rhythmic notations indicated on the left are performed as at right below.

When helping a student with a new jazz piece, start by marking vertical lines in the score to indicate the beats of each bar. Next, re-notate groups of eighths or dotted eighths-sixteenths under or over the staff for at least a few measures, showing the triplet arrangement of the notes. After penciling the jazz rhythms in the score, count each beat as triplets and have the



student play each hand separately, counting until she feels the correct rhythm.

In most cases your student can then play hands together without much difficulty. You may not need to mark the entire piece as shown above, once the student has the "feel" of jazz. But if any measures prove troublesome, you can always dissect them in this manner to solve problems.

It's interesting to note that the Gigs of J.S. Bach's French Suites in E-flat and G show some tendencies toward jazz rhythm, with many instances of the triplet patterns; if one were to change some of the accompaniments, they could sound very much like jazz.

Jazz wasn't the first style of music to bend notation to its needs. Notation has, in fact, changed considerably over the centuries. In the time of Handel and Bach, for example, the dot following a note didn't always indicate the "half the value of the note" precision that is recognized today. One well-known example is the dotted quarter-eighth rhythm at the beginning of Handel's Messiah, which is usually played as though the quarter is double dotted.

Jazz, having originated as an improvisational medium, existed long before it was written in notation. It is somewhat a mystery how jazz came to be written as it is; the adjustment of rhythms to conform to common practice is another instance of the need to adapt performance to the realities of particular styles.

## Literature

In working with ensemble classes at many institutes, I have used several jazz pieces that the students have found rewarding and fun.

1. *Jazz Tributes*, a volume by Bill Evans, published by Neil Kjos. Noteworthy are "Scat Song," a light, bright piece that sounds harder than it is; "Gentle Waltz," a lovely legato melody; and "Cool Cat," in which the 5/4 meter has not been much of a rhythm problem for students.

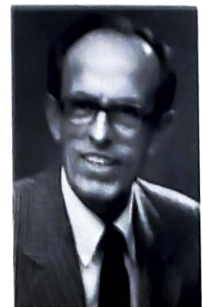
2. "True Blue," by Jeanine Yeager, also published by Kjos as part of a volume entitled *Have It Your Way*. "True Blue" is a slow-moving, gentle, lyrical song that needs pedaling (not complicated) to achieve its true color. The other pieces in this volume are more like rock, which has a different rhythmic basis.

3. "Slow Foxtrot," by Gerard Hengevold, in *Studio 21-Duets*, compiled and edited by Fraser and Enoch and published by Universal Edition. Secondo is more difficult than Primo, which contains a simple melody in octaves, using two hands. Pedal is required.

4. "Go, Tell It On the Mountain," traditional spiritual arranged by Robert Vandall, published by Myklos Press. Pedal is optional. Great for a Christmas recital!

5. "The Arkansas Swinger," by David Karp, published by Willis Music Company. There is a temptation to play it too loudly, but careful attention to dynamic levels can bring exciting results. ♣

Dr. Ralph Harrel is retired, having served for 14 years as Dean of Fine Arts at South-west Texas State University in San Marcos. He has M.A. and Ed.D. degrees from Columbia, and a Post Graduate Diploma in Piano from Juillard. Husband of SAA teacher-trainer Doris Leland Harrel. Dr. Harrel has taught at Suzuki institutes in Utah, Denver, Houston, and San Marcos.



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## Who Was Nachez?

by Catherine Kendall

*Who Was Nachez? or Who Is He? Reminiscent for the Authors of the Suzuki Concertos in the Suzuki Violin Concertos?*

Some say he was a violinist. Some say he was a music editor. Some say he was a composer. And there are those who say he must have been a soundhole for the style in which he edited the Vivaldi concerti. Yes, we know that he was a violinist, a music editor, and a composer, but a soundhole! Only if you happen to be a musician who thinks that Nachez' versions of the Vivaldi concerti, including those in the Suzuki literature, are an abomination and an insult to standards of Baroque music, will you think so ill of him.

Aside from all that, the musician of whom we speak was Theodor (Theodore in English) Nachez, born in Budapest, Hungary in May of 1859. According to some historians his name can have an alternative spelling, Theodor Naczty. Neither of these spellings is Hungarian. The thought is that probably his parents were Spanish and emigrated to Hungary.

Nachez, as a violinist and composer, studied with Joseph Joachim, a Hungarian violinist, and Ferdinand Salabail, a German flutist and composer. Nachez moved to Paris and studied there with Leonard, a friend of Henri Viestants, until that teacher moved to Belgium to take the place of Charles de Bériot at the Brussels Conservatory.

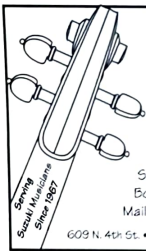
In Paris, Nachez was the first violinist to perform the music of Johannes Brahms. He concentrated in Europe, championing the work of Camille Saint-Saens and Gabriel Faure, as well as Brahms.

At the age of forty, in 1899, Nachez settled in London for a period of twenty-five years, with an interruption of several years for a visit to Santa Barbara, California.

Among Nachez' best compositions are some violin solos, especially *Therapsies* and dances based on Hungarian melodies. He composed two violin concerti, a string quartet, a mass, some songs, and miscellaneous pieces for violin.

Nachez made his farewell appearance in London at the age of sixty-seven, and then moved to Switzerland where he lived in Lausanne until his death on May 29, 1930 at the age of seventy-one.

Catherine Wolff Kendall, author of *Notes of Composers for Young Musicians, More Notes of Composers for Young Musicians, and Stories of Women Composers for Young Musicians* is a violin, pianist, naturalist, and bookkeeper by avocations, and co-director of the Academy of the Suzuki Violin. She is a graduate of the Oberlin Conservatory of Music, mother of three, granddaughter of two. Mrs. Kendall's husband is John Kendall, well-known to violin teachers and students.



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*Joanne Bath, editor*

Many SAA members are taking advantage of the networking opportunities, and it's wonderful that so many have been willing to help out. If you feel able to offer advice in the following areas, please do so. You will know that you are furthering the growth of the Suzuki movement and supporting the high standards Dr. Suzuki set before us.

- Mary Alice Rhodes, 356 Brookshire Drive, Lilburn, GA 30247 would like to hear from anyone who has experience working with children with Down's syndrome or spina bifida. Please write her if you have ideas to share. In addition, please send a copy of your letter to Joanne Bath. She will keep it on file in case a similar request should come.

- A teacher has written for help in solving a dilemma in the Suzuki school with which she is involved. She wants to have group lessons but the other teachers do not. She would like some advice. Have you had a similar problem? What did you do to handle the situation so everyone stayed on good terms? If you have a solution, please write Joanne Bath and she will forward your suggestions to the teacher who wrote.

- Ruth Banwell would like to share information about teaching blind students. If you have experience or interest in this area, please contact her at 813 N. Garfield Avenue, Janesville, WI 53545. Ruth has also developed and performed a number of musical dramas with her students. See her article in this issue for more information about the plays, their effects on students and families, and how to order copies.

- Jeanne Baughman, a board member of Omaha Suzuki Talent Education Association, is working to upgrade the OSTE newsletter. She is looking for a clip art package with an extensive selection of high quality graphics depicting musical instruments and symbols, children playing music, children with music teachers, families, etc. Jeanne's computer is a 486SX with SVGA monitor, running Windows and DOS. She most often uses MicroSoft Word and PrintMaster Gold, and needs high resolution graphics in the CGM or WMF format. If you can help, please contact her at 15431 Farnam Circle, Omaha, NE 68154.

Thank you for helping each other! Please send your requests to: Joanne Bath, 1304 Oakview Dr., Greenville, NC 27858

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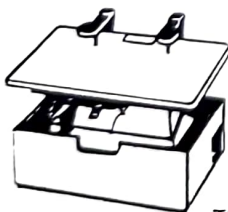
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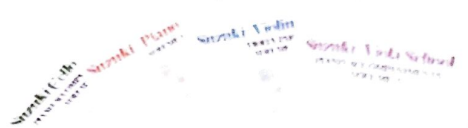
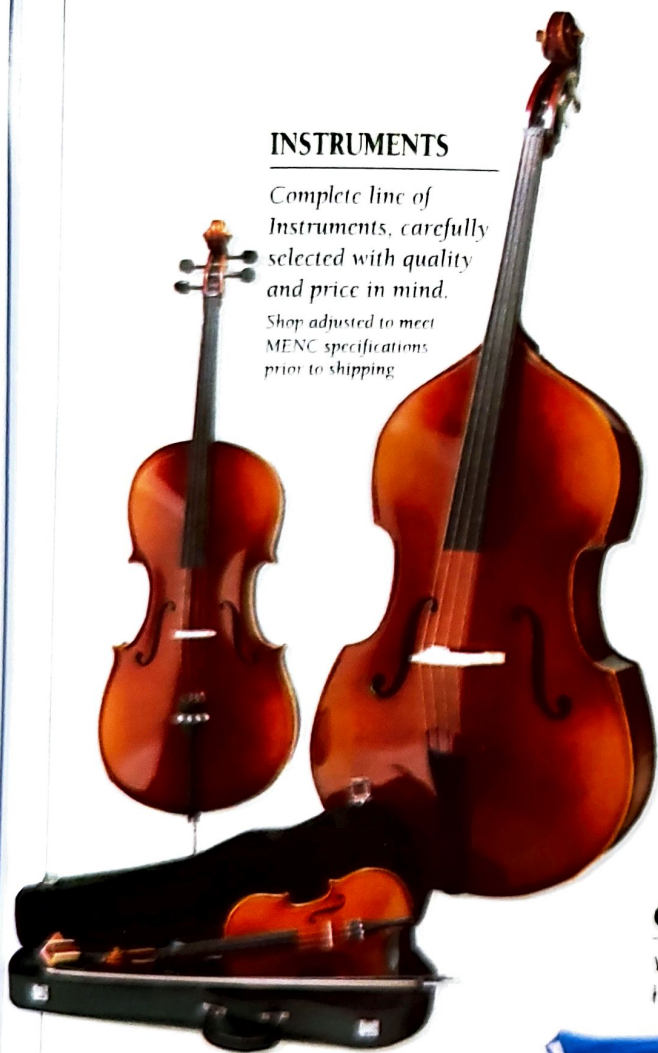
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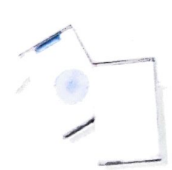
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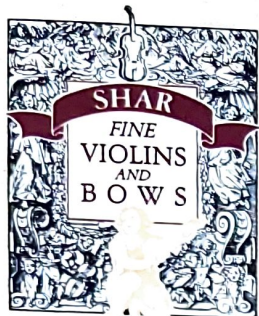
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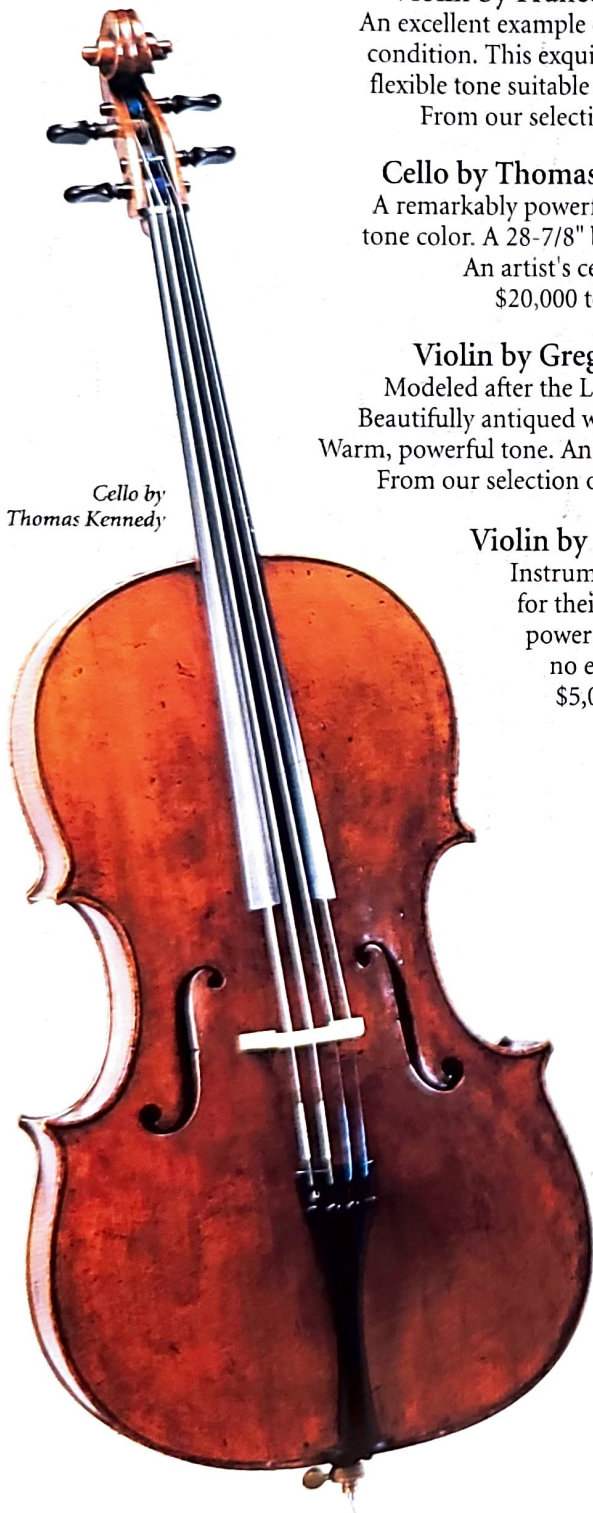
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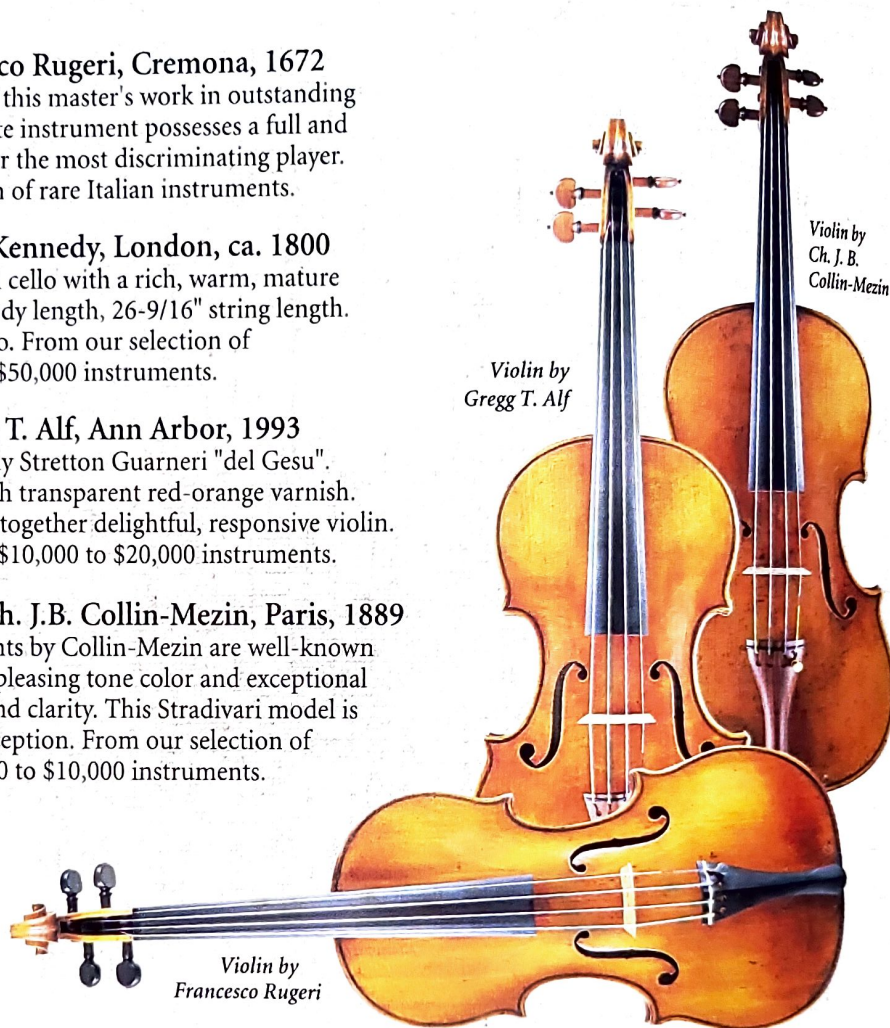
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