

# American Suzuki Journal

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

Volume 23, No. 2 • February 1995



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# American Suzuki Journal

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

Volume 23

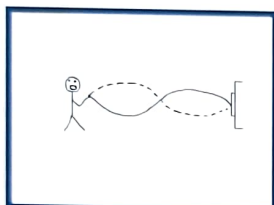
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Number 2

*The mission of the Suzuki Association of the Americas (SAA) is to create learning community.*



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Cover: Students of Amy Gesmer-Packman, Boulder Suzuki Strings. Photo by John Tarr.

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# An Important Challenge

by Margery Aber



Margery Aber, Honorary Chair  
SAA Annual Fund Drive

Do you *really* love children? Do you love the wonderful challenges they provide? Would you like to see more children growing in self-esteem and ability? Do you and your children share a deep-seated love for music? Do you ever feel sad that there are children in the world who don't have the opportunity to learn? Or maybe don't have parents who care? Are you eager to be a part of the lives of all children everywhere, and willing to give the model, a beautiful example of the principle, "it's better to give than receive"? The generous giver is also the greatest receiver.

Will you accept these challenges?

The SAA Board of Directors, because of the many ideas furnished by its membership, has great plans for the future. The goals presented are wonderful, though costly to carry out. ACTION in volunteering your services on a project of your choice, together with sizable donations, will present a splendid example for your students. Your Suzuki families have been blessed with inspiration, fine teaching and beautiful music. Give them the opportunity to celebrate the gifts of their learning, their adventures in music. The studio families can be a tremendous help in providing the SAA with dollars, ideas, and support.

I will personally give \$5,000 to the SAA for each of the first three persons or Suzuki studios to give \$5,000 or more to this splendid organization. So... "One for the money, two for the show, three to get ready, and four"... *Let's go for it!*

*Suzuki Association of the Americas, Inc.*

## ANNUAL FUND CAMPAIGN 1995

*Please help us continue to make a difference!*

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- \$250+ Sustaining Gift

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Thanks for your help!! Donors to be listed in the ASJ and  
1996 Membership Directory.

*Suzuki Association of the Americas, Inc., 1900 Folsom, #101,  
Boulder, CO 80302*



## Leadership Summit Plans Finalized

The first biennial SAA Leadership Summit is scheduled for May 26-29 at the Aspen Lodge in Estes Park, Colorado. Participants will enjoy the relaxing beauty of the Rockies and be re-energized by the sessions and speakers, as well as the camaraderie.

While Institute Directors, Teacher Trainers, and Area Association leaders are especially targeted for attendance, everyone can benefit from the rich programming planned, and all members are welcome! Plans include master teacher presentations by William Starr, John Kendall, Alice Joy Lewis, Nell Novak, Nancy Hair, Doris Koppelman, and Connie Starr. The keynote address, "Tuning Up for the Future: Harmonious Leadership," will be presented by Dr. Lorraine Matusak, Leadership Program Director of the Kellogg Foundation. Optional conflict resolution sessions will be led by Merle LeBuffo, internationally known arbiter. Programming also includes Brain-Gym sessions, Feldenkrais sessions, panel discussions, musical entertainment by Warren Burton, and much, much more!

For a brochure, call or write the SAA office. (While March 1 is the deadline for registration, if space remains at that date, additional participants will be accepted.)

## Board Election in Progress

Active members will be voting during March for three new Board representatives. Nominees are Jennifer Burton, TX; William (Bill) Dick, TX; Diana Galindo, PR; Judith Kruse, PA; Richard Mooney, CA; and Marilyn O'Boyle, MN. In addition, active members are asked to consider for approval the following slate of Board officers: Patricia D'Ercole, Chair-Elect; Jean Dexter, Treasurer; and Glen Brimhall, Treasurer. This is the first election in which, with new Bylaws changes in effect, the Board is presenting a slate of officers drawn from its own members for the approval of the Association membership. Ballots must be returned by April 1. Winners will be announced in the spring issue and at the Annual Meeting in May.

### \*THANK-YOU, THANK-YOU!\*

## Questionnaires

Many thanks to members who responded to the questionnaire sent to members in December. We received an enormous response to the Teacher Development Study Group's questions, "What is a Suzuki Teacher?" and "What is a Suzuki Teacher Trainer?" The responses are being collated and summaries will appear in future issues. Your ideas will be tremendously useful to the Study Group and in other projects. Next Study Group meeting will take place in March in New Orleans. In addition, the response to the Demographic Survey has been excellent. If you have not sent in your survey, please do so right away. This is the best response we have ever had to any survey and the information provided will be invaluable to the Association's planning for the future.

## MA Student is ASTA Winner

Sixth-grader Robert Hahn of Belmont, MA, was recently awarded first prize in the Massachusetts ASTA solo competition, junior division (ages 12-18), upper strings category, playing Mozart's *Concerto in G*. The competition was held at the New England Conservatory in Boston on December 10th. Robert is a student of Dan Kristianson and studied previously with Vicki Citron. Congratulations, Robert!

## Annual Meeting Planned

The SAA Annual Meeting will take place in Estes Park at the Aspen Lodge (during the Summit Conference) on Friday, May 26, 7:30 p.m. Association reports and election results will be presented at the meeting. Everyone is invited. If you are unable to attend and are an Active member, you may select a proxy on your election ballot to represent you at the meeting in any matters requiring a vote of the membership.

## Board Announces New Appointment

Michael Cavitt, President of Cavitt Asset Management in Iowa City, Iowa, was appointed to the SAA Board in December. Mr. Cavitt is President of Cavitt Asset Management, Inc., which offers a variety of financial services including financial advising, asset management, and investment advice. He is a Certified Financial Planner, an adjunct faculty member of the College of Financial Planning, and an adjunct instructor at the University of Northern Iowa. For the last six years, Mr. Cavitt has served on the Board of Trustees of the Percival School of Music and now brings his extensive financial expertise to the SAA.

## Membership Directories

1995 Membership Directories have been mailed to Active members. Remember: If your changes of address and new Active memberships are not received by November 1, your listing will not be correct in the next Directory. If your membership is not up-to-date by November 1, your name will not appear in the Directory. Our Directory is widely used by many people and needs to be as accurate as possible. Please help us by sending in timely information updates!

### SAA CALENDAR

March 1 - Ad contracts due for May ASJ.  
March 15 - All copy due for May ASJ.  
April 1 - Ballots due from Active members  
May 24-26 - Board meeting  
May 26-29 - Annual Meeting, Estes Park, CO  
May 26-29 - Leadership Summit Conference  
June 1 - Deadline for ads for August ASJ.  
June 1 - Deadline for '96 Conference poster proposals & for design contest.  
June 15 - All copy due for August ASJ.  
July 26-August 5 - 12th Suzuki World Convention, Dublin, Ireland

## Seventh Conference Just a Year Away!

Debbie Gooley, Conference Director, and her committee of Area Coordinators are making plans for the Seventh SAA Conference in Chicago, May 24-27, 1996. The theme of the Conference is "Excellence in Teaching: Variations on a Theme." This Conference will also include an SAA 25th Birthday Celebration and is shaping up to be one of the best-ever SAA Conferences.

Assistant Conference Director is Ellen Shertzner. Area Conference coordinators are Ed Kreitman, Violin/Tom Wermuth, Assistant; Dee Martz, Viola/Carolyn Meyer, Assistant; Alice Vierra, Cello; Deborah Kemper; Flute/Dr. Lynn Kookoo, Assistant; Kathy LeBoeuf; Bass; Nancy Peterson, Piano; Early Childhood, Lisa Tipton Young-Bill Dick, Public Schools; and Gilda Barston, Festival.

This issue includes a call for papers and sessions or suggestions for sessions. See p. 7. Please send your ideas to the SAA Office by June 1, 1995.

## Design Contest

Do you have ideas for designs or logos for the 1996 Conference? Do you have artistic talent or know someone who does? The SAA is holding a Conference Logo Design Contest, seeking a Conference design to accompany the Conference theme, "Excellence in Teaching: Variations on a Theme." Send your entry to the SAA Office by June 1, 1995. If your design is chosen, you will win a free Conference admission or a \$100 cash prize.

## Student Group Performances

Student ensemble groups are invited to submit video tapes to apply for performance at the Conference. We are looking for groups representing a variety of instruments and groups from both public and private schools and programs—large and small ensembles to represent the many types of Suzuki programming available.

Applicants must be affiliated with a Suzuki program/teacher who is a current active SAA member. All expenses for group members, directors, accompanists, and chaperones must be borne by the group.

Send a videotape (VHS format) of a current performance of not more than 20 minutes in length. All tapes must be received by AUGUST 1, 1995. Tapes submitted cannot be returned. Send tapes to the SAA Office, 1900 Folsom, #101, Boulder, CO 80302.

Watch for further details in the May ASJ!

## Nobel Peace Prize Nomination

In 1979, a group of Suzuki teachers including Mark Bjork, Evelyn Hermann and Nelson Cleary, among others, sought to secure a Nobel Peace Prize for Dr. Suzuki. Unfortunately, this effort was not successful, and the idea lay dormant until Joseph McSpadden revived it in November 1992. After many months of assembling information and gathering letters of nomination, commendation, and endorsement from twenty-seven countries around the world, Mr. McSpadden compiled the nomination packet and sent it to the Nobel Institute in Oslo, Norway. In their letters, leaders in politics, education, and the arts acknowledged Dr. Suzuki's influence as a philosopher, educator, musician and great human being who has dedicated his life to the nurturing of peace and understanding in thousands of young people world-wide. The packet also included a biography of Suzuki and a list of the honorary degrees, awards, medals, citizenships, and other honors conferred upon him for his life-long work.

In his letter supporting Dr. Suzuki's nomination, Lord Yehudi Menuhin stated, "I feel that bringing music to children at an early age helps to form their character in a positive way, channeling their energies away from violence. In working with their peers in harmony, children are encouraged to work and live in peace with their fellow human beings."

Though this latest nomination did not result in the award of a Nobel Peace Prize to Dr. Suzuki, it was a valiant effort to make the larger world community aware of his contributions in nurturing peace and understanding in thousands of young people world-wide. Complete documentation of the international support for the nomination is now archived at the SAA office, and a copy was presented to Dr. Suzuki at his 95th Birthday Celebration Concert in Tokyo last May. We offer a sincere thank you to Joseph McSpadden and all who contributed to the nomination efforts.

Some endorsements included the following:  
*Having dedicated his life to the nurturing of peace and understanding in thousands of young people world-wide, Dr. Suzuki has proven his merit as a Nobel Peace Prize candidate. By conveying his message of humanity through the universal language of music, Dr. Suzuki has transcended cultural obstacles upon which others often stand.* - Robert F. Bennett, U.S. Senator, Utah  
*Seeing the seeds of love and understanding among the children of the world has been Dr. Suzuki's life work for the better part of this century.* - Dr. Masuaki Honda, Japan  
*It is good that children are working in harmony to bring an influence of peace into the world.*

*-Jimmy Carter, Former U.S. President*  
*In Israel, we have been using Dr. Suzuki's method to bring Jews and Arabs together. ... With Dr. Suzuki's help, we believe that music can bridge the gap between our two cultures, and enable us to look beyond the differences and see the bonds that we share.*

*At the 11th International Suzuki World Convention held in Korea in 1993, children, parents and teachers from 19 countries performed and studied together with much happiness. ... I truly believe that the legacy of Shinichi Suzuki's world wide contribution to music education, will be acceptance and better understanding among people and nations of the world.* - Dorothy Jones, Canada

## Rachel Barton Fund

Twenty-nine-year-old violinist Rachel Barton, student of Almita Vamos and herself a teacher at The Music Center of the North Shore, is recovering from critical injuries sustained in a train accident in January. While injuries to Rachel's legs were extensive, her arms and upper body were not injured and she should eventually be able to resume her teaching and playing career. A benefit concert for Rachel will be held on March 27 at Orchestra Hall in Chicago. Members of the Chicago Symphony Orchestra, conducted by Daniel Barenboim, as well as past and current students at The Music Center will perform.

Rachel's rehabilitation will be long and expensive. Those who wish are invited to make tax-deductible contributions to:

Rachel Barton Fund, St. Paul's United Church of Christ, 2335 North Orchard, Chicago, IL 60614. Rachel and her family deeply appreciate the prayers and support they have received. Cards and notes may be sent to: Rachel Barton, c/o The Music Center of the North Shore, 300 Green Bay Rd, Winnetka, IL 60093-4088.

## ASJ Corrections

The cover of the Fall issue should state: Vol. 28, No. 1 rather than Vol. 28, No. 2. Two errors appeared in the violin column. The initial paragraph was written by Dr. Stern based on an idea from Kurt Vonnegut's book, *The Sirens of Titan*. In addition, Dr. Stern teaches at the University of the Pacific Conservatory of Music in Stockton, California. Also, Jean Greber (p.80) was a founder of the Halton (not Hamilton) Youth Symphony.

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## Texans Welcome Tour Group and Honor Gwen Runyon by Barbara Barber

Texas Christian University hosted its annual Metroplex String Festival on Saturday, October 15, 1994, in Fort Worth, Texas, in cooperation with Suzuki Institute of Dallas. Special guests of the Festival were the Japanese children and teachers of the 1994 Talent Education Tour Group on their 30th Anniversary Tour of the United States. They gave inspiring performances and participated with the students at the Festival. String pedagogue Phyllis Young of the University of Texas presented an energetic session, "The Drama of Teaching Strings." Dr. Jeff Cox, Chair of the SAA Board of Directors, former professor of violin and chair of the TCU music department, director of the TCU Suzuki program and summer institute, and founder of the Metroplex Festival, represented the SAA and served as a violin clinician. Don Robertson of Robertson and Sons Violin Shop, Albuquerque, NM, presented "String Basics" sessions for both parents and teachers. Other clinicians for the festival were teachers from the North Texas area as well as members of the TCU string faculty. SAA Executive Director and Fort Worth native Pamela Brasch was also in attendance. Since this was a few days before Dr. Suzuki's 96th birthday, Japanese and American students, parents and teachers joined together to sing and play "Happy Birthday, Dr. Suzuki!"

A highlight of the festival was the presentation of a Distinguished Service Award to long-time Fort Worth teacher Gwen Runyon. Gwen had many contacts with Dr. Suzuki in Japan in the early 70's and was instrumental in bringing Japanese teachers and the Talent Education Tour Group to Fort Worth several times to train area teachers in the Suzuki approach. A teacher of

both violin and cello, Gwen has taught dozens of students in the Metroplex area and truly brought the Suzuki Method to North Texas! In 1979 she started the TCU Suzuki Institute held every July in Fort Worth. A plaque recognizing Gwen's 25 years of leadership and contributions to the musical lives of children, parents and teachers was presented to her by Barbara Barber, Dr. Jeff Cox, Paul Landefeld and Dr. Masaaki Honda on behalf of Texas Christian University, the North Texas Suzuki Association, and the Suzuki Association of the Americas. Congratulations, Gwen!



## Research Symposium

The Third International Suzuki Research Symposium on Talent Education will take place on Saturday, August 12, 1995, at the University of Wisconsin-Stevens Point. The symposium will feature the latest research in Talent Education and related areas. You are invited to participate as a presenter, a data gatherer (under the guidance of distinguished Professor Robert Duke of the University of Texas), or as an observer.

## Call for Papers

Papers relevant to Suzuki Talent Education, early childhood development, and other related areas of music education are invited for presentation. The papers should be unpublished; appropriate topics could include Suzuki string, piano, and flute education, early childhood development, parent involvement in music education, teacher-student interaction, and parent-teacher-child interaction.

Papers should be no more than 25 pages in length. The author's name, institutional affiliation, and mailing address should appear on a separate cover sheet. Two copies of the complete paper and abstract should

## SAA Seventh Conference & 25th Birthday Celebration

Chicago Hilton & Towers

May 24 - 27, 1996

Excellence in Teaching: Variations on a Theme

Call for Sessions and Papers

Some variations on the theme for general sessions could include:

- \* Suzuki in the Public Schools
- \* Teaching Parents Everywhere: Do we have something to offer all parents?
- \* What Makes an Excellent Teacher?
- \* Suzuki in the Daycare Environment
- \* The Economics of Being a Suzuki Teacher: How can we attract more teachers?
- \* Competition and Its Implications

## Conference Logo Design Contest

Send in your ideas for a special SAA Seventh Conference logo! If your design is chosen to be used on our conference materials, you may win free admission to the conference. To enter, send your design to the SAA Office by June 1, 1995.

We welcome all other ideas for general or instrument-specific sessions!

Deadline for submission for consideration: June 1, 1995

Send all proposals for sessions and abstracts for papers to: SAA Seventh Conference, P.O. Box 17510, Boulder, CO 80308. All submissions will be copied to Conference Director, Debbie Goolsby and the Conference Committee.

be submitted by April 30, 1995. Papers for presentation at the symposium will be selected by a panel of qualified readers. Authors will be notified by May 30, 1995.

Send submissions and inquiries to Dr. Michael F. Heames, Chairman, Dept. of Music, The Haverford School, Haverford, PA 19047. Phone: (610) 642-3020.

## Call for Data Gatherers

The Third International Research Symposium on Talent Education is organizing a unique opportunity for symposium participants to become involved in actual collection and analysis of data. The project is in partnership with Dr. Robert Duke of the University of Texas at Austin.

Interested individuals will need to meet deadlines and commitments in a timely fashion and have a preference for working with detail. Applicants should submit:

a) a short essay stating why they are interested in becoming involved in Talent Education research;

b) supporting evidence, either by documentation or a letter of reference, attesting to the applicant's ability to follow through on commitments, punctuality in meeting deadlines, and preference for working with detail.

Deadline: June 14, 1995

For additional information write to American Suzuki Institute, Univ. of Wisconsin-Stevens Point, Stevens Point, WI 54481-8887.

## New Orleans Members Remember Doris Hansen

Doris Ballard Hansen, founder of the Greater New Orleans Suzuki Forum, died on January 3, 1995. Mrs. Hanson taught Suzuki violin, organized the first New Orleans Suzuki Institute, and established the Suzuki method in the New Orleans area. She was a graduate of the Juillard School, a member of the New Orleans Philharmonic Symphony, and one of the founders of the New Orleans Friends of Music.

She is remembered for her contributions to the city's cultural life her love for music and children.

## New Additions to SAA's AV Library

Terry Durbin. Mr. Durbin works with Book 5 students.

Twinkle Little Star. 1993 Japanese Tour Group activities.

The Heart of the Matter. Alice Joy Lewis presents basic Suzuki philosophy for parents.

Little Stars on Tour. 1994 Talent Education Tour Group on 30th anniversary tour.

Sixth Conference Sessions.

The Promise and the Challenge. Michele George on pre-Twinkle and early Books.

Arizona Double Bass Consort. Dan Swaim works with students.

International Ensembles Concert. Performances by four violin groups, one orchestra.

Welterstein Trio Concert. Cda Concert by Donald, Vivian, and Alisa Welterstein.

Opening Conference Ceremonies. Includes James Carabino's keynote speech.

## Joseph Gingold Dies at Age 85

Internationally-renowned teacher Josef Gingold died on January 11th of heart failure. He was 85.

Mr. Gingold was Distinguished Professor Emeritus of Music at Indiana University, where he had taught since 1960. In his extraordinary career, he appeared on concert stages around the world. His students form a roster of today's great solo violinists and concertmasters of major orchestras.

"Josef Gingold didn't just teach the love of violin," said Thomas Beczkiewica, Executive Director of the International Violin Competition of Indianapolis. "He taught the love of music and of life."

Many in the Suzuki community also knew and loved Mr. Gingold. The next issue of the ASJ will include more information on his life and memories of members who knew him.


## 12TH SUZUKI METHOD WORLD CONVENTION

July 26-August 5, 1995

Dublin, Ireland

For information, contact:  
Convention Secretariat  
12th Suzuki Convention  
14 Duke Street  
Dublin 2, Ireland

# STRATEGIC PLAN

On-Going SAA Programs & Services		Comm & Networking	Teacher Development	Suzuki Outreach	Research & Evaluation	Parents	Confs/Special Events	Organiz. Development
<p>ASJ Institute Minijournal Membership Directory Teacher Unit Registration AV Library Teacher Referral Service for parents &amp; programs. Systematic updating of materials Health and disability insurance Instrument insurance Scholarships/Scholarship Endowment Fund Insitute approval process Database membership reference service Teacher Development program Volunteer services Mentoring SPLA support Conferences/Retreats Position listings Development and updating of pedagogical materials Advocacy &amp; representation for the profession Innovative Board leadership Dynamic staff support Responsive committee structure based on Strategic Plan Link with other arts and education organizations</p> 	1994-95	<ul style="list-style-type: none"> <li>• Complete SAA Video.</li> <li>• Association press kit.</li> <li>• Add Public/Private School Column in ASJ.</li> <li>• Increase visibility of SAA in other music publications.</li> </ul>	<ul style="list-style-type: none"> <li>• Conduct review of Teacher Development process and Teacher Trainer approval procedures.</li> <li>• Study and evaluate possible alternative models.</li> <li>• Study certification options.</li> </ul>		<ul style="list-style-type: none"> <li>• Challenge team to plan and make recommendations for '96 and '98 conferences.</li> <li>• Create a membership demographics survey for members and their parents.</li> <li>• Encourage research projects to explore the effects of Suzuki study on general learning.</li> </ul>	<ul style="list-style-type: none"> <li>• Increase number of articles for parents in ASJ.</li> <li>• Development of a parents' newsletter.</li> <li>• Survey of current SAA parents.</li> </ul>	<ul style="list-style-type: none"> <li>• Leadership Development Conference explained to include Institute Directors and SPLA leaders.</li> </ul>	<ul style="list-style-type: none"> <li>• SPLA Challenge Team to create SPLA-SAA models and definition of SPLA.</li> <li>• Clarify Latin American relationship by 2/1/'96.</li> <li>• Establish Annual Fund Drive.</li> <li>• Establish Ann'l Membership Drive.</li> </ul>
	1995-96	<ul style="list-style-type: none"> <li>• Increase outreach to other early education and non-traditional educational programs.</li> <li>• Suzuki representation at other education conferences.</li> <li>• Development of access plan to communicate to national media.</li> </ul>	<ul style="list-style-type: none"> <li>• Complete study of possible Teacher Development models.</li> <li>• Investigate opportunities for SAA teacher development courses to be eligible for the certification of public school teachers.</li> </ul>	<ul style="list-style-type: none"> <li>• Begin regular series of articles in ASJ featuring programs serving early childhood, disadvantaged &amp; special needs children.</li> <li>• Survey membership to identify Suzuki programs serving early childhood education and special needs and disadvantaged children.</li> </ul>	<ul style="list-style-type: none"> <li>• Include conference sessions on how music education research can impact the individual Suzuki teacher.</li> <li>• Participate in Stevens Point Research Symposium.</li> <li>• Complete 25th Anniversary SAA History project.</li> </ul>	<ul style="list-style-type: none"> <li>• Include sessions for parents at the national teachers conference.</li> <li>• Identify people at the conference interested in developing parent curriculum for summer institutes.</li> <li>• Create challenge team to develop parent educ. curricula including a component of the non-traditional &amp; single-parent families.</li> </ul>	<ul style="list-style-type: none"> <li>• 25th anniversary celebration.</li> <li>• Seventh SAA Teachers Conference.</li> <li>• Add public schools sessions to Conference.</li> <li>• Implement Pan-American student celebration of Suzuki Association of the Americas 25th anniversary.</li> </ul>	<ul style="list-style-type: none"> <li>• Implement recommendations of SPLA challenge team.</li> <li>• Create SAA Board training team for SPLAS.</li> <li>• Establish Honorary Advisory Bd.</li> <li>• Establish permanent Canadian representation on the Board.</li> <li>• Parent Membership Drive.</li> <li>• Create and distribute financial planning and giving packet.</li> </ul>
	1996-97	<ul style="list-style-type: none"> <li>• Develop and distribute informational materials concerning long-term teacher training curriculum and association requirements; send to colleges/universities.</li> <li>• Establish on-going promotion of Association and Method to parents' magazines, professional periodicals, &amp; national media.</li> <li>• Develop public schools packet.</li> </ul>	<ul style="list-style-type: none"> <li>• Implement recommended model for teacher development process and teacher recognition procedure.</li> <li>• Evaluate current scholarship criteria and create guidelines for teacher exchange program with Latin America.</li> </ul>	<ul style="list-style-type: none"> <li>• Continue ASJ articles on early childhood and special needs programs in existence.</li> <li>• Create challenge team to devise a long-range plan to encourage and support Suzuki programs for early childhood, special needs and disadvantaged children.</li> </ul>	<ul style="list-style-type: none"> <li>• Publish bibliography of all Suzuki-related materials and bibliography of completed research directly involving Suzuki.</li> <li>• Develop system and identify research topics to link with researchers.</li> </ul>	<ul style="list-style-type: none"> <li>• Investigate development of courses for teachers in parent education.</li> <li>• Create challenge team to study possible partnerships with pre-natal education classes.</li> <li>• Continue challenge team parent education project.</li> <li>• Establish parent advisory council to the ASJ.</li> </ul>	<ul style="list-style-type: none"> <li>• Leadership development conference. (Outside professional trainer for Board intensive and conference program.)</li> </ul>	<ul style="list-style-type: none"> <li>• Establish a foundation.</li> <li>• Resolve issues surrounding "Singing in the Suzuki Style."</li> <li>• 1st issue of Annual Assn Report.</li> </ul>
	1997-98		<ul style="list-style-type: none"> <li>• Implement new scholarship criteria.</li> </ul>	<ul style="list-style-type: none"> <li>• Implement challenge team recommendations.</li> </ul>	<ul style="list-style-type: none"> <li>• Document achievement of Suzuki graduates.</li> <li>• Establish annual evaluation instrument of SAA services and programs.</li> </ul>	<ul style="list-style-type: none"> <li>• Implement challenge team on parent education recommendations.</li> </ul>	<ul style="list-style-type: none"> <li>• Eighth SAA Teachers Conference.</li> </ul>	<ul style="list-style-type: none"> <li>• Provide support for electronic communications.</li> <li>• Reach Parent Membership goal of 5,000 families.</li> <li>• First biennial meeting of SPLA representatives at Conference.</li> </ul>
	1998-99		<ul style="list-style-type: none"> <li>• Establish challenge team to create teacher development curricula in specialized areas such as public schools and special needs and disadvantaged children.</li> </ul>	<ul style="list-style-type: none"> <li>• Investigate Head Start collaboration.</li> </ul>	<ul style="list-style-type: none"> <li>• Create and distribute survey to update the demographics and diversity of SAA membership.</li> <li>• Initiate study of Suzuki impact on the family.</li> </ul>	<ul style="list-style-type: none"> <li>• Implement recommendations of pre-natal challenge team.</li> </ul>	<ul style="list-style-type: none"> <li>• Leadership development conference. (Outside professional trainer for Board intensive and conference program.)</li> <li>• Establish challenge team to plan a Pan-American SAA Tour Group.</li> </ul>	<ul style="list-style-type: none"> <li>• Reach teacher membership goal of 10,000.</li> <li>• Implement annual SPLA special project grant program.</li> </ul>
	1999-2000		<ul style="list-style-type: none"> <li>• Increase teacher training scholarship endowment fund to \$20,000.</li> </ul>	<ul style="list-style-type: none"> <li>• Implement challenge team recommendations.</li> </ul>	<ul style="list-style-type: none"> <li>• Evaluate effectiveness of new teacher training procedure and teacher development recognition model.</li> </ul>		<ul style="list-style-type: none"> <li>• Ninth SAA Teachers Conference.</li> </ul>	<ul style="list-style-type: none"> <li>• Reach teacher membership goal of 10,000.</li> <li>• Implement annual SPLA special project grant program.</li> </ul>
	2000-01	<ul style="list-style-type: none"> <li>• Begin updating promotional and develop enrichment videos for teachers and parents.</li> </ul>	<ul style="list-style-type: none"> <li>• Increase teacher training scholarship fund to \$25,000.</li> </ul>	<ul style="list-style-type: none"> <li>• Continue implementation of outreach projects.</li> </ul>			<ul style="list-style-type: none"> <li>• Leadership development conference. (Outside professional trainer for Board intensive and conference program.)</li> </ul>	<ul style="list-style-type: none"> <li>• Reach Parent Membership goal of 10,000 families.</li> </ul>
	2001-02		<ul style="list-style-type: none"> <li>• Increase teacher training scholarship fund to \$30,000.</li> <li>• Create challenge team to devise a loan forgiveness program for teacher exchange participants.</li> </ul>				<ul style="list-style-type: none"> <li>• Tenth SAA Teachers Conference.</li> <li>• SAA Tour Group 30th Anniversary Event.</li> </ul>	
	2002-03		<ul style="list-style-type: none"> <li>• Increase teacher training scholarship fund to \$35,000.</li> <li>• Implement loan forgiveness program.</li> </ul>		<ul style="list-style-type: none"> <li>• Evaluate Tour Group.</li> </ul>		<ul style="list-style-type: none"> <li>• Leadership development conference. (Outside professional trainer for Board intensive and conference program.)</li> </ul>	
	2003-04		<ul style="list-style-type: none"> <li>• Increase teacher training scholarship fund to \$40,000.</li> <li>• Create challenge team to study feasibility of building an SAA office/study center complex.</li> </ul>				<ul style="list-style-type: none"> <li>• Eleventh SAA Teachers Conference.</li> </ul>	
2004-05		<ul style="list-style-type: none"> <li>• Increase teacher training scholarship fund to \$45,000.</li> </ul>		<ul style="list-style-type: none"> <li>• Evaluate Parents Education curriculum.</li> </ul>		<ul style="list-style-type: none"> <li>• Leadership development conference. (Outside professional trainer for Board intensive and conference program.)</li> </ul>	<ul style="list-style-type: none"> <li>• SPLA established in every state &amp; province in No. &amp; So. America by 2005</li> <li>• Teacher membership goal of 15,000.</li> </ul>	

# Welcoming the Ten-Year Plan!

**W**elcome to your 10 year Strategic Plan for the Suzuki Association of the Americas!

Over the past two years, the Board of Directors has developed a comprehensive 10 Year Strategic Plan for the Association. The clarification of vision, mission and the goals and action steps were all the result of feedback from the membership focus groups held principally at summer institutes. During the process, members identified areas of interest which the Association was most qualified to address. Members also provided feedback on structural changes which the Board felt were essential to achieve the



Association's goals in the most professional manner. During the entire two-year period, the Board was able to consider the advice of a professional consultant who was an expert in the process of developing a plan and in the structural realities of the nonprofit world. A grant from the Kellogg Foundation also allowed the Board to receive extensive training from this consultant—a rare opportunity for nonprofits and an indication of the level of expertise brought to bear on the creation of the following materials.

The Plan contains statements of goals and actions to attain those goals, allowing members to gain an understanding of activities planned. You may notice that the Plan seems to be more complete in its first few years than it is as you move further ahead in time. This is to be expected from any long range plan. The Plan is a dynamic document, subject to regular review by the members and the Board. These reviews may require adjustment in programmatic content and timing of projected events. For example, if a foundation is particularly drawn to a program scheduled for a later time in the Plan, yet the foundation will only fund the program sooner, an adjustment would be called for. This again is an essential part of any long range plan and is an expected part of evaluation and learning over time.

The Plan reflects the time and effort spent by the members

The Plan will continue to be linked to members through the annual summer institute focus groups. Members unable to attend a focus group will always be encouraged to write the Board directly with their ideas for implementation and/or creative suggestions and concerns.

The Board takes its responsibilities as steward of the mission and caretaker of the assets of the Association with great seriousness. The desire of the members to have a professional association dedicated to the highest standards of quality are also of particular concern to the Board. The Board has, as a result, dedicated itself to seeking the most expert advice and cutting edge training to assure the highest quality leadership as the Association moves forward. It has also dedicated itself to pushing the training and experience to all aspects of the Association through Leadership Summits, conferences, and access to Board Facilitators.

This thorough, comprehensive, membership-based process has taken much patience and perseverance by many people. As a result, the process has taken the Association to a new level of professionalism and excitement. Its success in the coming years has everything to do with you, the members. If you are excited and want to serve, send in your nomination packet. If you know of a foundation, corporation or individual who might be interested in supporting one of the programs listed, call the office and let us know. If you know of someone who could offer the Association expertise related to some aspect of the Plan, nominate them.

Our membership continues to rise—we are now near 6,000 members! Feedback from the recent demographic survey and questions regarding "What is a Suzuki Teacher?" has been exceptional, with at least twenty responses arriving in the office every day. If you are a teacher and your families are not members, show them this issue and encourage them to join. If you are a parent, get the word out to other parents about the plan, the vision statements and our mission. This is an exciting

time—a time to join and become an active part of "Creating Learning Community!" —Jeff Cox



## Networking & Communications

The Plan aims to raise public awareness of the Suzuki Method and the SAA and to increase the number of promotional and enrichment materials available to members. Public relations materials will be developed for distribution to individuals, businesses, foundations and granting agencies so that the SAA can fund the many activities requested by members. Articles and advertising in other musical and educational publications will increase interest in the Suzuki movement in those communities. Information about long-term teacher training, public/private school Suzuki programs, and the resources available through SAA will also be disseminated.

—Joanne Martin

## Teacher Development

Teacher development has always been an important cornerstone of our Association. Work is well underway to review and celebrate our achievements in this area. Teacher Trainer approval procedures are being evaluated, with possible alternative models receiving consideration. Teacher certification options are being weighed, and all results will be presented in 1995 for further input. Implementation will be in place by 1996. A teacher exchange program with Latin America, scholarships, and development of curricula in specialized areas will follow in 1997-99.

—Bill Preucil

## Suzuki Outreach

In 1995 the ASJ will begin publishing a series of articles describing programs that serve disadvantaged and special needs children. A survey of SAA members will be conducted to identify existing Suzuki programs that serve this population. By 1996, a challenge team will be created to devise a long-range plan to encourage and support Suzuki programs for early childhood, special needs and disadvantaged children. Implementation of the challenge team's findings will begin by 1997. In 1998 the SAA will investigate a possible collaboration with a Head Start group. These programs will continue in subsequent years.

—Carol Tarr



## Research and Evaluation

This part of the Plan has a three-pronged approach. First, we must evaluate who we are as an organization and identify the best way to deliver our on-going programs and services. The Plan includes demographic surveys of the membership as well as establishing challenge teams to evalu-

ate the effectiveness of such programs as the new teacher development model, the tour group, and the parent curriculum. Secondly, we need scientific documentation of the Suzuki method for academic and marketing purposes. By the year 2004, we will publish a bibliography and establish a system to encourage research projects and link researchers to them, documenting the achievements of Suzuki students and the impact of the philosophy on families.

Ultimately, the goal of research is to improve our teaching by systematic documentation and analysis. Conference sessions and publication and maintenance of the bibliography will disseminate research results to help us meet this goal.

—Pat D'Ercole

## Parents



Elements of the Plan are already underway and are proving successful, as evidenced by the growing number of parents joining the SAA to take advantage of the expanded articles in the ASJ and the mini-journal. Sessions for parents will be planned as part of the 1996 Conference. A challenge team will also be established to develop a parent education curriculum to be used in on-going programs and at summer institutes. Work will continue in the area of extending the Suzuki philosophy to infant and prenatal classes. On-going evaluation of the needs of parents and the success of efforts to meet these needs will help teachers continue to enrich the lives of parents.

—Mary Vari

## Conferences/Special Events

The SAA plans to hold a conference and/or special event in spring or summer each year. In May 1995, a three-day Leadership Summit will take place in Estes Park, Colorado. Offerings include sessions for SPLA's and Institute Directors as well as Teacher Trainers. Leadership conferences will be held in odd-numbered years. The bigger Teachers' Conference will continue to be held in even-numbered years in strategically located cities in the Americas. The 1996 conference in Chicago will celebrate the 25th Anniversary of the SAA and will include public school sessions and a Pan-American student celebration. The 2002 Conference will mark the 30th Anniversary of the SAA; a highlight of 2001-02 will be appearances by the SAA Tour Group.

—Barbara Barber

## Organizational Development



The ideas behind the area of organizational development are to 1) fine tune the relationship of State/Provincial and Local Associations and provide opportunities for networking so that the links can be clearly defined; 2) set up through fundraising the means to continue programs for the other areas of the plan; and 3) increase teacher and parent memberships through membership drives.

—Jean Dexter

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and the Board, and its creation is a significant achievement. Not only does it directly address the members' programmatic desires, but it allows the Association to plan ahead. Structures can be created several years ahead of a planned goal and/or activity which will provide greater assurance of success. Prospective donors such as foundations, corporations and individuals will be able to see the Association's Plan and select programs to support. Knowing what we will be doing also allows targeted and meaningful fundraising—so members and potential donors know clearly what the money will be used for. The Plan will be updated annually so it will always remain a 10 Year Plan!



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Jean M Krause, Fairbanks  
Linda Sharp, Anchorage  
AE  
Elizabeth Skarshaug, APO
- ARIZONA**  
Joseph Costello, Mesa
- CALIFORNIA**  
Joseph Dominic, Beverly Hills  
David H Ellis, Oakland  
Gerard J Linda Fisher,  
Beverly Hills  
Knutson K Haedrich, Miranda  
Jill Hu, Agoura  
Grace Huang, San Marino  
Jo-Ann Johannsen, Blue Jay  
Helen Kshievaroff, Daly City  
Nancy Koros, Atascadero  
Julie Mae, Hayward  
Deane Marsh, Alhambra  
James Page, Berkeley  
Kim Park, Granda Hills  
Dorothy Rose, Oak View  
Claudia R Sclaroni, Truckee  
Cynthia Thomon, Long Beach  
Kathryn Jane Varney, Novato
- COLORADO**  
Sarah Accomazzo, Boulder  
Maggie Adlerman, CO  
Springs  
Connie Brown, Littleton  
Carol & Anna Carlson,  
Longmont  
Kathy S Hansen, Brighton  
Karen Raucher, Boulder  
Donald Rollins, Loveland
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Linda Brunswick, Bethany  
Xilin Feng, New Haven  
Carmen M Irons, Hartford  
Ann T Smith, West Hartford  
Elaine Z Thoma, Wallingford
- DELAWARE**  
Catherine A Cochran, Newark
- FLORIDA**  
SM Florida Suzuki Assoc.,  
Naples  
Genevieve M Long, Gainesville  
Sherry Pollock, Orlando
- GEORGIA**  
Valerie L Hicks, Jonesboro  
Michael Hoskin, Atlanta  
Elaine Kandlerer, Fayetteville
- HAWAII**  
Yuriko Kudo, Honolulu  
Jolinda Susilo, Honolulu
- IDAHO**  
Ting & Kim Doan, Boise  
Debrae Dougherty, Boise  
Doug & Sherri Felton, Boise  
Carolyn Hatch, Sandpoint  
Carmen & Margaret Paling,  
Boise  
Foad & Susan Pool, Boise  
Doy & Cynthia Weatherbie,  
Boise
- ILLINOIS**  
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- Rita Bokowski, Geneva  
Maria DeLeon, Woodstock  
Gwen Dillingham, W Chicago  
Russell T Falstad, Evanston  
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Paul & Donna Gottwald,  
E. Proria  
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Bellinda Koester, Oswego  
Lian Lin, Naperville  
Colleen Moss, Aurora  
Guanghui Qi, Elgin  
Morna Roberts, Evanston  
Donna Schneider, Lombard  
Mary Stola, Big Rock  
Lynn Vogl, DeKalb
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Ann S Brown, Lincoln City  
Renato Buttari, Evansville  
Cynthia Wright, Joliet
- IOWA**  
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J Michael Gavett, Iowa City  
Stella Chia, Sioux City  
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Darla Emery, Ames  
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C D Lamb, Onawa  
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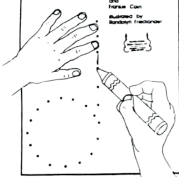
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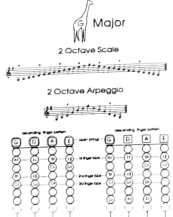
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## JOB LISTINGS

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.

**POSITION:** Suzuki Violin Teacher desired to assume an established studio in a pleasant college community.

**DUTIES:** Candidate will teach private and group lessons at all levels and organize special events with assistance of enthusiastic parent group. Set your own schedule.

**QUALIFICATIONS:** Kindness and a positive approach are important. Bachelor of Music degree and SAA Teacher Training Units required. Suzuki teaching experience preferred.

**SALARY:** Dependent upon enrollment. Salary competitive (\$25-\$30/hour).  
**DESCRIPTION:** The Suzuki violinists of Ames is an established program with potential for growth. Potential exists for establishing a Talent Education Center. Ames is a lovely cultural place to live with schools that consistently place high on state and national achievement tests. Opportunities exist for participation with the Central Iowa Symphony and the Des Moines Symphony.

**LOCATION:** Ames Iowa is centrally located approximately 30 miles from Des Moines.  
**CONTACT:** Send resume and references to D. Emery, 1400 McKinley, Ames, IA 50010.

**POSITIONS:** The Suzuki School of Music, sponsored by the Harris Interest in Music and the Johnson City Symphony Orchestra and in cooperation with East Tennessee State University, announces two full-time positions for a Suzuki cello teacher and a Suzuki piano teacher beginning in August 1995.

**DESCRIPTION:** The Suzuki School of Music, located in Johnson City, Tennessee, is under the sponsorship of the Harris Interest in Music, and is a non-profit project of the Johnson City Symphony Orchestra. It operates in cooperation with the Department of Music at East Tennessee State University. The Suzuki School of Music enjoys a broad base of support among the community leaders.

The Suzuki School of Music began in 1991 with a violin department headed by Timothy and Kimberly Barrett. In only three years the violin department has grown rapidly and is well received and supported throughout the community. Interest in Suzuki instruction has been increasing rapidly. Johnson City has also had a long history of Suzuki Flute under the direction of Rebecca Life Paluzzi.

Money Magazine rated Johnson City as the #1 place to live in Tennessee, Virginia and North Carolina are only 30 miles away. For recreation, residents enjoy four area lakes as well as whitewater rafting on the Nolichucky River. There are two state parks and a national forest within a short drive and the area is rich in historic sites and museums.

**RESPONSIBILITIES:** Guaranteed full-time position for building and developing a cello/piano program which will include teaching individual and group lessons, conducting workshops, parent education sessions and performances. Coordinate all cello/piano activities of the respective program. All Suzuki faculty attend a monthly staff meeting.

Other possible professional opportunities include: principal or section cellist with the Johnson City Symphony Orchestra, section cellist with the Kingsport Symphony Orchestra, part-time instructor of Suzuki Cello Pedagogy at East Tennessee State University, part-time instructor of Suzuki Piano Pedagogy at East Tennessee State University.

**QUALIFICATIONS:** BM or equivalent required. MM or equivalent preferred. At least four years of Suzuki teaching experience. Strong commitment to the Suzuki philosophy, minimum Suzuki teacher training through Book 3; however, training in the complete Suzuki repertoire is preferred. Commitment to being a team member as a director and a warm, positive personality with the ability to relate well to children and parents.

**SALARY:** Guaranteed salaries commensurate with education and experience. Negotiable.  
**CONTACT:** Applications will be accepted until the positions are filled. Please send resume and references to: Suzuki School of Music, Attn: Mr. and Mrs. Barrett, PO Box 533, Johnson City, TN 37605, USA. Phone: (615) 854-9392

**POSITION:** Suzuki Violin Teacher, Bethwood Suzuki School, Woodbridge, Connecticut. (15 minutes from Yale, 1.5 hours from NYC).

**QUALIFICATIONS:** SAA training through Book 3. Minimum of three years teaching experience required. Teaching group and private lessons, pre-assignable through Book 10, and coaching small chamber ensembles, 15 to 30 teaching hours are available including some hours serving as teaching assistant and/or administrative assistant to the director.

**DESCRIPTION:** Bethwood Suzuki School is a non-profit organization consisting of over 600 violin, cello and piano students, three orchestras, music history and theory programs, fifty group classes a week, a toddler program and an exceptionally experienced and cohesive faculty. All programs maintain an active wait-list. The program consists of over 300 students ages two through adult and nine teachers. An additional teacher is needed to lighten the load of some of our full-time faculty, and to accommodate students waiting for private lesson slots.

**SALARY:** \$25.00—\$30.00 per teaching hour depending on range of responsibilities and candidate's experience. Academic year consists of two 18 week terms plus a six week summer term. In addition, there are ample performance opportunities in area orchestras.  
**CONTACT:** Send resumes to: Lisa Barca-Hall, Director, Bethwood Suzuki School, 8 Lunar Drive, Woodbridge, CT 06625. Phone: (203) 397-6863.

**POSITION:** Missouri Southern Suzuki Violin Academy is a program of the Department of Music, Missouri Southern State College.

**RESPONSIBILITIES:** Guaranteed full-time position for building and developing a cello/piano program which will include teaching individual and group lessons, conducting workshops, parent education sessions and performances. Coordinate all cello/piano activities of the respective program. All Suzuki faculty attend a monthly staff meeting.

**QUALIFICATIONS:** Bachelor's degree in music and SAA Teacher Training.  
**SALARY:** \$25 per hour.

**CONTACT:** Prof. Pete Havelly, Chair, Department of Music, Missouri Southern State College, 3950 E. Newman Road, Joplin, MO 64801

**POSITION:** The School for Strings, the first and leading Suzuki school in the greater New York area, seeks an Executive Director to work with the School's Founder/Artistic Director in overseeing and further developing and expanding its programs for children, its two-year teaching-training program, and its community outreach programs, as well as managing the School's office and over-seeing its development and public-relations activities and its financial affairs.

**QUALIFICATIONS:** A background in classical music; significant experience in administration and management; wide-ranging creative imagination and vision; energy and enthusiasm; knowledge of and sympathy for the Suzuki philosophy; and the ability to both work within the organization and to represent the School to outsiders.

**SALARY:** \$40K.  
**CONTACT:** Send resume to: Chairperson, Search Committee, The School for Strings, 419 West 54 Street, New York, NY 10019.

**POSITION:** String Teacher Program Coordinator needed September 1, 1995.

**DUTIES:** Teaching private violin, viola and cello students; leading group lessons and administration of a growing Suzuki program.

**DESCRIPTION:** Opportunities for performance.  
**CONTACT:** Send resume, performance tape and three letters of recommendation to: Carolyn C. Peterson, Copper Country Suzuki Association, 605 W. 2nd St., Houghton, MI 49931. Phone: (906) 482-4696.

**POSITION:** Two separate Suzuki Schools in the Pittsburgh area are seeking a highly qualified Suzuki piano teacher. We are looking for an experienced teacher to take over teaching and administrative duties at a rapidly expanding school south of the city where the piano program has 10 years old and has 50+ students. Also, a new school in the North Hills needs an additional piano instructor.

**DESCRIPTION:** Teach private lessons and weekly group lessons to piano students from pre-Twinkle to advanced levels (post-Book 7). Also teach piano ensemble classes and coach chamber music. Accompany string group classes and recitals. Start new students in the new school. The position might include administrative duties if that is mutually agreeable.

**QUALIFICATIONS:** Excellent pianistic and musical skills are required as well as Suzuki teaching experience and training. The successful applicant will be able to communicate well with parents, be flexible in dealing with a very diverse student population, and have a strong commitment to our full-service Suzuki programs, which include all string instruments and flute. We need a colleague who shares our vision and will work enthusiastically to help build these schools.

**SALARY:** Hourly rate will depend on experience and training, although there is training available if needed. Health benefits are also available.  
**CONTACT:** Please send resume to: Rick Barber, Senior Center Suzuki School of Music, 1900 Parkview Ave., Pittsburgh, PA 15229.  
 Phone: (412) 661-5511, Fax: (412) 544-2444.

**POSITION:** The Center for Young Musicians is a new music school on the North Hills of Pittsburgh, PA, has openings for a Suzuki Piano teacher and a Suzuki cello teacher. There is also an opportunity to teach additional piano students for a well-established program located south of the city.

**QUALIFICATIONS:** The chosen candidates will demonstrate excellent communication skills. This will be evident in their ability to motivate and encourage parents and children at all stages of development. Candidates must have exceptional music-making skills and know how to make group classes enjoyable. Applicants with a Masters of Music are preferred and all must be registered with the NAC.

**RESPONSIBILITIES:** Teach private and group lessons and maintain close working relationships with faculty on parent training and curriculum development. Coach chamber music ensembles, group lessons and participate in all school concert and festival activities.

**DESCRIPTION:** The Center for Young Musicians is an independent music facility that is committed to providing excellent opportunities for children to grow through music. The Center has over 15 minutes north of the city, offers classes in Kodály method and follows the principles of the Suzuki method with lessons on strings and piano. The on-site shop provides fine quality instruments and music supplies for the community. Pittsburgh is an amazingly diverse and stimulating city. The Pittsburgh Symphony Orchestra, Pittsburgh Opera and Pittsburgh Ballet all enjoy excellent international reputations. There are many opportunities to perform and demonstrate our music.

**SALARY:** Salary and benefits are based on experience and training.

**CONTACT:** Send resume to Center for Young Musicians, Inc., P.O. Box 104, Getztown, PA 15113, or call Victoria Kaja or Alicia McGinnis. (412) 443-8729.

**POSITION:** Experience of Suzuki Cello Teacher is assumed. A small but well-established private studio with good potential in Bellingham, Washington. The current teacher is planning to retire and is the number of 1995.

**DUTIES:** Teach individual and group lessons, beginners through advanced. Organize recitals and special events. Optimize participation as a teacher in local Suzuki String Association that sponsors a Suzuki orchestra and chamber groups.

**QUALIFICATIONS:** SAs, approved Teacher Training and Suzuki teaching experience. Enthusiasm, resourceful person who embodies the Suzuki philosophy and who is likely to take root in the community.

**LESSON RATE:** currently \$30/ hour.  
**DESCRIPTION:** Bellingham, Washington, is located 90 miles north of Seattle and 60 miles south of Vancouver. It is a small city dominated by a beautiful natural setting. It is situated in a fine public university. Western Washington is a university. Cultural activities abound

including nationally known Bellingham Festival of Music and summer workshops in chamber music. There is an excellent community orchestra and two small youth orchestras.

The Suzuki cello studio had over 30 students in past years. When our previous teacher died in 1992, we were fortunate to find a Suzuki teacher willing to continue to give lessons one day a week. Because of the teacher's limited availability, the number of students has declined. In a core group of intermediate students remains. There is a post-up demand in the area for a teacher of beginners and of more advanced students (Book 6+), including adults.

**CONTACT:** Melanie Rock, 2405 Henry Street, Bellingham, WA 98225. Phone: (206) 676-0035, fax: (206) 676-2111. Melanie has been the studio accompanist and has handled some administrative details for the last two cello teachers, and is available to continue in that capacity.

**POSITION:** Suzuki Cello, Violin and Flute teachers needed part-time. Studios may grow to full-time.

**QUALIFICATIONS:** Commitment to the Suzuki philosophy and pedagogy. SAATraining. Demonstrated playing ability.

**SALARY:** Based on teaching experience and training. Health insurance.

**DUTIES:** Teaching middle beginners, group classes. Other teaching opportunities may also be available in the school (theory classes, ensembles, adult ensembles, adult classes).

**DESCRIPTIONS:** The Neighborhood Music School provides high quality music and dance instruction to over 1,200 children and adults in the greater New Haven area. Its 80 member faculty actively perform with various ensembles and orchestras including the New Haven Symphony and Orchestra New England. New Haven is located 1 hour from New York City and 2 hours from Boston. The city is home to Yale University and has many cultural events. Neighborhood Music School wishes to expand its Suzuki department, which currently has 15 faculty members.

**CONTACT:** Please send resumes to: Robert Eberle, Executive Director, Neighborhood Music School, 100 Audubon Street, New Haven, CT 06510. Fax: (203) 772-5566. Phone: (203) 624-5189.

**POSITION:** Rapidly growing community school of music seeks additional part-time faculty with commitment to and training in Suzuki pedagogy.  
**DESCRIPTION:** Current offerings include Suzuki violin, viola, cello, bass and piano. Waiting lists now for violin and cello. Interested in adding Suzuki flute, guitar and harp. Traditional instruction is also offered in all orchestral instruments, voice and musicianship. Located equivalent from Chicago, Rockford, and Milwaukee, about one-hour drive from each. Opportunities for coaching with four associated youth orchestras, in active chamber music program, and/or administrative assignments all for additional remuneration. Orchestral, chamber music and solo performing opportunities readily available.

**QUALIFICATIONS:** Qualified candidates will interview and give demonstration lessons.  
**CONTACT:** Send resume to initiate consideration. Marie Ann Von, Executive Director, MCO-Community Arts Center, 64 East Crystal Lake Ave., Crystal Lake, IL 60014-1137. Phone: (815) 356-0296.

**POSITION:** The Music Academy, Rhodes College, has an opening for a Suzuki Piano Instructor who is trained in both the Suzuki and traditional methods. Studio of 30-35 students already in place, both traditional and Suzuki students, all ages and levels of skill. Position available late April, 1995.

**DUTIES:** Private and group lessons with an opportunity to accompany for pay, both at the school and within the Memphis community. Academic year consists of two fourteen-week semesters. Two Summer sessions (8 weeks and 6 weeks) are conducted under a separate contract.

**QUALIFICATIONS:** Masters degree preferred in Piano Performance or Piano Pedagogy with Suzuki training through Book 4.

**SALARY:** Very competitive salary, based on qualifications and experience.

**LOCATION:** Located on the Mississippi River, Memphis is a cosmopolitan area that boasts several fine museums, a thriving Symphony Orchestra, a well-strengthened Opera Company and many other cultural organizations. Rhodes College, located in Mid-Town Memphis, is an independent liberal arts college with an emphasis on academic quality. The Music Academy shares facilities and faculty members with the Department of Music.

**CONTACT:** Catherine Fletcher, Director, The Music Academy, 2000 N. Parkway, Memphis, TN 38122-1090. Phone: (901) 726-3775. Please send curriculum vita with at least two references by March 15, 1995.

**POSITION:** Suzuki Piano Teacher

**DESCRIPTION:** Northeastern Wisconsin Talent Education, Inc. (NWEI), located in Green Bay, WI, is currently seeking a Suzuki Piano Teacher. The position can begin immediately. Teacher will be responsible for instruction of an already established group of students, with the option to increase studio size. Piano and studio space available if desired. NWEI also offers violin, viola and cello instruction. If interested and qualified, teacher may expand job description to include other instruments.  
**SALARY:** Teacher determines lesson rates and studio policy.

**LOCATION:** Green Bay, Wisconsin is located on the Shore of Lake Michigan, 100 miles north of Milwaukee and 1250 miles east of Minneapolis, MN.

**CONTACT:** Nick Edinger, Northeastern Wisconsin Talent Education, Inc., 430 S. Webster Ave., Green Bay, WI 54301. Phone: (414) 432-8257

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Angela Dastrup, a student of Suzuki teacher Shru de Ji Ounbey at the Intermountain Suzuki Institute.

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## A Gourmet Guide to Overtones

by James Stern

Is it a "one" or a "many"?

**i**magine that you are in a fine Italian restaurant, run using your fork through the smooth, creamy Alfredo sauce which is left in the bottom of your plate after you have finished your fettuccine. The fork is not the ideal instrument for picking up the rest of the sauce, but you

repeatedly bring the necessarily tiny portions to your mouth because you simply can't get enough of that taste. What taste? Is it the butter? The flour? The garlic? The parmesan? It's funny to think that this is actually many tastes, though the chef has obviously gone to a great deal of trouble to make it perfectly smooth and homogeneous. In fact, a child might be fooled into thinking that this is one taste. It certainly looks like one thing, and feels that way through the fork: if one didn't know any better, it would be quite reasonable to assume that it is one taste.

A gourmet, on the other hand, would not only be able to make out the individual ingredients of the sauce, but might even be able to make deductions about the manner in which they have been combined. How hot did the butter get before the flour was added, and how long were they stirred? A gourmet can, to a certain extent, taste the food and write down the recipe, the same way an accomplished musician can hear a tune and write it down. One can argue that this implies a deeper kind of appreciation on the part of the gourmet than on the part of the child, who may seem to enjoy the food just as much. Does this kind of knowledge, the ability to perceive a "many" where others perceive only a "one," really add up to one's enjoyment or appreciation? I would say that it opens up a whole new world of things to enjoy.

Have you ever had a non-musician friend listen to Paganini caprices? Often, they are not very impressed because they have no way of knowing that these pieces are difficult, hence no way to appreciate the virtuosity of the violinist, or the wonderful inventiveness with which these pieces explore the capabilities of the violin. The gourmet can appreciate the beauty of what a chef has accomplished, his resourcefulness in solving problems, his daring in adding much more than the usual amount of some ingredient and making it work.

Now play an open string on your violin. Is it a "one" or is it a "many"?

### A Cognitive Skill

Science tells us that we are hearing a "many," and the point of the above visit to the restaurant is to suggest that we might have something to gain, in the practice of our art, from knowing that we are hearing a "many." The idea for this article came from conversations I have had with colleagues on the effect of overtones upon tone quality; some people have said that they can hear the differences in tone qualities when I demonstrate, but they cannot hear the overtones. This creates an interesting epistemological conundrum because, in fact, they are indeed hearing the overtones, or else they would not report having heard differences in tone quality. It all boils down to an ability to distinguish the component parts of the sound; to hear a "many" instead of a "one." Whether we are talking about the sound of an open string or the taste of a sauce, I hope it is clear that this distinction is a cognitive skill, not related to taste buds or to ears, but to thought.

I find that a visual image of how a string vibrates provides a good model for what our ears will be seeking in sound. After suggesting a fun at-home demonstration you can do, I will try to provide some tips on how to listen for overtones, as well as an idea of what there might be to gain from this kind of listening.

### An Experiment

▲ Step 1. You will need a jump-rope or a length of clothesline. Tie one end to the handle of the refrigerator and, taking the other end in hand, back away until it is only slightly slack, and twist it as you would for jumping rope. Now stop and wait until the rope comes to complete rest.



▲ **Step 2.** Jerk your wrist so that you send a little ripple out towards the refrigerator handle. If you have a very flexible rope, the ripple will even bounce off the fridge handle and come back towards you. Jerk your wrist several times in a row so that you send a whole stream of ripples out towards the fridge.



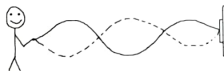
When the first of these begins its journey back towards you it will meet up with the ones which are still on their way out and get mixed up with them. Sometimes the whole thing becomes quite chaotic, and you have to stop the rope to calm down before you can make nice even ripples again.

Now what is the relationship between step 1 and step 2 of this experiment? In step 1, you are actually making one big ripple; it cannot travel anywhere because it takes up the entire length of the rope.

▲ **Step 3.** You may notice something strange happening during step 2; the chaotic dancing of the rope will sometimes resolve itself into an orderly dance. For instance, exactly half of the rope will go up while the other half goes down, and the two halves keep alternating like people on a see-saw.



Or two outer portions will go up while a third, middle portion goes down, and vice versa, like a funny bird whose head bobs up every time it beats its wings downward.



Similar dances can be observed involving progressively higher numbers of rope sections.



The explanation for these dances is simple. If you accidentally make the length of your ripples fit evenly into the length of the rope, then the ones coming back towards you will fit perfectly with the ones going out away from you; they lock together to form what is called a *standing wave*.

You have just created a model of your violin string, a model that moves slowly enough so that you can see what is happening.

## Overtones & Harmonics

People sometimes ask whether overtones have anything to do with harmonics. The answer is yes. When you play your open string, this is called the fundamental, and corresponds to step 1 of the experiment; the length of the ripple takes up exactly the entire length of the string, and so has nowhere to travel. When you play the first harmonic, as some of us do at the end of *Musette* or *Humoresque*, you have encouraged the string to move like the two people on a see-saw step 3 by touching the node—the spot in the middle that remains stationary while the two halves are moving. This is called the second partial (the name makes sense if you just remember that the string is vibrating in two parts), and produces a pitch one octave above the fundamental. The string is perfectly happy to go on moving this way, even when you take your finger away from the node (in fact, you can get the string to move this way even without touching the node with your fingertip, as we will see). If you touch the string with your fourth finger in first position, you encourage it to move like the funny bird. It has actually become like three little strings, all playing the same pitch, which is an octave plus a fifth above the fundamental: this would be called the third partial. You have touched only one of the two nodes, but you can see the other one, two thirds of the way up the string. It is interesting to consider that this process could, in principle, go on forever, were it not for the thickness of the string imposing a limitation. I am always excited to find something that at least suggests infinity, like the two mirrors, one above the sink and the other on the bathroom door, creating an infinite corridor.

So what do overtones have to do with harmonics? The point is that the harmonics are always there even when you are not playing them. Somehow, a string vibrates in a complicated way so that the jump rope, the see-saw people, and the funny bird are all there at the same time. Can you hear that this is the case? For instance, play the second partial on the D string (last note of *Musette*). Now play the open D. Can you hear that this sound also contains the other sound you just made? Sometimes the mere suggestion that one listen for it is enough to enable one to hear it. However, if you cannot yet distinguish the two sounds in the one sound, you may be able to by the time you are done with this article.

## Violin tricks

Many people will recognize this passage from Stravinsky's *Firebird*, in which the violins produce an arpeggio by sliding the finger lightly along the D string. The pitches are produced when the finger passes over the nodes of the second, third, fourth, fifth, and sixth partials.



But it is possible to produce the same effect without using the left hand at all. Donald Erb's *Three Poems for Violin and Piano* (Merion Music 1987) opens with a long tone on the G string

that begins *sul ponticello* and gradually changes to normal. When I began practicing this, I was quite surprised to find that I was hearing a descending arpeggio; the upper partials were emerging from the fundamental G string sound in a transparent, ghostly manner. As the bow moved gradually away from the bridge, progressively lower partials were emphasized. After you try this, try getting each of your strings to play specific harmonics by starting the stroke with a vigorous *ponticello*; you don't need to use your left hand at all. Sometimes we are annoyed when this very thing happens by accident, so it is a good idea to practice doing it on purpose. See if you can produce each of the notes in the Stravinsky example, using only your bow and your open D string.

With *ponticello* tone, the upper partials have been made unusually prominent while the fundamental is unusually weak, so it is an opportunity to hear the "many" inherent in the "one." It is like an X-ray, showing the anatomy of the sound. You also have the opportunity to decide which of the overtones to emphasize the most; variations in contact point, speed, pressure, and attack quality emphasize different partials. You have become like a chef, trying different recipes. As you make a smooth transition from *ponticello* to normal tone, listen for the exact instant at which the fundamental becomes healthy and prominent again. Now, can you still hear some of the overtones left over from the *ponticello* sound?

Another way to hear overtones is to get them to go on sounding after the fundamental has stopped sounding. You can do this by means of what I call "backwards *martelé*." This stroke is exactly what you might imagine: it begins slowly, with no attack and accelerates to a sudden stop with the string catch-

ing the bow—thus the attack is on the end of the note. If *martelé* goes "Taaaaaahhh," then backwards *martelé* goes "aaaaahhh!" In my last article, I discussed the value of backwards approaches to things, and backwards *martelé* is yet another example of this that I wish I had discovered years ago, because it simplifies so much of violin technique.

For the present purposes, let us simply use it for hearing overtones. Listen for any sounds that are left over after the catch-ending. These sounds, which correspond to the high partials of the string you just played, are coming from the other strings, which are still vibrating sympathetically with the partials they have in common. Once you have observed this phenomenon, see if you are able to hear these same sounds *before* the note you are playing has ended.

The partials that we have specifically mentioned so far, two through six, are relatively low ones; partials that contribute to a really beautiful or arresting sound are much higher. They sound like a steady hiss, and are often confused with the bow/string friction noise, which they are not. Have you ever been practicing and thought that you heard the phone ringing, stopped playing, and found that the phone wasn't ringing? This means that you heard a high overtone. The next time this happens, find the note you were playing when you thought you heard the phone ringing and play it again, looking for that additional component of the sound.

It is quite natural for a young student to find this hissing undesirable and to avoid it. This is like having one's first cup of espresso: it is a bitter taste at first, but one may grow to love it (you may wish to substitute an example that applies better to your own experience). The advantage of being able to distin-

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guish the overtones (hissing) from the composite sound is that, when we hear something we like, we can, like the gourmet, figure out what the recipe is, and stand a better chance of being able to reproduce it the next time we want it.

## Vibrato

The ability to perceive overtones makes clear the true purpose of vibrato. We usually teach vibrato as an oscillation of the fundamental pitch, visualized something like this:



While this way of understanding vibrato is useful for developing the physical mechanism, teachers often have an embarrassing moment when the student has done all of the exercises and it comes time to say "OK, now just vibrate!" What is the difference between an artist's vibrato and a student's measured vibrato exercise? I believe that the difference is in the listening—that the student has, mostly, been taught to listen to the pitch oscillation, and that an artist, mostly, does not listen to this but to something else.

The process for the artist works something like this: she finds, for any given pitch, the way of using the bow that creates a hissing of high overtones; she then uses the oscillation of the left hand finger tips to make this hissing turn on and off. She turns a "shhhhhhhhh" sound into a "sh\_sh\_sh\_sh\_sh\_" sound. The purpose of this is to draw more attention to the overtones, the same way a flashing sign on the freeway gets more attention

than a steadily lighted one. When we stop noticing the pitch oscillation and start noticing that the hiss is "beeping" on and off, we have made the transition from a vibrato exercise to vibrato. I have found it quite easy to explain and demonstrate this for students.

## Intensity in vibrato

I have observed that intensity in vibrato is a function of the clarity with which the hiss beeps on and off. If you can definitely hear it come and go, then you have a powerful vibrato. I call this "vibrato definition" and it is surprisingly independent of the speed and width of the oscillation. Thus it is possible to have a slow and narrow vibrato be quite intense, if one seeks out the beeping with one's ear. Having intensity be independent of speed and width leaves us free to vary speed and width for coloristic purposes, and saves us from an overly muscular approach that leads to fatigue and injury. People often bemoan the fact that the fourth finger simply does not have the leverage to produce as wide an oscillation as the other fingers. It is nice to know that, as a matter of fact, it does not need to; it can produce a different but equally powerful vibrato with a good use of the ear.

The best note on which to demonstrate an intense vibrato that is slow and narrow is the E on the A string. Because it makes the E string vibrate sympathetically, it produces a particularly loud hiss which, however, disappears very suddenly when the finger is moved only slightly. See how easy it is to make this hiss come and go with a minimum of movement. With a little experimentation, you can transfer this experience to other notes.

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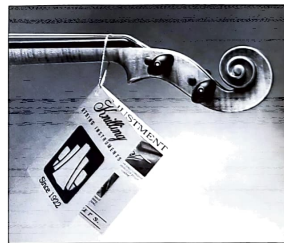
## Distinctions

It is not easy to explain how an artist learns to make daubs of oil paint look like a glacier-covered mountain, or how a chef learns to combine ingredients in a pleasing way. These things happen by slow evolution. What feeds the evolutionary process is an ability to make distinctions, to perceive the many inside of the one. By developing our awareness of overtones, we provide ourselves with a new ingredient that we can choose to use or not use in varying amounts. Every time we acquire a

new set of choices, a new evolutionary process has been set in motion, adding to the richness we bring to our art. ♣

James Stern has appeared in concert at Carnegie Hall, Alice Tully Hall, and at the Library of Congress. His summer activities have included performances at Marlboro, the Ravinia Festival in Chicago, Maine's Bowdoin Festival, and the Yale Summer Festival at Norfolk. He appears frequently as a member of the Stern/Andrist Duo with his wife, pianist Audrey Andrist, Dr. Stern currently holds the position of Assistant Professor of Violin at the University of the Pacific Conservatory of Music in Stockton, California.

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# Intonation: Developing Students' Ears

by Joan Harrison

One of the wonderful aspects of being a Suzuki teacher is sharing helpful ideas with other Suzuki teachers. I have enjoyed reading articles in the ASJ for several years and decided it was my turn to share some observations from my own teaching and studying. Perhaps one of the most challenging and necessary skills to teach is good intonation. This is, of course, impossible to achieve without the ability to produce solid tone. Here are a few tools I use to encourage my students to perceive and produce beautiful tone.

## Ringing Pizzicato

Starting with the very first lesson, I create excitement over beautiful ringing plucked strings of the cello. I appeal to the imagination by encouraging the image of a fantasy character such as Ariel from the Little Mermaid singing inside the instrument, or having the student pretend that he is singing into a cave and listening for the answer from whatever creature is hovering within. (Needless to say, it is extremely important that the student's instrument be set up in good working condition. Strings that are too low or high for the fingerboard will not allow the child to produce a beautiful tone.) When the student is ready to use his left hand, he is already aware of the importance of listening for a ringing pitch.

Playing pizzicato is a great method for ensuring that the string is being fully stopped. Too often, when the pizzicato stage is rushed, the student doesn't fully adopt a good left-hand foundation and therefore will have difficulty producing pure pitches. I use tapes on the fingerboard only when necessary and for as little time as possible. Even a beginning student can grasp the concept of checking the 4th finger in first position with the corresponding open string. In addition, I encourage students to regularly check any fingered A, D, G or C with its corresponding open string and remind them to listen for ringing notes as assurance of good intonation! I speak a great deal about half steps or "best friends" and whole steps or "distant relatives." A relaxed "C-shape" left hand set-up with a slight pronation and careful placement of the thumb is essential in facilitating pure intonation.

## Target Practice

Often students have to be made aware that the same note played by a different finger or in a different position is still the same note! A tonalization I use to illustrate this is a finger substitution drill, also known as "Target Practice." For example, I have the student play G's on the D string, starting with 4th finger and substituting a different finger on each new down-bow. Playing the open G string on each up-bow keeps the pitch stable. This can be a fun game when I turn my back and see how many G's can be played before I hear an alteration in the pitch. A more advanced student can play a succession of notes one by one, eliminating the open string.

## Open Hand Position

There are many exercises I rely on to help develop secure hand positions. I insist that students always be aware of whether a passage needs a closed or open hand position. If a student is struggling over intonation, I isolate the troubled notes and use them in a familiar song. Often those out-of-tune notes become clear and beautiful in a different context. My favorite stabilizer for open 2nd position (or any 2 consecutive whole step figures) is the "Loony Tunes" theme:

All three notes can easily be checked. (The E with its harmonic and the D and C with the open strings). Most children are



familiar with this song. It usually gets a laugh and reduces the intensity of the work we are doing. I have used this fine tuning technique on pieces from Minuet No. 3 to the Dvorak concerto! For students who are not ready for the rhythmic complexity of these pieces, I use "Mary had a Little Lamb" for the same result.

## Scales

Scales are an essential tool for the development of pure intonation. I like to teach the concept of a major scale as a preparation for "French Folk Song." Many teachers are already familiar with the "Monkey Song." I add another familiar descending scale song, "Joy to the World." In the key of D major, I have the student pluck the first two measures starting with the 4th finger on the A string. Starting with the 4th finger usually sets the hand more accurately than placing lowest finger to highest. When "Joy to the World" is comfortable, we turn the song backwards and play up a D major scale! I teach more advanced students to practice scales slowly in double stop format with neighboring strings. This also works in group classes where students can take turns playing drone notes to play scales against.



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## Fear of Heights

As a cellist who learned the positions from the bottom up, I felt that thumb position was a monumental task when I finally started it! In order to avoid this "fear of heights," I introduce the upper regions of the cello early on. In a cavalier manner, I demonstrate D major "Joy to the World" and "Twinkle" using the A and D harmonics as thumb placement guides. (One of my most memorable lessons with Irene Sharp was when she insisted that I play "Joy to the World" starting in D major and modulating up the cello by half steps, playing in every major key. I remember being moderately annoyed at this "kid stuff," but now I realize what a wonderful way this is to become familiar and comfortable with the cello's soprano range!)

Sevcik's Op. 8, *Changing the Positions*, becomes part of the daily warm-up routine for my post-Book 3 students. It is a wonderful workbook for developing familiarity with hand positions up to thumb position and, due to the repetition of notes, it makes a great focus for ear training. More advanced students can use the material to practice different types of shifting and vibrato continuity.

## External Aids

I realize that the equipment needed to

begin cello lessons can seem like a great financial investment. However, I stress to the parents that along with the obvious essentials such as the best instrument they can afford and the appropriate books and recordings, a metronome and a good quality taperecorder are extremely helpful for the best quality practice. Aside from the obvious rhythm training a metronome provides, it also helps students to keep teaching from getting overly tedious. When a student is struggling, I feel it may be time for some humor. This can be anything from peering inside the instrument to see if the correct pitch is hiding there or isolating the problematic notes and plugging them into a silly song. I don't have time to practice with a taperecorder; however, it may save them hours of reinforcing inaccurate pitches!

Group classes are wonderful for developing the ear. It is easy to engage both beginning and advanced students in matching different octave unisons, building chords and creating intervals between two or more players. Hearing harmony to their music helps to keep young ears alert.

Too often, poor intonation is merely a result of laziness. It is our duty as teachers not to allow ourselves or our students to accept mediocre intonation. In my own teaching, I avoid phrases like "it's a little

out of tune." Students need to realize that a note is correct only when it is in tune. I try to praise correct fingers as a separate notion from correct pitches.

As Suzuki teachers we know that we cannot emphasize enough the importance of playing along with the student and having quality practice. Aside from the obvious rhythm training a metronome provides, it also helps students to keep teaching from getting overly tedious. When a student is struggling, I feel it may be time for some humor. This can be anything from peering inside the instrument to see if the correct pitch is hiding there or isolating the problematic notes and plugging them into a silly song. I don't have time to practice with a taperecorder; however, it may save them hours of reinforcing inaccurate pitches!

I'm sure we can all agree that the careful attention to pure pitch is rewarded with the joy of hearing beautiful, singing cello tone! 🎻

Joan Harrison is currently teaching cello at Suzuki Niagara and the Children's Talent Education Centre, a member of the Hamilton Philharmonic, and frequently performs chamber music in Ontario, New York City and Vermont where she is on the faculty of Point Counter Point Chamber Music Camp. She received a BM from the San Francisco Conservatory of Music where she was highly influenced by Irene Sharp, and her MM from the Yale School of Music where she was a teaching assistant to Aldo Parisot. She continued her studies at the School for Strings in New York City with Louise Behrend and Nellis Delav where she was awarded her teacher training certificate.

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# The Joy of Knowing Music History

The magical words "Once upon a time" attract the attention of people of all ages. The phrase conjures up expectations of tales and adventures to be shared. Coming from a family of many generations of musicians, I can still remember the stories members of my family shared with each other about their profession and the music they composed and performed. As a child I was mesmerized by accounts of famous performers, conductors, composers, and musical events that I heard from my parents and relatives. As an adult I realized that these vivid descriptions helped develop my love of history and music history in particular, and gave me a heightened sense of place and purpose in my own musical performance.

Do you incorporate storytelling or history in your teaching? All cultures share in an oral or written tradition of storytelling. Folklore, fairy tales, legends, and myths, as well as scientific, political, religious, and cultural histories of every nature capture the imagination. Barzun and Graff define history as the description or story of past facts, and the desire to learn about our past is part of the basic curiosity of human nature. As teachers we should capitalize on this interest and integrate the history of music and our instrument into the teaching-learning process in our classrooms and studios. It can transform an ordinary lesson into an enlightening ex-

## Creating a Sense of Place & Purpose in Musical Learning

By Michael Fanelli

perience. So ask yourself if you are too old to be spellbound by "Once upon a time." You may be surprised that in researching the history of the bass you may learn things about yourself.

Double bassists interested in historical research of the instrument as well as musicologists engaged in research of performance practices have compiled and documented the history of the double bass. This research has contributed to a renaissance in the solo role of the instrument. Compositions written for the instrument during the last several hundred years are performed as well as new commissions for the bass. The double bass' image as primarily an orchestral instrument has changed dramatically. Yet the challenge remains to make the facts of its historical development available and accessible to more teachers and students in string education. The inclusion of historical information in the classroom, studio and performance ensemble can enhance understanding and appreciation of the instrument's technical capabilities and musical role. Both musical and technical concepts will have more meaning for students when an historical perspective is part of the curriculum.

During the last several decades, bass pedagogues have given special attention to developing teaching methods for the young bassist. Developing a double bass methodology based upon the philosophical and pedagogical teachings of Dr. Suzuki is an historic opportunity to change the way we teach young bassists. The Suzuki Bass School strives to fulfill Suzuki's mandate, "We must continue to search for new and better ways to teach." I believe the inclusion of the history of the double bass is as important as any other pedagogical tenet. Knowing and reliving our history can enhance students' appreciation of the bass, and develop the feeling of a sense of place and purpose within the string family.

Here are several suggested teaching strategies and activities for incorporating the history of the double bass in the studio and classroom for novice to more advanced bass students. The goal is to make the historical concepts relevant and meaningful to students' learning. Good Luck!

1. Play both solo and orchestral pieces for your students. In our zeal to work with them we sometimes forget to take the time to perform for them. Foster an interactive teaching-learning environment. In the classroom/ensemble setting have students play their solos for other members of the group. Encourage the students to perform pieces such as duets and trios. Discuss the meaning of the title of the work and the period in which it was composed. For example: Minuet—a dance of grace and nobility performed with precision and control. Compare several minuetts by the same and different composers. How does performing the bass part from a Bach Gavotte compare to Prokofiev's Gavotte from the Classical Symphony?
2. Present mini-lessons on areas of bass history using both audio and visual aids. Have books and articles available for projects in which students could incorporate historical information. With the younger students we have recitals in which each student assumes the character of a famous bassist and relates events from that person's life.
3. There are several hundred double bass recordings available. Choose performances that will complement the work you are doing together. It is important for bassists to be aware of the diverse repertoire for the instrument. I consider this another part of their aural training, in addition to listening to Suzuki Bass School tapes.
4. Have the students draw or paint a bulletin board size genealogical tree of the different schools of bass playing. Locate the origin of each school at the base of the tree. Have a list of names and dates of the major double bass soloists, teachers, composers and luthiers for the students to inscribe on the trunk and branches. Be sure to place your name and the students' names in the appropriate place.
5. Cut out leaves from colored construction paper. As the year progresses write on the leaves the names of compositions performed, discussed and listened to, and pin them on the branches of the tree. Our class always aims at filling out the tree with as many leaves as possible.
6. During the year have each student compose a short piece for an unaccompanied or accompanied bass in the style of one of the periods of music history they are studying. Many times they will choose to collaborate on such a project. One of their favorite activities is to take W. A. Mozart's musical dice game and write a short piece which I arrange for a bass ensemble that we perform at the spring concert. They also enjoy writing contemporary works utilizing the synthesizer and aleatoric composition techniques.

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Michael Fanelli teaches string pedagogy, orchestra and Suzuki bass at the University of Northern Iowa Price Laboratory School, and conducts the Northern Iowa Youth Orchestra which is sponsored by the UNI Suzuki School. He holds degrees in double bass performance and music history, and is presently pursuing an Ed.D. in music education at the University of Illinois. Mr. Fanelli writes extensively on double bass and string pedagogy as well as historical research in music education. He is the recipient of the Iowa String Teachers Association Distinguished Service Award and is President-elect of that Association.



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 Piano.....Haydn Concerto in D Major (Hob. XVIII: 11)  
 complete (all three movements)  
 Cello.....Gottmann, Concerto No. 4  
 complete (all three movements)

Applicants eleven (11) years old or younger:

- Violin.....Haydn Concerto No. 2 in G Major (Hob. VIIa: 4)  
 complete (all three movements with cadenzas)  
 Piano.....Mozart Concerto in F Major K. 413  
 complete (all three movements with cadenzas)  
 or  
 Mozart Concerto in A Major K. 414  
 complete (all three movements with cadenzas)  
 Viola.....Telemann Concerto in G Major  
 complete (all four movements with cadenzas)  
 Cello.....J. S. Bach, Concerto No. 1, G Major, after Vivaldi  
 complete (all three movements)  
 Harp.....Handel Concerto in B-flat  
 complete (all three movements with cadenzas)

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Part I

by David Gerry



In a recent column, I discussed the series of concerts we present at the Children's Talent Education Centre in London, Ontario. Sharon, David and Friends' features professional performers, student performers chosen by audition and special collaborations between the two. Over the summer, I had the opportunity to speak with many teachers and parents who were interested in running similar concerts. Programming the concerts is no problem, but finding suitable music to collaborate on with students has been a major challenge. I would like to share some of the works which Sharon Jones and I have presented, along with some other ensemble works which should be in the library of every flute teacher. Many of the scores which include piano can be played with four hands, with some creative arranging. Most have parts which are versatile enough to be played in various combinations of instruments.

England's "Spartan Press" publishes outstanding works for students. "Plain Sailing" by Mark Goddard is listed as Grade 9 to 1! It consists of 5 easy pieces for 2, 3 or 4 parts. Although it was written originally for flutes, other combinations are possible. A bass clef version is also available. Paul Mayoll's "Roundabout: Versatile Rounds for Woodwinds" can be performed by any combination or number of winds and strings—practically any group of instruments can work. Spartan also publishes many other flexible wind ensemble works. I particularly recommend "Madrigal Magic" arranged by Hicks and a lovely version of Schumann's "Album for the Young." Spartan Press is now distributed in North America. Request a catalogue from: Elkin Music International Inc., 16 N.E. 4th Street, Suite 740, Ft. Lauderdale, Florida 33301, Telephone (305) 522-3611, Fax (305) 522-3609.

Composer David Kechley has produced some of the best flute ensemble works I

have ever seen. These arrangements should be in every studio. David is married to a Suzuki flute teacher and really knows how to gear the parts to specific book levels. Numerous scores are available, including "The Teddy Bears' Picnic," Strauss' "Blue Danube Waltz" and "Three Season Songs" which are always a hit with audiences and students. David's music fills a pressing need for satisfying ensemble works which challenge but don't overwhelm young performers. Let's hope that there are many more to come. For information, contact the composer at: Pine Valley Press, P.O. Box 582, Williamstown, MA 07267.

Universal Edition has printed some terrific contemporary works in its "Music for Young Performers" series. This era of music is often neglected by teachers, but I can assure you that these scores are very user-friendly. Canadian composer R. Murray Schafer's "Minimusic" is an outstanding example. It is an exercise in improvisation, ear training and listening—a work tailor-made for Suzuki students. The score uses graphic notation but clear instructions are included. This piece will require some effort but the students I played it with loved it. Other composers in the Universal series worth considering include John Paynter (particularly "Autumn" and "Tog"), David Bedford's "An Exciting New

"Game" and Bernard Rand's "Sound Patterns". Universal Editions should be easily available through your local music dealer. Introducing students to contemporary music is a rewarding experience and these scores provide an ideal introduction.

Finding works to play with students requires a lot of research. The following works, from various publishers, have been used successfully in concerts.

"Greensleeves" arranged by Leonard Johnson (Willis Music Co., Cincinnati)

Easy and beautiful; all parts of medium difficulty.

"Red Clouds" by Hans Alt. (Oxford Press) Austrian folk songs in simple but effective setting for flute, violin, cello and piano. A good introduction to ensemble playing.

"Pastorale" from the Christmas Concerto by Corelli, arranged by Ingfield (Airs Publications) Originally arranged for two flutes and harp, we used this for flute, violin and piano four hands. Good for ensemble skills, requires secure playing in the third register.

"Rodrigo Suite" by Handel (Edition Nagel) Three parts with keyboard. Can be used with flute, violin, viola, recorder and cello in various combinations. Good to develop a sense of Baroque style and very useful for any chamber music programme. Fun, too!

"Chamber Music for Beginners"; 2 volumes edited by Maruss (Editio Musica Budapest)

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"Vocalise" op. 34 by Rachmaninoff

For flute/two flutes and string quartet. Lovely setting of an old favourite. Challenging for intonation and ensemble skills.

Collaborating with students in a professional concert setting is a marvelous experience. Your students can develop rehearsal skills, improve their intonation, learn to cope with deadlines, hone listening skills and learn from experienced professionals. Playing together will strengthen your studio and bring music to new audiences. Let me know of works you have used and I will share them in a future column. Good luck in your search for suitable ensemble works, perhaps you too will discover some hidden treasures. ♣

David Gerry received his musical training at the University of Toronto and The Royal Conservatory of Music, where he was awarded the gold medal in flute. He received the MacMillan Memorial Prize for distinguished service to Canadian music, enabling him to study with Toshio Takahashi and graduate from the Talent Education Institute in Matsumoto. A registered Teacher Trainer, David is on the faculties of the Hamilton Suzuki School, the Children's Talent Education Centre in London, and McMaster University. He also writes the flute column for the *American Suzuki Journal*, and maintains an active performing schedule. David was recently elected president of the Ontario Suzuki Association.

### New Course Offered: Suzuki in the Schools

The North Carolina Suzuki Institute announces a ten-hour enrichment course, *Suzuki in the Schools*, to be held July 15 and 16, 1995. Completion of Suzuki Teacher Training Unit 1A in any instrument is required for registration. Violin Unit 1A will be taught by Patricia D'Ercole during the North Carolina Suzuki Institute, July 9-14. For further information, contact:



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The East Tennessee State University Suzuki Studies Program also provides Suzuki instruction for children. Flutists aged three and older receive both individual and group lessons each week.

### 1995 Suzuki Flute Events

March 3-4, 1995  
Spring Flute Retreat, Buffalo Mountain Camp, Jonesborough, Tenn. Kenichi Ueda, guest teacher.

July 2-7, 1995  
12th East Tennessee Suzuki Flute Institute International, East Tennessee State University, Johnson City, Tenn. Session I, Teachers' Course. Toshio Takahashi, Master Teacher.

July 9-14, 1995  
12th East Tennessee Suzuki Flute Institute International, East Tennessee State University, Johnson City, Tenn. Session II, Teachers' Course and Students' Course. Toshio Takahashi, Master Teacher.

The ETSU Suzuki Studies Program is sponsored by East Tennessee State University's School of Continuing Studies in conjunction with the Department of Music. For program information contact Rebecca Lile Paluzzi at (615) 929-6956.



# At a Crossroads: The Recorder Meets the Suzuki Method

by Mary Halverson Waldo

So—is there now a Suzuki method for the recorder? This was the question asked of me after I told a colleague of the Recorder Teacher Training course I completed last August. The answer to the question is a resounding "Yes!"—at long last. Offered at Holy Names College in Oakland, California, this was the first of such group courses endorsed by the Suzuki Association of the Americas (SAA). It is indeed a welcome development for both the recorder and the Suzuki communities because of the potential for mutual enrichment.

The development of the Suzuki Recorder Method establishes a connection

between Talent Education and the early music movement, which stresses historically authentic performance practices. Most of the recorder's tradition covers the time from the Middle Ages through J.S. Bach, and many of us who play and teach the recorder have learned how to make the language of ancient musical traditions come alive using available resources (early treatises, etc.). Historical temperaments, ornamentation practices and dance styles all affect performance practice. These influences will undoubtedly become an integral part of any teaching philosophy we adopt, including that of Dr. Suzuki. It is exciting to imagine the opportunity to

incorporate discussions about early music performance styles at future Suzuki institutes and conferences.

The benefits that the recorder community will see as a result of this new association with the SAA and the International Suzuki Association are many. One of the most obvious is access to a venerable educational philosophy with a world-wide support network. Indeed, the recorder teacher trainees at the Holy Names College course were an international group. Also, because the Suzuki method is designed to make the most of the natural talents of very young students, there will be a whole new group of students

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playing the recorder before long and playing it very well.

The recorder is often considered to be an easy, accessible folk instrument for school children and adult beginners. From another perspective, it is an artistic instrument requiring a truly complex set of skills that take years to hone. Some of those skills include the ability to produce a beautiful tone and a clear sense of good (even "pure") intonation. These are made possible by a relaxed, natural posture, well supported and carefully regulated breath control, and a wide variety of precisely placed tongue articulations—not to mention hand position and finger placement that allow for absolute accuracy in covering at least eight open holes.

One of the most surprising aspects of the Suzuki method for recorder, which has been developed by Katherine White, a San Francisco area teacher and musician, is that it makes use of the sophisticated ideal of introducing the right hand before the easier left hand notes. Although this is not a completely new pedagogical concept (its benefits being obvious for establishing good breath control and proper position for both hands early on), it is at risk for bringing on major frustration for all but the most patient and disciplined students. Ms. White's technique works without the usual accompanying frustrations of leaking finger holes and overblowing. It is done in traditional Suzuki method style—taking small, attainable steps, with repetition to ensure solidity and polish.

Having studied with Dr. Suzuki in Matsumoto, Japan, and with flute mentor

Toshio Takahashi on application of the philosophy to woodwinds, Katherine White stays close to the Mother Tongue method as possible. She received a Certificate of Graduation from the Talent Education Institute in 1976. Through her efforts, a San Francisco Bay Area Suzuki Talent Education Chapter of the American Recorder Society is currently in the development process.

Soon to be released from Warner Brothers are the Suzuki Recorder School books and tapes. The cassettes feature acclaimed Dutch recorder player Marion Verbruggen performing the soprano and alto repertoire of Volumes 1-4. These represent an excellent collection of pieces, from lovely folk tunes to works of Purcell, Handel and Bach.

In bringing together the recorder, with its unique character, and the educational philosophy of Suzuki, with its amazing successes and world-wide ideal, we have much to anticipate. **A**

Mary Halverson Waldo graduated from the College of St. Scholastica with a B.A. in Music and from New England Conservatory with an M.M. in Performance of Early Music (recorder and baroque flute). With twenty years of experience in music education, she has taught all ages in public and private schools, preschool, community music schools, weekend and summer workshops, and more recently has taught Suzuki method recorder, flute and violin. Ms. Waldo is a Suzuki parent of three boys who play viola, cello, violin and recorder. She lives in the Twin Cities area of Minnesota.



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## Suzuki & Public Education: Oxymoron or Formula for the Future?

by Laurie Scott and Bill Dick

such a thing happen? Discussion will follow, but first listen to this conversation: "Hi, Jane. What are you going to do about Billy and the school orchestra next year?"

"Well, I don't know. I really haven't thought about it. Actually, I don't know what the public schools do. Do they have violin lessons at school?"

"No, they don't give lessons, but they do have an orchestra class where all the string students learn in the same class."

"Oh, does that work?"

"Well, I can't see how it would. Besides, I really am afraid that there wouldn't be anything for my son to do. I mean, they are all just starting, and it would be basics all over again. His Suzuki teacher said that the time she heard the class play they all had terrible positions and were playing baby tunes. I'm afraid that we have decided it would be a waste of time and that we probably will take an exploratory course of some kind."

"Well, thanks for telling me. I had no idea..."

"Yes, she has the school out on the Kreisler Highway."

"Oh, well now, let's see. Uh... Actually, my class is designed as a beginner class, and I'm not sure if that will work since your child already knows how to play. I'm afraid that it might make the other children feel like failures or discourage them. And, I'm afraid that your daughter would find the class boring and that might make her develop bad habits. It has been my experience that it is better for children that already play to wait until later and then join orchestra maybe in high school. I really hate that we are so restricted in our school, but with budget and all, I think that..."

This is hard to believe. An orchestra teacher has declined to take a student who plays well in tune and has good posture into a grade level string class. Why would

Why would these mothers decide not to let their children have a leadership role in music in their public school? As families who believe in the importance of music, they should realize that their children's participation would strengthen the whole music program in their school. This support is especially important now, when the arts are in a desperate fight to keep funding in almost every school district.

How could these situations be avoided? As Suzuki teachers and public school teachers, we hope to take an honest look at the integration of Suzuki students and the Suzuki method into the public schools. We don't know that we have the answers to the questions raised by this integration, but we hope to offer experiences

and insights that facilitate the transition from studio to school and encourage teachers and parents to explore the exciting possibilities for revitalizing music in our school communities.

First, let's look at these two conversations. There is no real problem for the triangle of child, parent, and public school teacher except for a people problem—more precisely, a big people problem. These conversations reflect the adults' misunderstanding of the opportunities this situation presents for the Suzuki student, the public school beginners, the teacher, and the overall music program.

The Suzuki children, after all, have been taught to play well in their private lessons, and have participated in groups where they have watched other children playing more advanced material and played review material with less-advanced players. Suzuki students are encouraged to have joy in the accomplishments of others regardless of whether the others are "ahead" of them or "behind" them. In home practice they have reviewed pieces on a regular basis from their current level back to Book 1, and at every play-in they have stood and played the Twinkle Variations. So they should be well prepared to participate in a class with students who are beginners, serving as good role models and encouraging the others. This chance for them to be leaders in a group of children their own age is also a wonderful socialization opportunity. These are all indications that Jane's friend is not clearly evaluating the potential benefits of her child's participation in the string class.

On the other hand, every public school teacher sees differences in playing level by the second day of class since some students will naturally move faster than others. Indeed, orchestra parts always have a 1st part and a 2nd part, and often include an ad-



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vanced part, in order to accommodate students playing at different levels. These are indications that our public school teacher's fears that Mrs. Goodmother's daughter would be bored are not grounded in fact. Also, like many public school teachers, Mr. Teachright is not aware of the attitudes fostered by Suzuki training and thus does not realize the advantages of including these students in his classes.

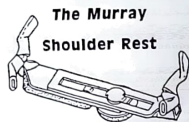
From these two conversations it is apparent that the juxtaposition of Suzuki method and public school string education provokes a flood of thoughts, ideas, feelings, pedagogical concerns, sequencing preferences, and basic philosophical decisions that must be investigated from all three points of the Suzuki triangle. Here are some of the concerns we hope to consider in this column:

- ▲ competitions and chair tryouts
- ▲ criticism and evaluation
- ▲ leadership without condescension
- ▲ note reading
- ▲ maintaining personal concepts of mastery in a group setting
- ▲ loyalty to group as leader, follower, or supporter
- ▲ alliances between child, parent, and teachers

- ▲ parental involvement
- ▲ dynamics of the musical group as training for peaceful adult social interaction
- ▲ support for the arts in the community
- ▲ adaptation of the method to other subject areas

Our hope is that no child, because of the adults in his/her life, would be deprived of opportunities for musical and personal development. The negative reactions of the adults in our case studies do not support this goal of making music available to all children. If we truly want the chance for our children to utilize what we have taught them and to expand their growth in a group situation, we must support and encourage their musical participation in the larger community. If we have instilled the true Suzuki spirit, it will travel through our students and touch the lives of all the children with whom they make music. ▲

Laurie Scott and Bill Dick have collaborated as string educators in the central Texas area for the past twelve years. Both are teachers in the Austin public schools and are co-conductors of the Austin Youth Symphony. As Suzuki teachers they co-direct the Austin Suzuki Organization, the Armadillo String Institute, the Texas Suzuki Tour Group, and the Cloudfcroft (New Mexico) Institute.



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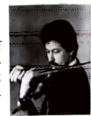
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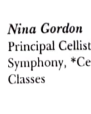
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# BRAIN GYM!!

by Susan Levine

Have you ever wished that you could wave a magic wand and help one of your students get past a learning block of some kind? Maybe you want to help her/him to be able to see both the forest and the trees while practicing, or to be able to read music more fluently. Or maybe you are at a loss to help students integrate the right and left hands, listen to themselves carefully, or to experience the instrument as part of themselves. A new discipline called Educational Kinesiology, or Edu-K, offers dynamic new possibilities for teachers and parents to help students learn with their whole brains and bodies.

Dr. Paul Dennison of Ventura, CA is the founder of the Edu-K movement. A sufferer of severe dyslexia, Dennison earned his Ph.D. from the University of Southern California and since that time has devoted his life to treating dyslexia. His work is based on the fact that our brains and bodies work together, and that changes in one part affect the other. Central to his work is a group of 26 simple movement exercises called Brain Gym, each of which improves a certain aspect of brain-body integration. By doing these exercises with our bodies, we can improve the functioning of our brains.

There are four categories of Brain Gym exercises. Midline Movements open up communication between the left and right hemispheres of the brain and improve eye, hand and body coordination. Energy Exercises and Deepening Attitudes movements activate the midbrain, releasing patterns of stress and helping the student to realign body posture and to internalize concepts of left, right, up and down. Lengthening Activities activate the back to front brain system. These activities relax tight muscles that affect us by blocking movement and expression.

A series of these exercises is used in a session format called a "balance" to facilitate reaching a goal chosen by the student and teacher. The student may choose an activity that he/she would like to be able to do more easily. Together, the teacher and student frame the goal in words that describe the desired result in positive and active words. The student then does Brain Gym exercises suggested

by the teacher. Afterwards, the student does the activity targeted by the balance, and notices whether there is improvement.

The beauty of the Edu-K process is that the student is in control, choosing his or her own goals. Each balance allows the system to change just as much as it is ready to at that moment.

One of my students could be described as being very "right-brained"; he plays very musically, but was unable to focus in on details such as accidentals, fingerings, and rhythmic subdivisions. After a balance, he suddenly was able to zero in on these details and work out a difficult passage in the Bach Concerto in A minor. On another occasion, this student played a review piece and got hopelessly tangled in a difficult passage we both knew he could play. After an Edu-K session, the passage was organized in his mind, and he was able to play smoothly through it, anticipating and correcting his mistakes.

Another student was very uncomfortable with his violin and bow. We did an Edu-K balance, and immediately his violin looked as though it were a part of him. After other balances, we have been able to make good progress in reading music, which was also very difficult for him.

Brain Gym exercises can be taught and integrated into a lesson quite easily. In my studio, I take time with the parents, ex-

plaining Edu-K and asking whether or not they would like to test some of the exercises for a particular goal, such as reading music more easily. If they agree, I spend about one lesson teaching some of the exercises and doing a balance for the goal. Once students know how the process works, I am often able to do a balance in about 5 minutes. Usually the time spent on the balance is more than made up during the remainder of the lesson.

Linda Case of Ithaca College in New York asks her students to use a series of four exercises as a warm-up before lessons. She reports that this warm-up helps them to be focused and relaxed, ready to do their best. Give these a try in your own studio:

#### 1. Drink water and having drinking water available for your students.

The electrical and chemical actions of the brain and central nervous system all depend on good conduction of electrical currents to pass messages between the brain, sense organs, and muscles. Water is an excellent conductor of electrical currents. Also, having enough water in your system allows your blood to absorb 100 to 1000% more oxygen from your lungs!

#### 2. Brain Buttons

Place one hand on your navel, and with the other, rub the spots just below your



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collarbone and immediately to the side of the sternum (the central bone of your ribcage). Rub for about 30 seconds, then switch hands and repeat.

This exercise increases the flow of your body's electromagnetic energy, and helps you coordinate movements across the midline of your body. It also helps regulate the electrical impulses that allow the right and left sides of the brain "talk" to each other.

#### 3. Cross Crawl

Raise one knee and touch it with the opposite hand. Repeat with the other knee; continue through about 20 repetitions.

The left side of the brain controls the right side of the body and vice versa. This activity activates both sides of your brain and body at the same time.

#### 4. Dennison's Hook-Ups

As you sit or stand, put your left leg over your right at the ankle. Put your left hand over the right, palms facing. Interlace your fingers, and bring your hands down and around to your chest. Let your tongue rest against the back of your upper front teeth. Breathe deeply, closing your eyes if you like. After about 30 seconds, uncross your legs and arms and touch together your fingertips. Keep breathing deeply for another minute.

This pair of activities, like Brain Buttons, improves the flow of electromagnetic energy through your body. Sometimes there is too much energy in the right brain, which acts as the receiver of input from the senses, and not enough energy in the left brain, which manages outward

expression. This can result in depression, fatigue or hyperactivity. This pair of exercises allows excess energy in the right brain to be redirected to the left brain and can level out negative feelings and distraction.

These activities can be used as a general warm-up or as the first step of a balance process, with other Brain Gym exercises added to meet specific goals chosen by the student. The results of a balance are sometimes immediate, sometimes not. The new habit can take up to six weeks to settle in; also, it may show up in unexpected areas of life. After a balance for reading music and playing his violin at the same time, one student who had also had difficulty with writing reported that his teacher said his handwriting was the best in the class!

One of the joys and challenges of playing an instrument beautifully is that it requires all the inner and outer senses, memory and movement in the present to come together smoothly. When this happens, we are free to "be" the music. According to the Edu-K model, each of us already has the wiring to achieve this goal, but we may not be using it in the most efficient way, or experience learning blocks. We might find it difficult to remember what a piece sounds like, or to imagine what it could sound like. There might be a problem listening to the teacher's words and translating them into a vision, a feeling or a sound. Coordination may be affected by a missed a developmental stage such as crawling. The good news is that Educational Kinesiology provides tools and techniques to dissolve learning blocks. Although it is not instant magic, over time a skillful teacher of Edu-K can help us relearn basic reflexes, fill in missed developmental stages, open up missing channels and senses, and link them to work together.

There is a network of certified Brain Gym Educational Therapists across the U.S. and Canada. To get more information about Edu-K, find out who is offering Brain Gym classes in your area, or get a list of publications, you can contact the Educational Kinesiology Foundation at PO Box 3396, Ventura CA 93006, or call 1-800-356-2109. ♣

Susan Levine began studying and using Brain Gym while teaching at the Suzuki School of Newton (MA) where she was assistant director and conducted a long term teacher training program. She now lives in Boulder, CO, where she teaches with the Boulder Suzuki Strings and is being certified as a Brain Gym instructor.

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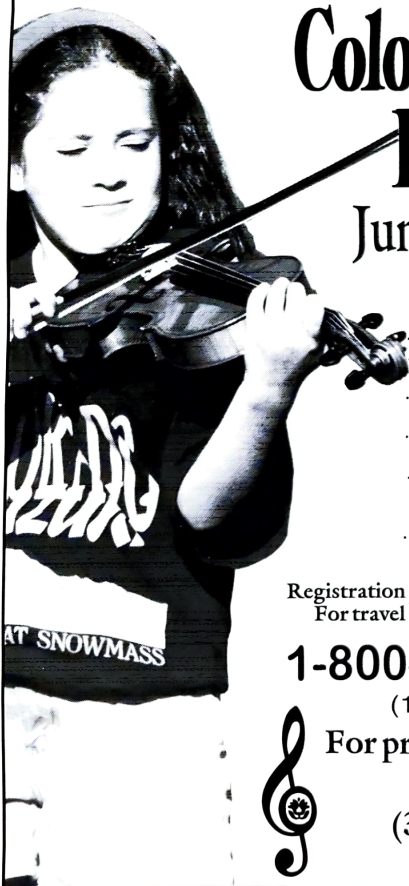
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# Activities of Suzuki Method Piano Teachers in Japan

By Atsuko Sugahara  
Suzuki Piano Teacher, Talent Education Institute

Teachers and students around the world have heard about the Annual Graduation Ceremony Grand Concert and the special Celebration Concerts for Dr. Suzuki's birthday (see ASJ, Vol. 22, No. 3). However, there are many other teaching, performance and research activities offered in Japan throughout the year for teachers and students of all instruments. This article outlines some of the activities in which Suzuki Piano Method teachers participate. - editor

## New Year Seminar, Jan. 15 (National Holiday)

The New Year Seminar is the first of many study seminars throughout the year for teachers of the Suzuki Method in violin, cello, flute and piano. It is held in Tokyo and is primarily for teachers in the Tokyo area. Led by Dr. Shinichi Suzuki, the seminar is attended by approximately 200 teachers.

Dr. Suzuki gives a speech for the new year and commences immediately with a lesson. Those teachers who do not directly take part in the lesson listen and learn from the examples and teachings of Dr. Suzuki. There is a reception after the seminar during which the teachers exchange New Year's greetings.

Other seminars led by Dr. Suzuki are held in the Tokyo area every two months and in Matsumoto every month. Seminars by other teachers are held every month.

## Annual Open Piano Seminar, February 11 (National Holiday)

This annual seminar is an open lesson for piano students of the Suzuki Method. Professors and pianists from outside the Suzuki group are invited to teach and perform. Past guests include Professor Jin Kobayashi of the renowned Tokyo University of Fine Arts and Mrs. Tsuko Tazaki, a well-known pianist. Last year's format was changed to a lecture by Dr. Masaki Honda who spoke on "The Origin of the Suzuki Method." Dr. Honda is the Director of Foreign Affairs for ISA and Director of the Talent Education Institute. He has taken groups of children on world performance tours for the past 30 years. Five children who participated in the 1991-93 tours performed at the seminar, which is open to the public as well as to teachers, students and parents.

## Annual Piano Graduation Ceremony and Concert, late March

The Annual Piano Graduation Ceremony and Concert held at Sun Plaza in Tokyo is another important occasion for piano students and their teachers. The ceremony begins with a performance of Mozart's Concerto for Piano No. 26, K.537, played

by three graduating students. This year, three 11-year-old students each played one movement with the Tokyo Suzuki String Orchestra conducted by Mr. Takeshi Kobayashi. Dr. Suzuki then gives a speech of congratulations and presents graduation certificates to representatives of the 3330 children from the Tokyo area and northern Japan who have graduated. The ceremony continues with performances of graduation pieces from the different grade levels by graduating students. Similar ceremonies are also held in Matsumoto, Osaka and Nagoya.

## Teachers' Convention, mid-May

The Teachers' Convention is the most important seminar for teachers of the Suzuki method and is held every year in May. Teachers convene for four days of intensive study. All teachers gather daily in the main hall for morning lectures by Dr. Suzuki and then disperse to different smaller halls for various seminars.

At the 1994 convention, the first session of the piano seminar was led by Mrs. Michi Hirata North from the United States. The theme of her lecture was how to extend Dr. Suzuki's philosophy and method into piano teaching. Such subjects as "diamond tone" on the piano keyboard, techniques, release of strain, touch, legato, phrasing, etc., were discussed. Comparisons of fingers and the bow of a violin were explored. Her goal is to get children to play beautiful music based on the Suzuki philosophy. She recalled the words of her late teacher, Prof. Rosina L'hevinne, who encouraged pianists to "draw beautiful sounds from the box under the keyboard which contains seven-rainbow tone." Mrs. North performed beautifully at the afternoon concert, playing Chopin's Ballade No. 3 in A flat major Op. 47, Brahms Intermezzo in A major Op. 118-2 and Paganini's *La Campanella*.

## Talent Education Institute Piano Department

Consists of co-founders and graduates of TEI School of Music, approved as qualified Suzuki teachers by Dr. Suzuki.

Teachers: 53  
Students: 1,500

## Suzuki Piano Research Group

Consists of conservatory graduates and teachers applying the Suzuki Method, trained by TEI master teachers, approved as Suzuki instructors by Dr. Suzuki.

Teachers: 1,199  
Students: 14,171



Left: Mrs. Aoki hands diploma to a graduate at Kansai Area Piano Graduation Ceremony.  
Right: Mozart's *Concerto Concerto* played by two pupils with Osaka Chamber Orchestra, conducted by Mr. Mizumae.



importance of being more sensitive to the spaces between the notes.

In the daily afternoon concerts, graduating students aged 4 to 11 performed piano solos including Mozart's Sonata in C Major, K. 545 (1st movement) and Fantasia in d minor K.V. 396, Chopin's Etude and Scherzo, etc. There were also solos on other instruments and various ensemble performances.

Professor Koji Toyoda of the Berlin University of Fine Arts gave a lecture demonstration for string ensemble. Teachers who were not participating in the ensemble observed a lesson on Wolf's Italianische Serenade and Mozart's Adagio and Fugue in a minor, K.546. The object of this lesson was to attain perfect balance and articulation.

At the beautiful Farewell Concert, teachers were moved by the words of Prof. Toyoda, urging them to "go back to the origin of the Suzuki method and start all over again." Teachers were grateful for Dr. Suzuki's beliefs and devotion and felt renewed realization of the importance of their work.

### Summer School for Piano, early August

The annual Piano Summer School is held in Matsumoto for four days after completion of the summer school sessions for violin, flute and cello. The 16th summer school for piano in 1994 was attended by approximately 200 children and their parents, 80 teachers and 80 observer-teachers. Teachers come from all over Japan and from abroad.

The children and their families stay in hot spring resorts just outside of Matsumoto and commute to their lessons by chartered bus. Group lessons are held in Agata-no-mori Hall, formerly a high school and now a designated cultural treasure. The campus is large, with tall trees and a view of mountains in the distance. Two rivers also run through the city adding to the special atmosphere.

Summer school begins with an opening speech by Dr. Suzuki. It is a special treat for the children to actually see and meet Dr. Suzuki, and their bright and happy faces reflect their joy. Private lessons for children in the upper grades (5-10) are held with senior teachers, Mrs. Shizuko Suzuki, Mrs. Ayako Aoki, etc., and guest professors and pianists such as Prof. Kazuhiko Nakajima, Prof. Reiko Kikuchi and Miss Mamiko Suda. Group lessons for children in Grades 1-4 are held in the morning with 3-5 students and 2-3 teachers per group. Group lessons for younger classes were started a few years ago and seem to be successful. The children seem to benefit from seeing other children play the same pieces as themselves, learning how to relax and creating an eagerness to play more.

Children develop and renew friendships with children from other cities during the four days they spend together at lessons and at the inn. The children spend the afternoons

performing or attending concerts and observing other classes. Parents may attend a special seminar led by seven experienced teachers who answer questions from the parents. Questions usually focus on how to encourage children when they experience difficulties. The answers emphasize the importance of maintaining confidence in the child's ability and encouraging the child to reach his or her goal. The importance of the parents' role in creating a good environment for musical enjoyment and progress is also emphasized. Parents also support each other as they share their experiences.

### Monthly Seminar for New Teachers, first Tuesday of each month

This seminar was started 13 years ago by Mrs. Shizuko Suzuki and Mrs. Ayako Aoki to help new teachers learn more about the Suzuki Piano Method. New teachers observe lessons and performances by students and participate in a question and answer session led by the senior teachers. A report on these valuable sessions was published by the Talent Education Institute in July, 1994.

This is just a rough sketch of some of the activities of the Piano School of the Suzuki Method in recent years. There are many more teaching, performance, and research activities going on in Matsumoto, Tokyo and other areas. I would like to express my deep gratitude to the parents and teach-

ers of the Suzuki Method for their support and devotion over the years. Let us remember Dr. Suzuki's wish for peace for children all over the world and the value of beautiful sound which stays in your heart. ♣

Mrs. Asuko Sugahara started teaching Suzuki piano in 1973 at the Early Development Association founded by Mr. Masaru Iwaka, Chairman of Sony Corporation. She was approved as a qualified Suzuki piano teacher by Dr. Suzuki in 1978. Since then she has been playing an active part in teaching many Suzuki pupils, including many foreign pupils in Tokyo.

### Piano Graduation System

There are 9 grade levels from Pre-primary Level to Graduate Level III. Certain pieces from the Suzuki Piano School books have been selected as graduation pieces from each grade level. Children from all over Japan who have mastered a graduation piece make tape recordings of their performances. These recordings, which include both the child's and the teacher's name, are sent along with a report by the teacher to Matsumoto during the months from October to December. The tapes are sent back to the children through their teachers with a kind and encouraging message from Dr. Suzuki recorded on the other side of the tape. The graduation pieces from each grade level are as follows:

Grade 1: Pre-primary	Minuet No. 2	Bach
Grade 2: Primary	Sonatina, Op. 36 No. 3	Clementi
Grade 3: Pre-intermediate	Minuets 1 & 2, Gigue from Partita No. 1	Bach
Grade 4: Intermediate	Sonata in C major K.545	Mozart
Grade 5: Pre-advanced	Sonata in A major K.331	Mozart
Grade 6: Advanced	Italian Concerto	Bach
Grade 7: Graduate I	Piano Concerto No. 26 K.537 ("Coronation")	Mozart
Grade 8: Graduate II	Partita No. 1 in Bb major	Bach
Grade 9: Graduate III	Sonata No. 23 in F minor, Op. 57	Beethoven

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# Teaching the Young Child Understanding Developmental Changes

by Christine Wharty

Young children can be fun and challenging, but at times teaching them can be exasperating!

Lessons can be chaotic and unproductive as well as orderly and sometimes magical! Young children are apt to be unpredictable and in a constant state of change. A child who works hard and concentrates well at one lesson may be restless and inattentive at the next. Although students at any age are always growing and changing, young children in particular are undergoing big developmental changes that teachers and parents need to be aware of. Modern psychologists have carried out extensive studies of young children at different ages and have documented predictable changes taking place within specific age groups. Sometimes they refer to these changes as periods of equilibrium and disequilibrium.

The Gesell Institute of Human Development in New Haven has researched young children for many years and published numerous books and articles dealing with developmental changes in children. Three of the researchers, Louise Bates Ames, Frances I. Ilig and Carol Chase Haber, have written a series of books entitled *Your Three-Year-Old*, *Your Four-Year-Old*, etc., that describe typical behavior and expectations for different age groups. They have found that the brain is in a dynamic state of change in the early years, and each year or even a few months can produce big changes in behavior and the capacity for learning. Their findings confirm the belief that children go through well-defined stages as they grow and mature. They develop, however, at different rates and in their own special ways. Parents, teachers, and anyone interacting with young children can benefit from an awareness of these studies. If we know what is typical of a particular age, we know what to expect and can approach our teaching and interactions with the child accordingly. Dr. Suzuki in his book *Nurtured by Love* talks about the two meanings of the word educate: "to bring out, develop from



Christine Wharty has a B.A. degree in music from the University of Minnesota and an M.Ed. in counseling from Northeastern University in Boston. She began teaching Suzuki violin in 1974. She has taught strings both privately and in school settings in the Boston area and the Midwest, and currently has her own private violin studio in St. Paul, MN. She is a member of the board of the Suzuki Association of Minnesota, and edits the newsletter of this new organization.

potential existence," and "to instruct." He advocates the former approach—to develop human potential based on "the growing life of the child," and he is concerned that too much emphasis is placed on instructing the child. With an understanding of the developmental stages of children, as well as each child's home environment and unique personality, we will be better equipped to meet this educational challenge.

## Preparation for Instrument Study

Pre-school children should be given many opportunities to experience music in a relaxed and enjoyable setting before beginning formal lessons on an instrument. Overall, two and three year olds prefer gross motor activities, and love to play with large objects. They are busy exploring everything around them, and informal gatherings or classes that emphasize movement and singing and give children experiences with rhytmic instruments are essential in awakening the child's interest in music. Gross motor skills improve as children march, clap, and

move with action songs. Singing helps to develop the ear and enables the child to make music without any special skills. In the school where I teach, toddlers are encouraged to enroll in pre-play classes that focus on singing and action songs before beginning private lessons. Many children take these classes with their parents for several terms. Pre-schoolers also benefit immensely from sitting in lessons with their siblings, observing group sessions, and listening to performances.

Although some Suzuki teachers accept children for formal lessons before the age of four, many educators believe that informal activities that emphasize large motor skills and stimulate the imagination through playful songs and games are more appropriate for very young children. Pre-schoolers that may be suited for formal study of an instrument, however, are younger siblings in "Suzuki" families. Their eyes and ears are already conditioned by observing lessons, hearing the repertoire, and listening to recordings at home. Their parents are experienced with the method and know the expectations of the teacher and the homework required of them. They are also experienced parents who are likely to have more understanding and realistic expectations for their middle or last children! Suzuki says that "parents who understand children make fine teachers."

If lessons are attempted with pre-schoolers, then, it is best to focus on teaching the parent, giving the child incidental instruction only when she is receptive. The group lesson is where most of the learning is likely to take place, especially if there are many opportunities to sing, march, clap and have fun with the instrument. Suzuki believes that children should be encouraged to think of violin playing as fun. I prefer to wait until a child is at least four to begin any kind of formal instruction. Four year olds, however, still prefer gross motor play and may be the most challenging of any age group to teach.

## Unpredictable Fours

Psychologists call the fours an "out of bounds" age. Four year olds tend to be

emotional and unpredictable. One week they may be exuberant and excited about coming for a lesson, and the next week sulky and whining. Sometimes they are not fit for a lesson at all, and it is best not to coax or talk the child into it. It is important to have more than one student in the studio at this age. If there is only one student in the lesson, pressure mounts for her to perform, and the lesson may be considered "wasted" if she doesn't cooperate. Other children sharing the same lesson time can be a lifesaver for teacher and child. It takes the focus off the uncooperative student, who now has the option of listening to another student and learning by observation. Often, after the difficult student has some "time out," she will decide to cooperate and may have a complete turn-around in mood.

Four year olds tend to have big imaginations, and love to talk and demonstrate their new skill with words. They often arrive saying things like "Guess what I can do?" or "I know how to play Twinkle!" after learning the first rhythm. Sometimes they chat on nonstop about their entire day. They are action-oriented and after doing something once are ready to move on to the next thing. They are not perfectionists and are always ready to turn to something new. Getting the child to repeat a skill many times may be difficult. Games and small rewards can be helpful here. Winning a checker, an "MRM," or a sticker for repeating a task often works well. As teachers we need to relax and enjoy the child and be willing at times to stop and listen or engage in games and activities that the child can participate in. My students love to ring a bell that is used to point out good posture, a beautiful sound, etc., or throw dice to determine the number of times to review a task. They love to be "tickled" by a long feather that I keep at my side to remind them to bend knees or keep chins on the chinrest. Other tangible things such as puppets, stickers, pictures of instruments or composers, or photos of the children holding the instrument or performing for the first time, are important for motivation and for keeping the child interested. I also keep a surprise box in my studio filled with a few inexpensive items to reward young children for concentrating at the lesson or for good practice at home.

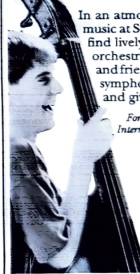
Although the goal of the lesson is to accomplish or work on a specific task, the primary concern at this age should be

on how the child perceives herself, with the goal of building her self-esteem. If progress on the instrument is slow, it is entirely normal at this age. Fine motor skills take time to develop and are difficult for most four year olds. An occasional lesson that seems to be chaotic and unfocused should be viewed as part of the learning process and not atypical for a child this age. Suzuki states that we need "strong endurance and untiring patience," and should wait patiently for the seed to develop once it is planted.

Group lessons are essential for young students. Although they are important for all age groups, they are crucial for pre-schoolers. Since four year olds are very social and prefer to play with other children rather than alone, the group may be where most of the learning takes place. In addition to work on specific skills relating to the violin, group activities should include many opportunities for singing,

moving and playing games. This age group loves to move, and long periods of inactivity will make them restless and inattentive. Silly words to songs, "body instruments" including humming, marching, finger games, and tongue clicking, etc., will all enhance the child's learning. Keeping the lesson short and getting right into the action helps children of this age. Keeping practices active and fun will complement the "growing life of the child." For teachers and parents, it is important not to overreact to wild behavior or punish a child for misbehaving at the lesson. In most cases, it is best to ignore it, and parents should not be embarrassed by the behavior. With patience, persistence and genuine concern for the best interests of the child, this is sure to change. The five's are close at hand and a metamorphosis takes place for most children that seems to transform them into new creatures.

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## Settled Fives

In many ways, five seems to be an ideal age for teaching/learning. Psychologists call it the "golden age." Five year olds want to be good, and have strong attachments to mother, family and teacher. They are also more apt to accept mother as teacher, and are eager to please both her and the teacher. The mother-teacher-child triad is often very strong at this age and can create a more relaxed atmosphere in the studio. Everyone seems to connect better.

Overall, five year olds are quieter, less emotional and closer to home than four year olds. They tend to be less active than four year olds, more adept with their hands, and have well developed gross motor skills. They are very capable, and have increased skill in fine motor coordination. It is easier for them to hold the violin up and maintain a good hand position. Generally, they can concentrate for longer periods of time, maintain one position longer, and take longer lessons. Yet, they tend to try only what they are sure of, and may be reluctant to learn new skills. Repetition is easier now that the child has left the "fours" behind. Overall, they may be shy about performing and will need to feel very secure about their pieces when they do. This tendency to stick with what they know best, however, may help to build confidence since they are likely to succeed when they do perform. It also encourages them to play favorite, well-seasoned pieces over and over. Five year olds still love little games and often delight in silly

language. They often enjoy making up their own words to the Twinkle rhythms and songs. They love to personalize songs by inserting their own names or family names. Overall, they tend to be outgoing and friendly and lots of fun!

## Independent Sixes

By the time a child is six or nearly six, another challenging period lies ahead. The child is becoming more independent and now sees herself as the center of the universe. Mother's role is diminished, and many times six year olds are at their worst with their mothers. They may "act up" in front of a parent or revert to immature behavior. This may be a good time for the teacher to assign the child something to practice without mother's help.

Parents may find it easier to work with the child by offering some choices about practice time, order of practice, and a suitable reward for good practice. At this age, children are actively exploring everything in sight and love to touch and handle things. They love to talk to an adult who pays full attention to them. Teachers might reserve a few minutes at the end of the lessons to listen to the child and answer questions or perhaps introduce her to another aspect of music. Handling a metronome or getting a tuning fork to vibrate is fascinating for most children this age. My students at this level love to check out my violin case and run their fingers over the smooth velvety interior. Of special interest are my "snake" humidifier, blanket, and

string holder which are not usually found in small cases. Six year olds can be very physically active and often have shortened attention spans. Coordination may suffer at this age.

Good posture that the teacher worked so hard to build earlier may deteriorate. With a little patience and understanding of this developmental stage, there is no need to overreact. With encouragement and continuous reinforcement of the basic skills, a good position is sure to return. Children at this age can also be fiercely competitive and love to show off newly learned skills. They like to know what pieces other children are playing and like to keep ahead of their peers. In groups, teachers and parents may need to minimize competitive games, but give them plenty of chances to perform.

## Thoughtful Sevens

At about age seven, the pendulum begins to swing back to equilibrium again. Children often become quieter and may even seem a little withdrawn. The boisterous and active preceding stage is ending and the child becomes less social and more thoughtful. The mind is very active during this period, and children live more and more in a world of thought. As teachers, we can expect them to be good students who set high standards and often complete tasks. Some of them are perfectionists who get so involved that they need to be reminded to stop doing something!

Children of this age can maintain posture for a long time, and the mother-child relationship often smooths out. Concentration is greatly improved and children can make great strides moving through the repertoire. Motivation can reach a high point now that the child has a good basic technique and the ability to move ahead at a rapid rate. For teachers, all the earlier hard work begins to pay off, and the child is now capable of taking on all sorts of new challenges. It is exciting to see the child's ability unfold!

## Maturing Eights

After the age of eight, children are moving towards adulthood and want to do things on their own terms. They are often very sensitive to criticism and are happier if they are gradually "weaned" from having a parent supervise all of their practice. In the traditional studio, most students begin private lessons at age eight or nine without a parent in the lesson. Although older children can be approached more

like adults, it is still important to keep the enjoyment and sense of fun in the lessons.

Although psychologists have found that nearly all children go through the stages I have described, the characteristics for each age group are general. Every child has his or her own timetable and there is no cause to be alarmed if a child does not exhibit the characteristics of his or her group. In fact, some children may seem to skip a stage altogether. Many other important factors influence a child's development, including the home environment and the child's unique personality. Most important is that we adults have faith in childhood and respect children at whatever stage of development they are.

Dr. Suzuki implores us to "come down to children's physical limitations and up to their sense of wonder and awe." We need to remind ourselves that childhood is a process, and attitudes children acquire towards learning at this age are just as important as mastering skills. If we expect young children to behave as adults or even as older children, and focus all our energy on developing fine motor skills and moving ahead in the repertoire, we may not only destroy their interest in learning an instrument, but may damage their sensitivities and love for music. If one becomes too goal-oriented and narrowly focused, children's motivation may die. Suzuki says that if we are formal and strict and have a "this is education" attitude, we will warp the child and that children should be starting off with the fun of playing a game. Letting the spirit of fun lead them in the right direction "is the way all education of children should be started." With an awareness of the growing process and the developmental stage of the child, we will be more apt to meet this challenge. ♪

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# To Bow or Not to Bow? . . .

by Vicki Vorreiter

The act of bowing is an integral part of any musical performance. It is the player's acknowledgment to the applause of an appreciative audience. It provides the final artistic flourish to a concert presentation. Yet in the Suzuki Method, the bow also serves other functions and offers other meanings. It becomes a way to show one's readiness, receptivity, and respect for the musical experience.

## Premiere

The first thing every child learns in the Suzuki Method, before he or she is taught instrument positioning, technique, or aural skills, is to stand in a quiet rest position and take a balanced bow. These abilities ensure accenting of both mind and body, skills essential for any further learning to take place.

To stand firmly in a calm and collected state requires the quieting of thoughts as well as movements. To take a poised bow after this, the body needs to feel a sense of equilibrium, of grounding and suspension, of relaxation, of rhythm. These are important qualities for fine playing. At first these skills may seem insignificant, too easy, ones that can be glossed over. But for a young child, who is just discovering his or her body space and physical capabilities, they take training, time, and renewal.

Learning to stand quietly and form a balanced bow is not meant to make a child automatic, unthinking, or dull. It encourages instead the mental and physical presence to experience attentiveness and sensitivity. The bow becomes a means for children to draw themselves together to be ready for the lesson or performance ahead. It becomes a reliable first step in the choreography of making music.

## Bravo

In Suzuki studios around the world a bow is shared between student and teacher at the beginning and ending of each lesson. In some studios, the parent too is included so that child, parent, and teacher become equally connected, open, and attentive. The lesson is truly a learning

experience for all three. Many parents even bow with their child to start and finish home practice. In this way, the custom is further imprinted, making the transition from lesson to practice more consistent.



A bow is used to introduce, as well as to conclude, solo and ensemble performances. It proves a stable foundation on which the musician can rely before and after playing. In the case of a solo, many teachers also ask a student to say his name and the piece he is going to play with the opening bow. This becomes invaluable in developing a young person's "verbal tone" along with good instrumental tone in front of an audience.

In moments when special achievement merits special appreciation, having a student take a bow is a positive way of offering recognition. This may happen in a private lesson or in a group class, and is a more formal way of saying "Congratulations, you have developed some nice abilities!"

## Solidarity

In group class, bowing with one's peers becomes something of a formal custom that begins and ends class. The habit triggers the response of preparedness, good work, and good play. Bowing helps establish an atmosphere of thoughtfulness and accomplishment.

All students bowing together binds a group with unity of purpose. It brings them together, in a single moment, all children—with their diverse personalities, backgrounds, experiences, moods—into one. The teacher and students work as a unit, giving and receiving ideas, music,

pleasure. Bowing is not a matter of submitting or conforming, but rather of cooperating and communal harmony.

Very importantly, bowing together in the group serves as a ceremony, a tradition in which only the initiated participate. It defines the group as a community by letting the members alone perform the ritual. Building this sense of team spirit encourages group performance to be seen not merely as individuals playing at the same time, but as a unified ensemble whose members are aware of and responsive to each other. Perhaps the group that bows together, plays together.

## Homage

The bow is often a symbol of showmanship, a gesture of bravado in response to grateful admirers. But in the Suzuki Method, the bow takes on deeper meanings of readiness and openness to the experience. Further, it becomes an expression of sincere appreciation, whether to a master teacher, to an audience, to the composer and the music.

When a teacher faces a student, waiting for quiet feet, hands at sides, body softly relaxed, mind still, a bow is taken together and a transition occurs. The opening bow signals the beginning of a student's special music period, a time when other subjects—school, loose teeth, sports, news, etc.—get left behind. The child knows now is the time to concentrate on discovering the musical language. He has changed from passive observer to active participant.

At the moment when the teacher engages the student with unwavering eye contact and they bow to each other, their energies join for a single endeavor: learning music. For a child this act seems to signify feeling of "I am here to play! for you," "I am ready and focused," "I am happy to share my knowledge," "Please play for me." And when the final bow is taken at the end of the lesson, it is as if each is saying thank you to the other, "Thank you for my lesson," "Thank you for playing for me."

To an audience a performer's bow serves as an introduction to the concert

*"Most profoundly, bowing to another radiates feelings of compassion and reverence. It transmits a non-judgmental sensibility that you and the person with whom you bow are intrinsically connected."*

# THAT IS THE QUESTION!

experience. It can further suggest the act of giving a musical gift to those listening when, for a short time, a performer offers his or her recreation of a composer's creation. Both then can share the meaning and pleasure of music.

Bowing takes on the meaning of showing gratitude to someone or something of great worth. A performer has hopes of becoming one with the music by revealing the composer's intent in all its splendor. Bowing thus implies a giving up of oneself to come into harmony with the music and its creator.

## Salaam

Most profoundly, bowing to another radiates feelings of compassion and reverence. It transmits a non-judgmental sensibility, that you and the person with whom you bow are intrinsically connected. To those who touch you deeply, it displays a sense of heartfelt honor.

In oriental martial arts, the bow is a very important observance. It is customary for the participant to bow not only to his or her teacher and colleagues, but also to the opponent. This ancient tradition is a conveyance of profound respect, even in the face of confrontation.

Joseph Campbell, in his book *The Power of Myth*, speaks of the sanctity of the bow: "In India, there is a beautiful greeting in which the palms are placed together, and you bow to the other person. The position of the palms together—this we use when we pray. That is a greeting which says that the god that is in you recognizes the god in the other. Then people are aware of divine presence in all things. When you enter an Indian home as a guest, you are greeted as a visiting deity."

Seen in this light, bowing represents a salutation at the deepest level, a ceremony from soul to soul.

## Ovation

The bow—to one's teacher, classmates, family, friends to an audience, to the music—suggests a place of centeredness and harmony, within oneself and with others. It reveals a

responsiveness to life's experiences, a willingness to learn from her lessons. Beyond these, bowing expresses a belief in the sanctity of all living things—people, animals, plants, music, buildings, rivers, stones, the earth . . .

The act of bowing becomes a symbol of how one feels towards others. And yet it is possible for a bow to take myriad forms. Perhaps we can learn to bow inwardly and from the heart with a handshake, a kiss, or a smile. ♣



Vicki Vorreiter has taught in Suzuki programs in Ann Arbor, London, and France. She is currently teaching in Chicago and gives workshops in the U.S., Canada, and Europe.

Open lesson greeting  
We respect each other  
Bend and bow in reverence  
In one breath, so short and sweet  
Time plays quickly on  
Twinkles, Mozart, fun and games,  
Tapes, recital, Sonatina too,  
"Practice, play and practice more."

Lesson end, another bow,  
Dear teacher's one of fourteen  
that day,  
Three thousand five  
hundred-eighty per year,  
Good bending and respect to you  
from me,  
Until the next bow, goodbye,  
stay well and ..... upright,  
by Antonia Gray

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# THE FELDENKRAIS® METHOD

Linda Case  
Speaks  
with  
Paul Rubin

The Feldenkrais Method has been very helpful to me as a teacher and as a performer. My first exposure to it was in 1985, where I attended two sessions given by Feldenkrais Teacher Trainers Anat Baniel and Mark Reese at a conference in New York City. Since then, my extensive work with the Feldenkrais Method has added a new dynamic to my practicing and performing as well as my teaching. It is my hope that this article will inspire teachers and musicians to investigate the Feldenkrais work so that more people can enjoy the wonderful benefits of relaxation, ease, awareness and freedom in their own music making and teaching. —Linda Case

#### LC: Paul, can you briefly define the Feldenkrais Method?

**Paul Rubin:** The Feldenkrais Method is about working with people around the issues of the acquisition of skill, efficiency, simplicity and other improvements in movement and ability. The method is of particular interest to musicians and teachers of musicians in that it embraces ways of finding greater ease, comfort and skill even in complex and rapid movements.

The method is also about "freeing up" people's ability to express themselves. We think of it as integrating "feeling" or "spirit" or "emotion" with our primary vehicle for self-expression: our muscles and bones! Some artists, such as singers and actors, realize that the body itself can be thought of as an instrument. For instrumental musicians, of course, there is a further object to integrate into the process of expressiveness. In general, the Feldenkrais Method teaches people how to use themselves more skillfully, efficiently, and simply to accomplish whatever goals they wish.

#### LC: Who benefits from the method?

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PR: We work with people who are very high level performers such as musicians, dancers, athletes, and actors. On the other end of the spectrum we work with people who have great difficulties in producing even the most simple movements: people with neurological difficulties whether from stroke or congenital neurological difficulty. So, the Method has a very broad range of application. In fact, the most difficult thing about our work is to explain how it applies to so many different kinds of people!

#### LC: How was it developed?

PR: It was developed by a scientist and athlete by the name of Moshe Feldenkrais. In the beginning, it was a response to his own needs for rehabilitation after a series of severe knee injuries. Over many, many years of application, however, he found that the work and the thinking behind it was applicable not only to rehabilitation but to the organization of movement across a much broader spectrum—including the kinds of movements that musicians need to produce.

#### LC: How is the Feldenkrais work taught or applied?

PR: We engage the student on the sensory-motor level. This is the level on which all learning of skill—and indeed of self-expression—is first done and then refined throughout our lives. Within the method, we have developed a great number of sophisticated ways of engaging the learning processes to make changes in the way movement of every kind is carried out.

In more concrete and practical terms, there are two forms of the work. In private lessons the teacher gives cues primarily by moving the student with very gentle touch. The process is one of generating sensation (perception of physical change) which is received and used by the human nervous system as information. We generate information of a kind and quality which acts to modify the way in which that particular individual will organize movement or "use themselves." We call this one-to-one form *Functional Integration*®.

There is also a group form which we call *Awareness Through Movement*®. In this, students initiate movement themselves according to the verbal instructions of the teacher. The idea, however, is very similar: the movement generates sensation which is used by the nervous system to reorganize itself.

In both forms of the work the quality, timing, sequence and combinations of movements are of utmost importance. There are many factors that go into determining what we know to work within these considerations.

#### LC: Could you describe a typical Feldenkrais Functional Integration (FI) Lesson?

PR: I begin a first session with new students by clarifying what it is they need and want. Sometimes they are looking for relief from pain, sometimes an increase in agility, speed or coordination. It often happens that people come simply to "get rid" of pain and continue with lessons because they find it improves their performance in an area that is important and/or enjoyable.

Once I have identified the interest of the students I look at them and, according to what I see, use very gentle touch to explore and illuminate the relationship, say, between the use of the neck and head, shoulders and arms, arms and hands, or other specifics. In the beginning, I am examining them to discover just how they organize themselves both internally and in relationship to the world.

By internal organization I mean things like, "How does this person breathe? How do they sit or stand or turn? How available are the muscles to be responsive to changes in feeling?

What are the habits of overuse? What are the habits of emotional expression/repression?" By organization in relationship to the immediate environment I mean, "How would this person initiate and carry out action, whether simple or complex?" This formation of relationship with self and with the immediate environment is primary human function. It is paradoxically complex and yet fundamental to how well we do almost everything. It is also incredibly taken for granted! These processes become like the very air we breathe so that we don't notice them until we hurt ourselves or run into another limitation.

Next, I ask students to sit or lie on my table, and then I begin in a very, very gentle way to move them in ways large or small. But I always work in such a fashion as to illustrate at very deep levels more efficient, simple and free ways of organizing their movements. The work is not mechanical or corrective but informative, instructive. While appearing simple, it often yields dramatic results in the way people feel themselves, and in their capabilities to move.

As a series progresses the lessons become more complex. We will integrate the function of the large muscles of the pelvis and torso through the intermediary structures of the legs and arms to the function of the hands, to the function of the feet, eyes, and head.

#### LC: What happens in a typical Awareness Through Movement Lesson?

PR: In an ATM Lesson, instead of touching students, the teacher gives verbal instructions and the students initiate movements themselves. The lessons are carefully constructed to follow what we know about how the brain organizes both movement and learning. Among the primary considerations are the quality of the movements, a proper pace to permit perception of detail, and a very precise sequencing of movements.

As in the individual sessions, movements generate sensation. The nervous system perceives the sensation; this is a primary form of "awareness." The nervous system also automatically makes use of sensation—if created under the right conditions—to make changes in the way we can do act.

There are literally thousands of ATM Lessons. Some center on very small movements involving the hands or the eyes or even just the lips, the throat and the breathing apparatus. Other

### I look at the person as the instrument which they use to play their particular instrument.

ers are very large and dance-like or even athletic. ATM can be done lying on the floor, standing, sitting, or moving about the room and just about every kind of position or between.

We might spend 45 minutes in a lesson exploring the fundamentals of rolling on the floor. Now, most people already know how to roll over on the floor. Yet, by taking this movement meticulously apart and feeling specifically the participation of the pelvis, of the chest, of the belly, of the arms, of the head and the neck and their combination to produce a truly effortless and simple rolling movement, we find that there is a significant degree of efficiency and ease learned. We also find that it is generalized to other activities.

In some ways some ATM movements can be looked at as scales and etudes and other basic musical elements that musicians may or may not use in performance, but may use to practice their relationships with their instruments. In this case, however,



Paul Rubin trained with Dr. Moshe Feldenkrais and graduated as a Teacher of the *Feldenkrais Method* in 1977. Since then he has maintained a private practice in Sausalito, CA. For many years, he has been active in the education of musicians, dancers and actors in the areas of skill acquisition and efficient, safe "self use." He is currently consultant to the San Francisco Ballet Orchestra. A trainer of Feldenkrais teachers, Paul is the Educational Director (along with his wife, Julie Casson) of training programmes in San Francisco and Perth, Australia. He is on the faculty of other such programmes in Italy, France, the UK and Israel.



Linda Case, Associate Professor of Violin at Ithaca College, is also concertmaster of the Cavuga Chamber Orchestra and frequent soloist and chamber music performer. With violin performance degrees from Indiana University and the University of Tennessee, her teachers include such luminaries as Josef Gingold, Franco Gullì, Joyce Robbins, Stephen Clapp, and William Starr. Ms. Case has given workshops for teachers and students throughout the U.S., Canada, France, Australia, and New Zealand. She is a registered Teacher Trainer for the SAA and has served on the SAA Board; usic concerts during the year.

the instrument that we are learning to use is ourselves. For musicians, the "self" is the instrument which plays the instrument.

ATM lessons are typically taught to groups of people and usually last about 45 minutes to an hour. Many are available on audio tape and can also be done at home.

#### LC: Which modality do you suggest for newcomers to the Feldenkrais work?

PR: When available, I would recommend individual FI lessons. This is because they can have a greater degree of specificity for an individual as tailored by the eyes, hands and experience of a trained Feldenkrais teacher.

In practice, the two forms of the work go extremely well together and each improves the effect of the other. After a period of working in either modality, people can get more and more from each as their understanding of themselves deepens. However, if you cannot find or afford private lessons, don't let that deter you! ATM can get you into the processes very well.

#### LC: How does the Feldenkrais Method work with musicians? In what ways would it be useful for string players and the players?

PR: I work with many musicians. Recently, the teachers' committee of the San Francisco Ballet Orchestra negotiated to have group sessions and special small group tutorials with me written into their contract.

Remember, what the Feldenkrais Method is about in general is to teach people how to use themselves better. As I mentioned, I look at the person as the instrument which they use to play their particular instrument. Of course, the human organism is much more complicated than any musical instru-

ment that I know of. As obvious as this seems—and perhaps just because it is so obvious—this fact is often overlooked. Musicians will often center their attention just on their hands or some small subset of “body parts.” While this produces musicians of a very high technical level of skill, it also often produces musicians who are working against themselves, or who are not—at the very least—using themselves nearly as efficiently and simply as they could. The end result is often pain, interference with the flow of attention and breath, the use of “main force” or “will-power” as a substitute for intelligence and creativity.

So, we show musicians how to use their spine, pelvis, hip joints, shoulders to support the use of their hands, elbows, forearms and breath. And vice versa. This is what we mean by “Functional Integration”: the



integration of the whole of oneself into intention and action.

The ways that we sit or stand and breathe influence everything else that we do. So that if someone is playing a string instrument, for example, the way in which they organize their back and/or their belly, and/or their chest, and/or their shoulders, are all prior conditions to even picking up an instrument. And the quality of these seemingly simple but truly very complex antecedents to carrying out our larger intentions very much affects the result. We are interested in working with these kinds of fundamental relationships.

As you know, string players often develop carpal tunnel syndrome, thoracic outlet syndrome, bursitis in shoulders, tendonitis in elbows, stiff necks, low back pain, etc., etc. These are so common as to be considered to be occupational injuries. There is very often no reason to suffer these injuries, and a solution to them is often easily found in our work.

In playing the violin, for example, there is a tremendous amount of movement that requires precision, speed, force and variability. The most obvious place that we see this is in the fingers of the left hand. But obviously the fingers are connected to the bones and the muscles associated with the palm and the back of the hand, through the muscles and ligaments and tendons of the wrist and the skeletal components of the wrist, forearm, elbow, shoulder, and even the chest, etc., all the way through the pelvis and to the feet if one is standing. All of these

contribute to the freedom of the hand to be able move with speed, precision and strength. So our job is to integrate someone's actions in that respect.

**LC:** Yes, I have experienced this connection of my fingers to my whole arm and pelvis and have used this concept in my own performance as well as in my teaching. As a result of my experience with the Feldenkrais concepts in my own body, my ability to pinpoint tension and energy blockages in my students has developed tremendously.

**PR:** Just as familiarity with playing the violin is essential to teach others to play, so a familiarity with the complexities of the “use of one’s self” can make teachers of musicians even better teachers. Teachers of most specific activities tend to pass along wonderful information about that particular activity and its most obvious contact boundaries with the environment—a tool, instrument, etc. But it is almost unheard of for teachers of a specific



activity to be really well schooled on how the rest of the person can best support the activity to both avoid injury and to produce an even better result musically or whatever. This is what we have to contribute—the Feldenkrais Method certainly offers an opportunity for teachers of musicians to bring an important added dimension to their already considerable skill.

**LC:** Would you describe a typical Feldenkrais session for a musician who has pain connected with playing an instrument?

**PR:** If someone is experiencing pain or undue fatigue, as described before, I first identify which parts of themselves—the middle of the back, the low back, the shoulders, the base of the neck, etc.—they are unconsciously squeezing or withholding from integrated function.

Often, by the way, that is NOT the place that hurts. “Tightness” between the shoulder blades will more likely show up as pain in the hand, elbow or shoulder joint before it will be felt between the shoulders—especially for people who use their hands and arms with speed, some force, and lots of repetition. This is simply because the smaller structures are more vulnerable because of their delicacy. It is also because the smaller joints, tendons and muscles are dependent on the larger structures being free to move and being well organized in the quality and direction of the “power” they send down the line to the smaller bits. If the back or pelvis or shoulders are not working well, the elbow, wrists or hands have to do their own work and the work of the heavier muscles.

According to what I see in the relationships within the individual, I design lessons that provide, on a non-verbal or kinesthetic level, the experience of integrating these parts of

themselves more fully into their playing. With gentle touch, I teach simple movements which stimulate the brain to appropriately include or make “quiet” various responses in the muscles and in the attention of the student. Once the work of playing is more evenly distributed throughout the organism, stress and strain are ameliorated. Of course, sometimes rest is needed to allow for healing of tissue damage already done.

**LC:** Now could you describe a typical Feldenkrais session for a musician whose primary goal is to enhance performance ability?

**PR:** The funny thing is that most of the same processes are at work. There may not be pain because the degree and/or duration of the misuse of muscular power is not so great.

There are of course, other dynamics. Consider this: if our body is the physical instrument that we have available with which to express ourselves, then we are looking at very complex layers of activity beneath what is merely necessary to bow or finger.

### On the unconscious level, many of our muscular “tensions” are actually expression which is interrupted or re-directed.

etc. On the unconscious level, many of our muscular “tensions” are actually expression which is interrupted or re-directed. As long as they remain habitual, we really can’t modulate them to give shape, content and congruence to our self-expression. As we learn how to modulate our activity by lessening habitual overactivity and bringing more presence to parts of ourselves left out of our ways of acting, then we have a far greater range of qualities accessible for expressing ourselves, and more control over them.

Imagine trying to play violin with one of the strings immobilized somehow, even if through just part of its range of usefulness. This is how we all are to some degree: we have parts of our range of expression which are mysterious or quite unavailable because they are always stiff or simply not included in our idea of what we can do. Imagine playing with all strings intact and tuned, but with a wad of cotton wool concealed in the sound box. This is sort of like trying to express a feeling when there is a lack of presence of differentiation and definition in parts of ourselves—our emotional range is compromised.

Through the course of these lessons people do become more “self-possessed,” more free and more comfortable in finding and expressing and modulating whatever they do—music with an instrument, singing, acting.

**LC:** I use the Feldenkrais concepts in my teaching to explore ways of producing a tone correctly as well as incorrectly, producing good and bad sounds, sounding like a beginner, sounding like an artist, etc. In our musical training we often develop a disease called “perfectionism” when we play our instruments from a judgmental mindset of “good and bad” and “right and wrong.”

**PR:** Exactly. We often say in our work that in order to understand how to do something well one must understand quite a number of different ways of doing that thing. We also say that before we can feel reasonably certain that someone understands a difficulty, they must be able to produce that difficulty in a number of different ways. In the course of learning this way, it becomes easier to find the way of “choice.” Human beings are

incredibly complex, and therefore are quite capable of learning to support a desired action or result in more than one way.

**LC:** One phrase I often use in my teaching is “resist the effort” or “that was good now can you do it again with less effort.” How do you as a Feldenkrais practitioner help people reduce the amount of effort?

**PR:** Generally, we all work much harder than we need to most of the things we do. However, we have done so for so long that no longer feel our effort; it is just “background noise.” So part of our work is to awaken the ability to feel ourselves by making and noticing distinctions in sensation and result. This is done by focusing people's attention on aspects of themselves that they have taken for granted for many, many years. They can become familiar with the formerly transparent efforts, and in the process learn to modulate them. This cannot be done by simple will or intention or “trying not to try;” it requires a great deal of “listening” and paying attention to oneself in very particular ways first.

We also have many ways of simply presenting to the brain—or of generating within it—simpler, more efficient and more integrated ways of moving and doing. These tend to replace more effortful habits by a simple process of recognition of ease and comfort. In the beginning, people may not know how to generate these “better” states, but they do recognize them and tend to adopt them.

**LC:** You have really answered my questions about how this method relates to musicians and string teachers. I just wanted to add that at Ithaca College we have been fortunate to have one of our voice professors, Carol McAnnin, complete a Feldenkrais professional training program. She now teaches ATM classes as part of our curriculum for music majors. Students have the opportunity to attend ATM classes twice a week. My students have really taken advantage of this and the improvement I hear and see in their performance after a semester of Feldenkrais is quite remarkable. I am able to speak a different language with these students because they have learned to observe themselves at a new level of awareness.

**PR:** You know, most musicians have more respect for and understanding of their instrument than of themselves. They would never abuse their instrument in the way that most of us unknowingly abuse ourselves. Most demonstrate more motivation to learn the instrument than they do to learn about themselves.

Now when people are brought into a carefully designed systematic exploration of themselves based on learning awareness, all kinds of other things occur almost as a by-product. People start to come to spontaneous realizations like, “Oh, I’m squeezing my belly out of anxiety when I play and this is keeping my chest rigid and robs my shoulders blades of freedom to move.” Or, “When I’m playing this passage I can begin to feel the emotion connected to it welling up in my chest or my legs or my belly.” So not only are extraneous efforts lessened, but a whole new realm of richness of experience can become available.

This is where the connection between the “physical” and the “psychological” or “spiritual” or “creative” comes into play. It is also the reason why our work is so broadly applicable. As Feldenkrais used to say, “Our work does not teach you a specific task—to play the violin or to dance. It improves your ability to learn anything, including how to play the violin, to dance, throw, do yoga, etc.” Similarly, as general proficiency with an instrument is acquired, I imagine that one can learn new pieces and styles increasingly easily. And, as one can connect more and more reliably with one's spirit, emotion and musicality, I would assume that it becomes easier to bring these abilities to more of

what one plays.

**LC:** This really applies to the Suzuki philosophy and what we are trying to do as Suzuki teachers. We want to stimulate every soul, bring each soul into life through music. The Feldenkrais work is a wonderful aid to help us see the whole person, to look beyond the fingers and the instrument itself to the whole body where energy runs smoothly.

PR: Yes! We, too, want to increase the capacity to explore what it means to be human, to be alive, to be aware of oneself and in communication with others—NOT just movement for its own sake. Movement is useless without meaning and feeling.

**LC:** Can you tell us more about Moshe Feldenkrais and how he developed this method?

PR: Moshe Feldenkrais was a physicist, an engineer, and an athlete. He was born in Russia in 1904. He was endowed—like the inventors of many innovative philosophies and methodologies—with intense curiosity, intelligence, and an independent nature. What is relatively unusual is that he had established himself at high levels in scientific careers before he undertook the development of his own work. He did his doctorate under Joliot-Curie at the

Sorbonne in nuclear physics in the 1930's. He also took degrees in mechanical engineering.

All of his qualities as a human being and his education came together with a new focus to deal with a series of injuries to his knees. Because of these, he began a lifetime of study of himself and of a wide variety of academic and intellectual disciplines to try to discover a means to rehabilitate himself. He also became very intrigued with the question of why humans put themselves in jeopardy—as he had and as many others do—over relatively insignificant moments in sports and other activities. This and other influences fired his interest in the nature of personality.

character, freedom and repression of expressiveness and other "psychological" issues.

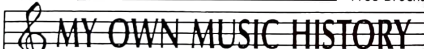
He became particularly interested in the neuro-physiological aspects of movement—the physiology of learning. I should point out that then—as now—most physical medicine was concerned with structure: the shape of the joints, the condition of the musculature and so on. Feldenkrais decided to examine how movement is learned and carried out across all of its purposes. This had great implications for the development of a form of education based in function rather than a form of treatment or physical conditioning.

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**LC:** Did you have any direct contact with Moshe Feldenkrais?

PR: Yes, I was extremely fortunate to be among the first group of North American students to train with Dr. Feldenkrais, from the mid 1970's through the early 1980's when he died. I was even more fortunate to be a part of a very small group of students doing academic graduate studies in psychology under his direction. I was in my mid-twenties, he in his mid-seventies. But he was generous with his time. I observed him working with students day after day, and got as many private lessons from him as I could. At the end of his work days, we would have meals, go to an occasional movie or concert. These times were precious to me, not only because I liked him, but, like many innovators whose work came from inside, the work was never far from his mind. Most conversation and play turned into explorations of self, of mind and movement.

**LC:** I have enjoyed the convenience of doing Feldenkrais ATM lessons with cassette tapes in my own home. Can you give us information on the availability of these tapes and where we can purchase them?

PR: Contact the Feldenkrais Guild® at P.O. Box 489, Albany, OR 97321-0143, (800) 775-2118.

**LC:** As an introduction to the Feldenkrais Method for teachers and parents, what book would you recommend?

PR: The one I would recommend as a general introduction is *Awareness Through Movement* by Moshe Feldenkrais. This and other books about the method are available from the Feldenkrais Guild.

**LC:** What is the best way for people to find a Feldenkrais practitioner in their area?

PR: The Feldenkrais Guild publishes a directory of Guild Certified Feldenkrais Teacher/Practitioners and is happy to send it out.

**LC:** Thank you for introducing our ASJ readers to this important work.

PR: It is a pleasure to have the opportunity to speak to educators who seem to be of a kindred spirit. Thank you.

Feldenkrais, Awareness Through Movement, and Functional Integration are registered service marks of the Feldenkrais Guild.

Thanks to John Tarr for facilitating arrangements for this feature on Feldenkrais. An SAA staff member, John will be leading an ATM session at the Leadership Summit in Estes Park in May. John is currently participating in a Feldenkrais Professional Training Program directed by Paul Rubin in San

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The above index of institutes is arranged alphabetically. Listings on the following pages are arranged chronologically. Materials given in this issue were current as of January 1994. Institutes reserve the right to make changes as needs arise. Codes for student instrument offerings & teacher workshops: V-violin, A-violin, C-cello, B-bass, P-piano, F-flute; R-recorder, H-harp, G-guitar. Teachers workshop codes include: O-Overview; P-Pedagogy with Japanese teacher; B-Beginner; Su-Supplementary; IBA-to be announced.

# SAA-Approved Institutes & Short-Term Teacher Workshops, 1995

June 5-10, 1995  
**FAIRBANKS SUZUKI INSTITUTE**  
 University of Alaska  
 Fairbanks, Alaska

June 8 - 11, 1995  
**THE GREAT PLAINS MUSIC FESTIVAL AND SUZUKI PIANO AND VIOLIN INSTITUTE**  
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 Emporia, Kansas

1 Intergrated 1 hr ..... \$56.75 resident  
 1 Intergrated 1 hr ..... \$175.75 non-resident  
 Graduate ..... \$79.75 resident  
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**HOUSING:**  
 Motel/Hotel: 1 beds, private bath. Weekly rate: 4-9 nights.  
 Family (limit 4 per room) ..... \$64 family  
 Two persons (not family) ..... \$60 each  
 Three persons (not family) ..... \$48 each  
 Four persons (not family) ..... \$48 each  
 If two different families in one room: \$64 each family  
 Team Trips (for teachers only): Weekly rate: 4-6 nights.

**DIRECTORS:**  
 Peggy Swartz, Music Director  
 Nancy Morgan, Program Director

**PROGRAM OFFERINGS:**  
 Large and small group lessons, Orff, fiddle, and chamber music for violin, viola and cello.

**PROGRAM OFFERINGS:**  
 Violin: Linda Fiore (PA), Michele Gagne (OH), Susan Kemper (NM), Joseph McSpadden (AR), Joanne Melin (Alberta), Cello: Gilda Barston (IL), Carol Ourada (IL). **Chamber Music:** Domenick Fiore (PA).

**SHORT-TERM TEACHER WORKSHOPS:**

Instrument	Book	Teacher Trainer
Violin	5	Susan Kemper

**FEES:**  
 Registration (non refundable) ..... \$25  
 Student tuition ..... \$120  
 Chamber music, fiddle, Orff (BK 3-4up), each ..... \$20  
 Teacher workshop tuition ..... \$150  
 Late fee (postmarked after May 1) ..... \$25

**HOUSING:**  
 Housing available at University of Alaska dormitories.

**MEALS:**  
 Meals may be purchased at local restaurants.

**ADDITIONAL INFORMATION:**  
 Peggy Swartz  
 2149 Yankovich Road  
 Fairbanks, AK 99709-6507  
 Phone: (907)479-2316



Standard Repertoire & Its Relation to the Suzuki Piano Literature for the Professional (participants only) Teacher trainers: Carole Bigler, Sue Kwak, Valey Lloyd-Watts, others TBA.

**FEES:**  
 Student fee ..... \$225  
 Teacher Training fee ..... \$250  
 Teacher reception fee ..... \$10  
 Optional enrichment course (each) ..... \$30  
 Computer technology course ..... \$30  
 Teen fee ..... \$30  
 Late enrollment fee (after May 1) ..... \$25  
 Babysitting fee (per hour per child) ..... \$1.50  
 Optional additional tuition for course credit with ESU!

**DIRECTOR(S):**  
 Elaine Edwards, Director  
 Dr. Marie Miller, Co-Director  
 Bernd Nash, Assistant Director

**PROGRAM OFFERINGS:**  
 Piano, piano repertoire, piano master classes, piano reading and musicianship classes. For traditional and Suzuki students violin, violin reading, country fiddle, group violin classes. Enrichment courses: recorder, family chorals, teen chorals, medley from Broadway as musical art. Music computer technology course for all teachers (runs concurrently with short-term piano workshop, June 6-11) taught by Dr. James South (conductor, teacher, trumpet soloist, and computer specialist). Teacher parent lectures by Carole Bigler and Valey Lloyd-Watts. Note: Arrival date is June 7.

**MEALS:**  
 Meal Plan:  
 Adults: \$12/day x 4 = \$48. Add \$6 for picnic. Total \$54.  
 Child under age 9: \$8/day x 4 = \$32. Add \$6 for picnic. Total \$38.  
 Picnic, only \$6.  
 Individual meals: Breakfast \$4, Lunch \$4, Dinner \$4.50.

**CHILD CARE:**  
 Babysitting is \$1.50 per hour per child. Some toys provided.

**RECREATION:**  
 Opening Night Picnic and Grand Welcome, June 7. Tours to historic places, door prizes, videos for children during parent lectures, family fun night, reception after Valey Lloyd-Watts concert, visit Lyon County Historical Museum, art gallery, public library displays. Teen parties include swimming, music, ESU theatre, opening night get together, teen floor in dorm supervised, teens perform in medley from Broadway musical.

**OTHER:**  
 Music store and concession stand during week (lobby of Beach Music Hall). Teens decorate Beach Hall upon arrival.

**ADDITIONAL INFORMATION:**  
 Elaine Edwards  
 Division of Music  
 Box 4029  
 Emporia State University  
 Emporia, KS 66801-5087  
 Ph: (316)341-5431 day; (316)342-6972 evening/weekend

**June 12-17, 1995: Student Institute**  
**June 10-19, 1995: Teacher Workshops**  
**June 10-18, 1995: Chamber Music at Snowmass**

**COLORADO SUZUKI INSTITUTE**

Snowmass at Aspen, Colorado

**DIRECTOR:**  
Gail Seay

**PROGRAM OFFERINGS:**

**Teachers:** Short-term teacher workshops for violin, viola, cello, double bass, piano, flute, harp, and guitar. Additional enrichment courses for teachers include: *Claude Frank Piano Masterclass, Flute Repair Seminar, Level 1 and 2, Suzuki Suzuki Retrospective, Developing Natural Piano Technique, Level 1 and 2, How to Teach Note Reading, Level 1 and 2, Orchestral Repertoire, String Repair and Maintenance for the String Teacher, and all Jim Walker Flute Masterclass.* Daily forums for all

enrolled teachers including video films of Suzuki groups. *How to Teach Tuning*, and a demonstration by the Yamaha Corporation of America on the Suzuki Accompaniment cassettes with the Disklavier.

**Students:** Instruction in violin, viola, cello, double bass, piano, flute, harp, and guitar. All students have a theory/improvisation class as part of their core curriculum. Reading students are placed in orchestra, piano ensembles, flute choir, or harp choir. The addition of a chamber music ensemble is possible for string players (for chamber music placement a tape is mailed with registration). Pre-twinkle level is available on all of the above instruments. Pre-Pre-twinkle program is for children ages 2-5 who have not yet started formal musical (specific instrument) instruction. Program includes daily student/faculty recitals. Enrichment classes include: accompanying, chorus, creative dramatics, Dalcroze eurythmics, dance, fiddling, handbells, Orff, or viola for violists.

**Parents:** All of the daily discussion seminars for parents led by faculty members. Concerts, recitals, and observation of any student class is included in the registration fee paid by students. In addition, parents can register for a masterclass on any of the above instruments as accompanying class, and the adult section of Dalcroze eurythmics or dance (all at the student fee rates), and any of the teacher enrichment courses (at the teacher fee rate).

**Non-Parent Observer:** May observe any part of the institute except lessons in teacher workshops and teacher enrichment classes.

**FACULTY:**  
**Violin:** Gail Acosta (CA), Ellie Albers (CO), Liz Arbas (CA), Julie Athayde (CA), Joanne Bath (NC), Anne Beltracchi (CA), Jennifer Burton (CT), Robert Cole (VA), Teri Enfield (CT), Karin Hallberg (AZ), Judy Harmon (MA), Joe Kaminsky (MO), John Kendall (IL), Edward Kreitman (IL), Lesa Longo (CA), Jacqueline Maurer (CO), James Maugrove (CO), Vera McGowan (IL), Mary Kay Neal (NY), Doris Precuil (IA), Susan Reed (MA), Peggy Rossmiller (TX), Stevie Sandven (KS), Vicki Vorreiter (IL), Judy Yamada (MI).

**Viola:** William Precuil (IA), Carrie Stuenkel (WI), Ann Schoelles (MI), Elizabeth Stuenkel-Walker (WA).  
**Cello:** Jean Dexter (MO), Rodney Farrar (CO), Nancy Hair (MA), Rick Mooney (CA), Rosanne Mostardini (IL), Nancy Snustad (CO), Carol Tarr (CO).  
**Bass:** Dan Swaim (AZ).

**Piano:** Beverly Felt (CO), Claude Frank (NY), Doris Harrel (TX), Kathy Johnson (IL), Doris Koppelman (CA), Robert Larson (TX), Chris Liccardo (NY), Mary Kay Neal (NY), Nchama Patkin (Australia), Nancy Pederson (MN), Francoise Pierredon (OH), Mary Craig Powell (OH).

**Flute:** Pandora Bave (Ontario), Lynn Coakley (PA), Susan Friedlander (NY), David Gerry (Ontario), Deborah Kemper (VA), Laura Larson (MI), Sandra Olson (NY), Kenichi Ueda (WA), June Warhofing (WI).

**Harp:** Pam Elger (CO), Delaine DeGroot (TX), Joanne Glover (IL), Shru De Li Gwily (UT), Jill Whitman (WA), Mary Kay Waddington (CO).

**Guitar:** William Kossler (NY)  
**Enrichments:** *Accompanying* - Kathie Johnson (IL); *Chamber Music* - The Maia Quartet (NY); *Creative Dramatics* - Marsha Sandven (KS); *Dalcroze* - Chuck Albers (CO); *Dance* - Antonia Kabacek (CA); *Ensembles/Orchestra* - David Einfield (CT); *Fiddling* - Cheryl Cornell (MO); *Handbells* - Terese Himel (CO); *Orff* - Susan Clayton (CO); *Pre-Pre-Twinkle* - Patty Purcell (TX); *Theory/Improvisation* - Jill Albers (KS); *Rodney Farrar* (CA); *Jody Harmon* (MA); *Judy Kabak* (CA); *Karen McAdam-Somer* (CT); *Marian O'Connell* (WI); *Barbara Rubenstein* (IL).

**PLUS**  
**Pre-Pre-twinkle** .....\$200  
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**2 courses** .....\$215  
**Book 1-up** .....\$215  
**2nd Instruction Masterclass** .....\$100  
**Chamber Music Ensemble** .....\$100  
**Non-Suzuki Siblings** each enrichment class\$40  
**Teacher/Student**  
**Teacher Workshop, participant or auditor** .....\$190  
**1 course** .....\$350  
**2 courses** .....\$350

**Teacher Enrichment Classes:**  
**Claude Frank Piano Masterclass, performer** .....\$75  
**observer** .....\$60  
**Jim Walker Flute Masterclass, performer** .....\$75  
**observer** .....\$60  
**Flute Repair and Maintenance, 1 level** .....\$120  
**both levels** .....\$215  
**How to Teach Note Reading, 1 level** .....\$150  
**both levels** .....\$270  
**Developing Natural Piano Technique, 1 level** .....\$60  
**both levels** .....\$110  
**Orchestra Repertoire** .....\$150  
**String Repair and Maintenance** .....\$50  
**Kendall Suzuki Retrospective** .....\$120  
**Observer of Student Institute, per day/5 days** .....\$25/\$80

**Violin 1A** Joanne Bath June 11-15  
**Violin 1B** Joanne Bath June 12-17  
**Violin 2** Edward Kreitman June 12-17  
**Violin 3** Joe Kaminsky June 12-17  
**Violin 4** Mary Kay Neal June 12-17  
**Violin 5** Teri Enfield June 12-17  
**Violin 6** Doris Precuil June 12-17  
**Violin 9** James Maurer June 12-17  
**Violin Supplementary Companion**

**Viola 1A** Louise Behrend June 12-17  
**Viola 3** Wilma Hines June 11-15  
**Viola 4** Elizabeth Stuenkel-Walker June 11-19  
**Cello 1A** Jean Dexter June 11-15  
**Cello 1B** Jean Dexter June 15-19  
**Cello 2** Carol Tarr June 11-15  
**Cello 3** Carol Tarr June 15-19  
**Cello 4** Rick Mooney June 11-15  
**Cello 5** Nancy Hair June 15-19  
**Bass 2** Dan Swaim June 12-17  
**Flute 1A** June Warhofing June 11-15

**Flute 1B** June Warhofing June 15-19  
**Flute 2** Pandora Bryce June 12-17  
**Flute 3** Laura Larson June 12-17  
**Flute 4** Kenichi Ueda June 12-17  
**Flute 5-6 Overview** David Gerry June 12-17  
**Harp 1A** Mary Kay Waddington June 12-17

**Guitar 2** William Kossler June 12-17  
**ADDITIONAL COURSES:**  
**June 10-11:**  
**Claude Frank Piano Masterclass - Claude Frank (NY) (12 hrs)**  
**How to Teach Note Reading, Level 1 - Barbara Rubenstein (IL) (12 hrs)**  
**Flute Repair and Maintenance, Level 1 - Janet Kimmonth (MA) (10 hrs)**  
**Developing Natural Piano Technique, Level 1 - Mary Ann Ranney (CO) (5 hrs/evenings)**  
**Orchestra Repertoire - David Einfield (CT) (12 hrs)**

**June 11:**  
**String Repair and Maintenance for the String Teacher - Don Robertson (NM) (6 hrs)**  
**June 15-14:**  
**Jim Walker Flute Masterclass - Jim Walker (CA) (9 hrs)**  
**June 18-19:**  
**Suzuki Retrospective - John Kendall (IL) (10 hrs)**  
**How to Teach Note Reading, Level 2 - Barbara Rubenstein (IL) (12 hrs)**  
**Flute Repair and Maintenance, Level 2 - Janet Kimmonth (MA) (10 hrs)**  
**Developing Natural Piano Technique, Level 2 - Mary Ann Ranney (CO) (5 hrs/evenings)**

**FEES:**  
 A non-refundable registration fee is required per student or teacher (includes SAA fees), plus the appropriate tuition. If space is not available in the Institute, workshop, or masterclass, you will be notified immediately and all fees will be refunded.  
**Registration:**  
**Discount (postmarked by March 1)** .....\$50  
**Regular (postmarked after March 1)** .....\$75  
**Late (postmarked after May 1)** .....\$100

**PLUS**  
**Pre-Pre-twinkle** .....\$200  
**1 course** .....\$200  
**2 courses** .....\$215  
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**2nd Instruction Masterclass** .....\$100  
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**Cello 1A** Jean Dexter June 11-15  
**Cello 1B** Jean Dexter June 15-19  
**Cello 2** Carol Tarr June 11-15  
**Cello 3** Carol Tarr June 15-19  
**Cello 4** Rick Mooney June 11-15  
**Cello 5** Nancy Hair June 15-19  
**Bass 2** Dan Swaim June 12-17  
**Flute 1A** June Warhofing June 11-15

**Flute 1B** June Warhofing June 15-19  
**Flute 2** Pandora Bryce June 12-17  
**Flute 3** Laura Larson June 12-17  
**Flute 4** Kenichi Ueda June 12-17  
**Flute 5-6 Overview** David Gerry June 12-17  
**Harp 1A** Mary Kay Waddington June 12-17

**HOUSING:**  
 Reservations can be made by calling 1-800-SNOWMASS (766-9827). Rates are available for 3 days before and 3 days after the Institute dates of June 10-19. All properties have outdoor pools with hot tubs, phones, TV, and laundry facilities.  
**Lodge Rooms** - 2 queen beds, mountain view, beverage refrigerator, coffee maker, - \$42-\$50/night  
**Condominiums** - Fully equipped kitchens, fireplaces (wood supplied); most units have cable, HBO, VCRs, and access to an exercise room and outdoor grill.  
**Studio** .....\$48-64.50/night  
**2 bedrooms/2 baths** .....\$60-85/night  
**3 bedrooms/3 baths** .....\$95-110/night  
**Roommate Matching Assistance** - As a courtesy to participants, we try to accommodate your roommate, but we cannot guarantee you a roommate.

**TEEN LODGING AND MEAL PROGRAM:**  
 Lodging 2 students/room, 3 meals/day, and social activities with musical adult chaperones. Each room has a mountain view, beverage refrigerator, phone and TV. Open to students age 12 or older. Fees: \$280

**MEALS:**  
 Snowmass Village has a wide variety of choices among its 25 restaurants, and all are within walking distance of a short shuttle ride. A full grocery store is located within the Village for those who want to prepare meals in their condominium kitchens.

**CHILD CARE:**  
**Camp Snowmass**, a licensed day camp, offers daily supervised outdoor recreation activities for children ages 2 1/2 to 11. Monday through Saturday. Phone Sue Way at Camp Snowmass 1-800-525-6200 ext. 4570. Fees: \$40 /full day, \$25 /half day.  
**Kelly's Kids** provides licensed drop-in care for children ages 12 months to 2 years. Phone Kelly at (303)923-2809 for more information and fees.

**RECREATION:**  
 White water rafting, hot air ballooning, horseback riding, jeeping, downhill bike tours, fly fishing, golf, tennis, and gondola rides in the beautiful Colorado Rocky Mountains. Night activities include an outdoor concert by "Free Flight" on Fantasy Hill ski slope. "Snowguts" around the campfire with a professional storyteller, and 9 heated pools and hot tubs. Call 1-800-SNOWMASS (766-9827) for advice on these activities.

**OTHER:**  
 Temperatures in early June at Snowmass Village (elevation 8,900 feet) frequently reach 80-85 degrees, but the nights can be cold. Complimentary shuttle service is available between various Institute and village facilities. All shuttle buses are lift-equipped and most lodging is handicapped-accessible.

**The Chamber Music at Snowmass**, for advanced students, is in session at the same time as the Institute; you are free to observe any of this program's activities. Guest artists the Cavani String Quartet and Larry Graham, will present

a concert for the Institute on Tuesday, June 13. Travel arrangements can be made through Snowmass Resort Association for travel by air, ground transportation via van/shuttle or car rental, or train. Phone 1-800-SNOWMASS (766-9827).

**ADDITIONAL INFORMATION:**  
**Gail Seay**  
**373 Clermont Street**  
**Denver, CO 80220-5641**  
**(303)379-5764 (am/bes. or leave message)**

**June 11-15, 1995**  
**SUZUKI INSTITUTE OF THE PALOUSE**

Washington State University  
 Pullman, Washington

**DIRECTORS:**  
 Janet DeTemple, Erich and Jane Lear

**PROGRAM OFFERINGS:**  
**Teachers:** Short-term teacher training for violin and cello. Daily forums for all enrolled teachers. Individual study with faculty for teachers.  
**Students:** Classes in violin, viola and cello. Beginning, intermediate and advanced orchestra. Non-Suzuki offerings in jazz improvisation, Orff/movement, and composition.

**FACULTY:**  
**Violin:** Loren Abranson (MO), Geri Arnold (MI), Debbie Goodish (WA), Pam Hilgus (MT), Sandra Payton (WA), Theresa Plotnick (Alberta), Craig Timmerman (KY), Katherine Wood (WI). **Viola:** Sandra Payton (WA). **Cello:** Annette Costanzi (MD), Alicia Randisi (PA). **Orff:** *Orffworld* - Dr. Keating Johnson, Pam Hilgus (MT); Loren Abranson (MO); *Jazz* - Dr. Greg Yasinsky; *Orff/Movement* - Alicia Meuller.

**DIRECTORS:**  
 Dr. Naomij Olyphant, Piano  
 Lucie Cissell, Strings

**PROGRAM OFFERINGS:**  
 Private lessons in piano, violin, viola, and cello. Theory, chamber music, orchestra, Orff, creative movement, choir, juggling, teacher training, piano ensemble, jazz and improvisation, keyboard technology, aerobics, and parent lecture/discussion series.

**FACULTY:**  
**Piano:** Dr. Haruko Kataoka (Japan), Bruce Anderson (FL), Bruce Bonney (KY), Kagari Tanabe (WA), Shelley Spacks (IN), Violin: Judy Wayman-Yamada (MI), Judy Bossut (CA), Carol Hughes (KC), Barbara Barber (TX), Briece Farrar (KY), Katie Lunsford (NC), Cassandra Chiero (MO), Kim Meier-Sims (IA), Ryoko Fuller (MI), Doris Precuil (IA), Kirsten Marshall (NY), Stacey Shuck (NC), Mary Kay Mather (KY), Sherry Hofmeier (KY), Paulinka de Rochemont (KY). **Viola:** William Precuil (IA),

**HOUSING:**  
 Campus dormitory, per person, per night:  
 Single occupancy .....\$14  
 Double occupancy .....\$19  
 Linens, towels, and pillows are provided. Each room includes 2 single beds. A list of nearby motels and campgrounds available on request.

**MEALS:**  
 A la carte meals are available on campus, and there are nearby restaurants. Meal ticket information TBA.

**RECREATION:**  
 Supervised recreation offered at noon. Special teen activities. Campus recreational facilities will be available.

**ADDITIONAL INFORMATION:**  
**Janet DeTemple**  
**SE 425 High Street**  
**Pullman, WA 99163**  
**Ph: (509)334-1318**

**June 11-16, 1995 Piano**  
**June 17-23, 1995 Strings**  
**Books 7-10 & Chamber Music**  
**June 18-23, 1995 Strings**  
**Books 1-6**

**UNIVERSITY OF LOUISVILLE SUZUKI SUMMER INSTITUTE**  
 University of Louisville  
 School of Music  
 Louisville, Kentucky

**DIRECTORS:**  
 Dr. Naomij Olyphant, Piano  
 Lucie Cissell, Strings

**PROGRAM OFFERINGS:**  
 Private lessons in piano, violin, viola, and cello. Theory, chamber music, orchestra, Orff, creative movement, choir, juggling, teacher training, piano ensemble, jazz and improvisation, keyboard technology, aerobics, and parent lecture/discussion series.

**FACULTY:**  
**Piano:** Dr. Haruko Kataoka (Japan), Bruce Anderson (FL), Bruce Bonney (KY), Kagari Tanabe (WA), Shelley Spacks (IN), Violin: Judy Wayman-Yamada (MI), Judy Bossut (CA), Carol Hughes (KC), Barbara Barber (TX), Briece Farrar (KY), Katie Lunsford (NC), Cassandra Chiero (MO), Kim Meier-Sims (IA), Ryoko Fuller (MI), Doris Precuil (IA), Kirsten Marshall (NY), Stacey Shuck (NC), Mary Kay Mather (KY), Sherry Hofmeier (KY), Paulinka de Rochemont (KY). **Viola:** William Precuil (IA),

### AAA APPROVED INSTITUTES

Ann Schoeffer (MI), Nina Kacine (KY), Virginia Schneider (KY) **Cello:** Rosanne Mostardini (IL), Craig Trompeter (KY), Wayne Krigger (KY), Robyn Chappars (KY). **Chamber Music:** Kirsten Marshall (NY), Brice Farrar (KY), Judy Wayman-Yamada (MI), Kyoko Fuller (WI), Craig Trompeter (KY), Cassandra Cherry (MO).

### SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Piano	Basics	Haruko Kataoka
Violin/Adv.	Techniques	Barbara Barber
Viola	6	William Preculi

### FEES:

Piano (Students)	
SAA Fee	\$1
Registration, family (non-refundable)	\$45
Pre-Twinkle (no previous instruction)	\$65
Books 1-7	\$140
One additional private lesson with Dr. Kataoka	
Bks 1-2	\$17
Bks 3-7	\$22
Late Fee (after May 15)	\$25
Observer, per day	\$20
One day Piano Institute (lesson with Dr. Kataoka plus daily activities)	
Bks 1-2	\$43
Bks 3-7	\$50
Late Fee (after May 15)	\$25
<b>Piano Basics</b> (Teacher Workshops)	
SAA Fee	\$3
Registration (non-refundable)	\$35
Participant/Auditor	\$200
Late Fee (after May 15)	\$25
Daily Auditor, per day	\$50
<b>Strings</b> (Students)	
SAA Fee	\$1
Registration, family (non-refundable)	\$45
Pre-Twinkle and New Beginner	\$120
Books 1-3 (4 per class)	\$150
Books 4-6 (4 per class)	\$150
Books 7-10 (3 per class)	\$175
(Shling discount available)	
Chamber Music	\$50
Late Fee (after May 15)	\$25
<b>Strings</b> (Teacher Workshops)	
SAA Fee	\$3
Registration	\$45
Participant	\$200
Auditor	\$150
Late Fee (after May 15)	\$25

### HOUSING:

Louisville Hall, an air-conditioned dorm with single-person baths.

- Single room, per night.....\$20
- Double room, per room, per night.....\$25
- Suite (larger families), per suite, per night.....\$50

No linens, blankets, pillows, or soap are provided.

### MEALS:

Available on a cash basis in the Student Activities Center. Restaurants and fast-food services nearby.

### CHILD CARE:

Available during String Institute. Only available during the Piano Institute if parents request prior to June 1.

### RECREATION

The campus swimming pool is available during restricted hours.

### ADDITIONAL INFORMATION:

**Piano:** Dr. Naomi J. Oliphant  
School of Music  
University of Louisville  
Louisville, KY 40292  
Ph: (502)852-5557  
Brochures: (502)852-5850

**Strings:** Lucie Cissell  
PO Box 132  
Memphis, TN 37143  
Ph: (812)294-1556  
Brochures: (502)852-5850

**Pam Leazer**  
Ph: (502)458-3409  
Fax: (502)473-7277

June 11-17, 1995

## SOUTHCENTRAL ALASKA SUZUKI INSTITUTE

Alaska Pacific University  
Anchorage, Alaska

### DIRECTORS:

Eleanor Braendel, Sherry Spherck

### PROGRAM OFFERINGS:

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

### FACULTY:

**Violin:** Gail Johansen (AK), Celina Joy Meier (MO), Joseph McSpadden (AR), Joanne Melvin (Alberta). **Cello:** Gilda Barston (IL), Carol Ourada (IL). **Piano:** Connie Hoover (OK), Susan Soehner (NY), Sue Vasquez (NY).

### SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Violin	4	Joseph McSpadden
Piano	1A	TBA

### FEES:

Registration (per family/non-refundable); Postmarked after April 15	\$30
Postmarked after April 15	\$45
Student Tuition:	
Pre-Twinkle - Book 3	\$100
Book 4 & above	\$120
Short Term Teacher Workshops:	
Participant	\$160
Auditor	\$150
Chamber music elective	\$35
All other elective and second instrument classes, each	\$40
Observers (children's classes only), per day	\$25
Non-refundable Registration (due April 15)	\$30

### HOUSING:

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

### MEALS:

Alaska Pacific University cafeteria and local restaurants.

### CHILD CARE:

None available.

### RECREATION:

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

### ADDITIONAL INFORMATION:

Eleanor Braendel  
Eagle River Fine Arts Academy  
PO Box 77398  
Eagle River, AK 99577  
Ph: (907)694-2533

June 11-17, 1995

## UNIVERSITY OF MEMPHIS SUZUKI INSTITUTE

University of Memphis  
Memphis, Tennessee

### DIRECTOR:

Lyda Parree

### PROGRAM OFFERINGS:

Student instruction in violin, viola, cello, Irish fiddling, Off; note reading, composition, or orchestra, and chamber music. Art classes, children's choir; parent discussions, faculty concerts, and daily student solo recitals.

### FACULTY:

**Violin:** Viola Margery Aber (WI), Libby Armour (TN), Mark Bjork (MN), Pak-Chung Cheng (TN), Winifred Crook (MO), Edith Gettes (CO), Susan Hailey (TN), Yoko Honda (WA), Diane Lewis (MO), Eileen MacNaughton (AR), Kimberly Meier-Sims (LA), Gregory Morris (TN), Lyda Parree (TN), Alex Perry (TN), Michelle Pettigrew (TN), Edmund Spranger (MI), Irene Wade (TN). **Cello:** Pam Devopart (FL), Piyilli Long (TN), Patricia Pilon (AL). **Other:** Irish Fiddling - Bill Thurman (TN); Off - Karen Gephart (TN); Orchestra - Winifred Crook (MO), Karla Philipp (TN); Children's Choir, Note Reading - Philipp - Chris Neenan (TN); Art - Gregg Coats (TN).

### SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Violin	1A	Yoko Honda
Violin	3	Kimberly Meier-Sims

### FEES:

Non-refundable Registration (due April 15) \$50

### Student Tuition:

1st child in family (due May 10)	\$130
Each additional child	\$115
Late fee (after May 10), per student	\$25
SAA student fee, per student	\$1
No fees for accompanying parents	
Teacher Workshop, participant or observer	\$200

All fees are payable in full by May 10.

### HOUSING AND MEALS:

Rooms are available in Richardson Towers, an air-conditioned dormitory within walking distance of the Institute. Sheets, towels, blankets and soap will be provided. Persons staying in Richardson Towers must purchase a package meal ticket which begins with brunch Sunday, June 11 through breakfast Friday, June 16.

**Fees, Housing and Meals:**  
Per adult (single/double).....\$195/\$170  
Per child (single/double).....\$100/\$150  
A lunch-only meal ticket for \$30 is available for commuting families.

### CHILD CARE:

None available.

### RECREATION:

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

### ADDITIONAL INFORMATION:

Lyda Parree  
University of Memphis Suzuki Institute  
University of Memphis  
Department of Music  
Memphis, TN 38152  
Ph: (901)678-3510

June 12-17, 1995

## ARMADILLO SUZUKI STRING INSTITUTE

Southwestern University  
Georgetown, Texas

### DIRECTORS:

William Dick, Laurie Scott

### PROGRAM OFFERINGS:

Violin, viola, cello, piano. Short-term teacher workshop in violin, June 9-17.

### FACULTY:

Marilyn O'Boyle (MN), Gary Powers (TX), Deanna Badgett (TX), Elizabeth Brady (TX), Nancy Stella (KY), Alejandro Mendoza (NV), Debbie Elafros (TX).

### SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Violin	1A/1B	Marilyn O'Boyle (June 9-17)

### FEES:

Registration	\$15
SAA fee	\$1
Univ. conference fee, each student	\$6
Tuition	\$120
Pre-Twinkle and Twinkle	\$90
after May 15	\$100
Post-Twinkle	\$120
after May 15	\$130
Origami	\$20
Orchestra	\$20
*Perencussion & drum-making*	TBA

(\*enrollment limited, apply early)

### HOUSING

Very limited housing available; apply early. Out of town participants given priority. Fees TBA.

### MEALS:

On-campus meals available on a cash basis at the University Commons. No cooking facilities available in the dorms.

### CHILD CARE:

None available.

### RECREATION:

A list of activities in the Central Texas area will be supplied in the registration packet.

### ADDITIONAL INFORMATION:

Laurie Scott  
1917-B Cullen Avenue  
Austin, TX 78757  
Ph: (512)454-7706  
William Dick  
1005 Meriden Lane  
Austin, TX 78703  
Ph: (512)474-8196

June 12-17, 1995

## INTERMOUNTAIN SUZUKI STRING INSTITUTE & ADVANCED STRING CAMP

Salt Lake Community College  
Salt Lake City, Utah

### DIRECTORS:

Barbara Stirling, Director  
Ranona Gowing, Administrative Assistant

### PROGRAM OFFERINGS:

Student instruction in violin, viola, and cello. Beginning students book 3 in violin, book 2 in viola and cello) will have performance, technique, master class, and enrichment class of their choice. Students beyond those books will have a master class, repertoire class, performance class, and participate in an orchestra and chamber group. The Advanced String student program, beyond Suzuki repertoire, includes chamber music, orchestras, group per-

formance classes, and master classes (We had over 500 participants in 1994, over 100 in the Advanced String Camp). Enrichment classes include Art, Dance, Voice, Fiddling, Beginning Orchestra, Theater, and Juggling. For the enjoyment and enrichment of all participants, there will be concerts every evening, including a full recital by our guest artist, Martin Beaver.

### FACULTY:

**Violin:** Janet Andersen (UT), Barbara Barber (TX), Martin Beaver (Ontario), Timothy Durbin (KY), Yasuko Eastman (BC), Gerald Elias (UT), Lorraine Fink (CA), Shaikh Ghokhokh (NY), Jeanne Grover (UT), Helen Higa (HI), Susan Kemper (NM), John Kerdahl (IL), Cathryn Lee (CA), Allen Lieb (NY), Kavda Magruder (CA), Deborah Moench (UT), Hiroko Primrose (HI), Mana Primrose-Beaver (Ontario), Louise Scott (AZ), Margaret Shimizu (CA), Kathleen Spring (WA), James Stern (CA), Patricia Stewart-Romney (UT), Beth Titterton (KS), Lisa Young (MS). **Viola:** Dee Martz (WI), Carolyn Mayer (WI).

**Cello:** Richard Aaron (OH), Tanya Carey (IL), Carey Cheney (TN), Elliott Cheney (TX), Catherine Walker (Quebec), Barbara Wampner (CA). **Chamber & Orchestra:** Janet Andersen (UT), Clyn Barrus (UT), Warren Burton (UT), John Chateau (UT), Kory Katesanes (UT), Ralph Madison (UT), James McWhorter (UT), Patricia Pralston (CA), Barbara Scowcroft (UT), David Vavornitsky (UT) (many are members of the Utah Symphony). **Enrichment:** Fiddling - Karl Allred (UT), Beginning Orchestra - Carey Cheney (TN), Juggling - Amanda Mortensen (ID), Dance - Alle Oles (UT), Yogi Debbs Smith (UT), Arts & Crafts - Jan Walker (UT).

### SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Violin	1A	Beth Titterton
Violin	1B	Susan Kemper
Violin	4	Cathryn Lee
Violin	Mozart Concerts 3,4,5	John Kendall
Cello	1A	Barbara Wampner
Cello	3	Catherine Walker
Cello	6	Tanya Carey

### FEES:

(includes T-shirt, picnic each evening Tue-Fri.)  
Suzuki Student Tuition  
Books 1-2 (Violin Bk 3), 4 hr core.....\$220  
Book 3 and up, 3 hr core.....\$250  
Advanced String Students, 5 hr core.....\$300  
(also includes Mon, lunch & dinner, activities)  
Teacher Workshop Course.....\$230  
(includes T-shirt, Mon, lunch & eve picnic)  
Enrichment Classes.....\$30

### HOUSING:

Hotels and motels within driving distance of the college at conference rates. Contact Martha Peterson, Beehive Travel (801)562-4334, or call the Salt Lake City Visitors Bureau (801)521-2868.

### MEALS:

Lunch is available at the cafeteria in the building, or at nearby restaurants. Evening picnics are included in the fees. Monday luncheons are included with Teacher Workshop fees and for the Advanced String Camp.

## CHILD CARE:

None available on campus.

## RECREATION:

Indoor swimming in the building. Beautiful Alpine scenery just a half hour drive away. Interesting local sites include historic Temple Square, Great Salt Lake, Park City, and museums. Salt Lake City is also the home of the Utah Tabernacle Choir, Ballet West, and the Utah Symphony. The Gina Bachauer International Piano Competition and June Festival will be held in Salt Lake City June 5-25. For other information call the Salt Lake City Visitors Bureau (801)521-2868.

## OTHER:

Opportunities to participate in daily recitals and evening concerts. Teen activities are planned, and T-shirts for all who register.

## ADDITIONAL INFORMATION:

Ramona Stirling, Director  
1723 Ensign Bay  
Salt Lake City, UT 84121  
Ph: (801)943-5327  
  
(Brochures, Registration)  
Barbara Gowans, Admin. Assst.  
7473 South 1710 E  
Salt Lake City, UT 84121  
Ph: (801)942-0202

June 14-17, 1995

ARMADILLO SUZUKI  
PIANO INSTITUTESouthwestern University  
Georgetown, Texas

## DIRECTOR:

Dr. Kiyoshi Tamagawa

## PROGRAM OFFERINGS:

Suzuki piano, theory and note-reading (music readiness for younger students), chamber music for piano and strings, origami, percussion and drum-making class.  
Note: Arrival is June 13.

## FACULTY:

Piano: Karen Bartman (MO), Anne Bowman (TX), Terry Lynn Hudson (TX), Kiyoshi Tamagawa (TX), Chamber music-William Dick (TX), **Origami** - Haruko Reese (TX), **Percussion & Drum-making** - Hartt Stearns (TX).

## SHORT-TERM TEACHER WORKSHOPS:

None offered.

## FEES:

Registration (non-refundable) ..... \$15  
SAA fee, per student ..... \$1  
Tuition after May 15 ..... \$100  
Optional classes: Origami ..... \$20

Chamber music ..... \$30  
Percussion and drums ..... TBA  
University conf. fee, per student ..... \$6

## HOUSING:

Dormitory housing will be available on a first-come/first-served basis on the Southwestern University campus. Charges have not been set for the coming year but will consist of a room charge plus a fee for linens. More exact information will be forthcoming with the Institute brochure. Many motels and other types of guest housing are also available in the immediate area.

## MEALS:

Available on a cash basis at the university dining hall, or at local eateries. Cooking facilities are not available in the dormitories.

## CHILD CARE:

None available through the Institute.

## ADDITIONAL INFORMATION:

Dr. Kiyoshi Tamagawa  
Armadillo Suzuki Piano Institute  
Department of Music  
Southwestern University  
Georgetown, TX 78626  
Ph: (512)863-1356

Session 1 June 14-17, 1995

Piano Only

Session 2 June 18-21, 1995

Piano and Strings

Session 3 June 22-25, 1995

Strings Only

BLUE LAKE SUZUKI  
FAMILY CAMP

Twin Lake, Michigan

on the Western shore of Michigan

## DIRECTOR:

Marilyn Kesler

## PROGRAM OFFERINGS:

Student classes in violin, viola, cello, piano, piano chamber music, string chamber music, orchestra. Short-term teacher training workshops.

## FACULTY:

Violin: Geri Arnold (MI), Jan Burchman (MI), Winnifred Crock (MO), Linda Gregorian (MI), Satoko Handa (MI), Sheryl Huddler (MI), Karen Klimek (MI), Mark Mutter (MI), Roxanne Oliver (MI), Elaine Osterberg (MI), Judy Palac (MI), Patricia Reiter (MI), Becky Sandrick (IL), Gabriel Villarsada (HI), Viola: Mark Smith (MA), Cello: Annette Costanzi (MD), John Dunham (MI), Piano: Marilyn Andersen (IL), Sue Crosser (MI), Ron DiSalvo (MI), Pat Heineman Vernon (IL), Annette Lee (IL), David Lipps (MI), Carol Lubetkin (OH), Cham-

ber Music: Tomio Anderson (MI), Nancy Martilla (MI), Patricia Smith (MI).

## SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Violin	1B	Geri Arnold
Cello	1A	Annette Costanzi
Piano	1A	Marilyn Andersen
Piano	1B	Carol Lubetkin

## FEES:

Registration fee (per family) ..... \$20  
Student lesson fee ..... \$75  
SAA Student Registration ..... \$1  
Chamber music, additional, per student ..... \$20  
Teacher workshop, participant ..... \$10  
Teacher workshop, observer ..... \$40  
SAA Teacher Registration ..... \$30  
Note: Applications will be accepted until camp is filled or April 1, 1995. If space is available, a late fee of \$10 will be charged on all applications received after April 1.

## HOUSING:

Costs for one session:  
Single cabins for each family (min. charge \$100)  
Adult, each ..... \$40  
Student, each ..... \$20  
Shared cabins with another family  
Adult ..... \$35  
Student ..... \$10  
Tents are available (limited number), or bring your own ..... \$30  
RV parking, limited availability ..... \$30  
Note: The camp usually fills up relatively quickly. We suggest that applications are sent in by March 15 for housing on the camp.

## MEALS:

Children 5-11 years ..... \$30  
Children under 5 ..... no charge  
Adults ..... \$40  
(Costs stated are for one session only)

## CHILD CARE:

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

## RECREATION:

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

## OTHER:

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

## ADDITIONAL INFORMATION:

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

June 16-24, 1995

MID-SOUTHEAST SUZUKI  
INSTITUTEVirginia Intermont College  
Bristol, Virginia

## DIRECTORS:

Jane Blair MacMorran, Betty Newell

## PROGRAM OFFERINGS:

Student Chamber Weekend: June 16-18

Student Program, June 19-23: Violin, viola, cello, bass, piano, beginning & advanced orchestras, chamber music, theory, ensemble, fiddle, Kodaly/Orff, individual lessons, technique seminar, parent programs. Student Ensemble for Advanced Students (week-end or week-day options). Separate chamber music program for advanced readers and orchestra players (Suzuki repertoire will not be used). Daily fiddle classes. **Teacher Program:** Teacher workshop courses in violin and piano, including world premiere of William Star's violin supplementary course: *Basic Reading, Ensemble Development & Theory Techniques*, featuring two new Star books. Teacher training sessions for high school students. Individual study for teachers. Practice and technique seminar for teachers, parents and students.

## FACULTY:

Violin/Viola: Betsy Fee (SC), Linda Fiore (PA), Nan Freeman (NC), Rudy Hazucha (VA), Jane MacMorran (TN), Betty Newell (TN), William Starr (CO), Linda Waltner (TN), Louise Wear (NH),  
Cello: Scott Walker (NC), Bass: Domenick Fiore (PA), Piano: Yasuko Joichi (IL), Jane Perry (NC).

Chamber & Ensemble/Orchestra: Domenick Fiore (PA), Scott Walker (NC), Kodaly/Orff: Tamm Porter (TN), Fiddle: Robbie Wells (VA).

## SHORT-TERM TEACHER WORKSHOPS:

Instrument Book Teacher Trainer

Session 1, June 16-20:

Violin	1A	Rudy Hazucha
Violin	2	Louise Wear
Violin	4	Linda Fiore
Violin	Basic Reading	William Starr
Piano	2	Yasuko Joichi

Session 2, June 20-24:

Violin	1B	Rudy Hazucha
Violin	3	Linda Fiore
Violin	5	Louise Wear
Violin	6	William Starr
Piano	3	Yasuko Joichi

## Individual lessons

Violin	William Starr, Linda Fiore
Viola	Yasuko Joichi
Cello	Domenick Fiore
Piano	Scott Walker

## FEES:

Before May 1/After May 1  
Registration fee, per Family ..... \$25/\$30  
Student tuition ..... \$150/\$175  
SAA Student Registration ..... \$1/\$1

Chamber Wrkshp./Week-End Option \$110/\$110  
Student Ensemble, Week-Day Option \$30/\$30  
Fiddle Option ..... \$30/\$30  
Observer ..... \$150/\$165  
Teacher Workshop, participant ..... \$185/\$210  
Teacher Workshop, 2nd Course ..... \$165/\$165  
Teacher Workshop, auditor ..... \$185/\$210  
Individual Lessons ..... \$145/\$145  
SAA Teacher Registration ..... \$3/\$3  
College Credit, 2 Semester Hours ..... \$115/\$115  
Practice Techniques Seminar ..... \$15/\$15

## HOUSING &amp; MEALS:

11 years and over ..... \$145  
10 years and under ..... \$125  
Week-end rooms, per night ..... \$15  
Room deposit per bed ..... \$50  
Commuter fee\* ..... \$15  
Lunch, commuters, per person ..... \$20  
Dinner, commuters, per person ..... \$25  
\* includes 4 lunches and facility use

## CHILD CARE:

per child  
Student families, week ..... \$75  
Teacher Workshop participants, week ..... \$90  
weekend only ..... \$30  
Counselor fee, per week ..... \$50  
\* includes weekend snacks

## RECREATION:

Indoor swimming pool, tennis courts, gymnasium, picnic, evening entertainment.

## OTHER:

T-shirts, child and adult sizes ..... \$10  
T-shirts, XL sizes ..... \$12

## ADDITIONAL INFORMATION:

Ann Bacon  
1420 Fairidge Drive  
Kingsport, TN 37664  
Ph: (615)378-3660, leave message or call after 4 PM



Photo by AvMontzka, 1994

June 19-23, 1995

ANCILLAE-ASSUMPTA  
ACADEMY SUZUKI  
PIANO INSTITUTEAncillae-Assumpta Academy  
Wyncote, Pennsylvania

## DIRECTORS:

Toni Romano, Joan Krzywicki

## PROGRAM OFFERINGS:

Piano master classes, repertoire classes, Orff, theory, harpsichord/fortepiano, jazz improvisation, composition. Parent seminars. Teacher seminar in The Physiology of Piano Technique.

## FACULTY:

Piano: Stephanie Butler (MD), Michael Jacobsen (NY), Joan Krzywicki (PA), Marilyn Taggart (NY), Other: Theory-Stephanie Butler (MD); Harpsichord/fortepiano, Composition-Joan Krzywicki (PA); Jazz, Improvisation - Rich Rudin (PA); Orff-TBA; Children's Chorus-TBA; Teacher Seminar-Marilyn Taggart (NY).

## SHORT-TERM TEACHER WORKSHOPS:

None offered.

## FEES:

Student tuition, Books 1-3 ..... \$190  
Books 4-6 ..... \$205  
Teacher Observer, per day ..... \$30  
Teacher Seminar ..... \$175

## HOUSING:

Housing available at nearby Beaver College (within walking distance).  
Double occupancy, per person per night \$17.50  
Single occupancy, per person per night ..... \$26  
Linens, per set (optional) ..... \$9

## MEALS:

Cafeteria at Beaver College; a variety of nearby restaurants.

## CHILD CARE:

Available if there are enough requests.

## RECREATION:

Indoor pool at Beaver College, historic Philadelphia attractions, museums, Mann Music Center with The Philadelphia Orchestra, Fairmont Park.

## ADDITIONAL INFORMATION:

Toni Romano  
Ancillae-Assumpta Academy  
2025 Church Road  
Wyncote, PA 19095  
Ph: (215)885-1636

Joan Krzywicki  
1102 Cromwell Road  
Wyncote, PA 19098  
Ph: (215)836-1120

**June 19-29, 1995 Sound Encounters**  
**June 24-29, 1995 Institute**

**OTTAWA UNIVERSITY SUZUKI INSTITUTE MID-SOUTHWEST and SOUND ENCOUNTERS**

Ottawa University  
Ottawa, Kansas

**DIRECTORS:**  
Alice Joy Lewis  
Rita Dowling

**PROGRAM OFFERINGS:**

**INSTITUTE:** Violin, Viola, Cello, Bass, Theory, Reading Classes, Orchestra, Kiddie Opera, Electives: Creative drama, Off, or fiddling, Parent lectures and playing class, Graduation program, recitals, concerts, Pre-Twinkle program. Teacher training, teacher practicum.

**SOUND ENCOUNTERS:** Special Guest Artist/Teacher, Dean of the Julliard School: Stephen Clapp - violin masterclass\*

Special Guest Artist/Teacher, principal cellist of the Kansas City Symphony (formerly from the Israel Philharmonic under Zubin Mehta): Nina Gordon - cello masterclass\*

Violin masterclass\* opportunity with Brian Lewis. Chamber music rehearsals, coachings, and concerts. Chamber Orchestra. Private study violin, viola, cello, bass. Electives: "A Historical Puzzle" - "The Art of Auditioning," "Computer Assisted Composing and Arranging." Special activities, group repertoire and technique classes, recitals, concerts. NEW Collegiate Division especially for high school graduates and college students.

\* participation by taped audition in advance

**FACULTY:**

**INSTITUTE:** Violin: Eleanor Allen (KS), Bonnie Bonine (KS), Florence Hale (AL), Shirley Koff (TX), Nancy Lokken (MN), Rose Martin (MO), Joseph McSpadden (AR), Joy Moeller (MN), Judy Offman (TX), Kathy Rollings (MO), Steve Sandven (MO), Stan Smith (IL), Beth Tetterington (KS), Judy Weiger-Bossaut (CA).  
Viola: Florence Hale (AL), Judy Koster (MO), Ruth Meins (CA), Gellor Jean Dexter (MO), Mark Prichard (LA), Ellen Shertzer (OH).  
Bass: Kathleen McCullough (KS).

**Electives:** *Creative Drama*-Martha Sandven (KS); *Fiddling*- Cheryl Cornell (MO); *Kiddie Opera*-Nan Wade (MO); *Orchestration*-David Burg (NY); *Scott Neumann (ND)*; *Off*-Jose Stuermer (KS); *Theory*-Dianne Borth (KS), Kathleen McCullough (KS).

**SOUND ENCOUNTERS:**

Violin: Special Guest Stephen Clapp (NY); Carol Dallinger (IN), Terry Durbin (KY),

\*Brian Lewis (NY), Viola: \*Michael Kimber (KS), Judy Koster (MO), Ruth Meins (CA), Gellor-Special Guest, Nina Gordon (KS), \*Elliott Cheney's (TN), Manon Lawrence (MO), Orchestra: David Burg (NY), Electives: "A Historical Puzzle" - Laura Eichelberger (WA); "The Art of Auditioning" - Martha Sandven (KS), with additional faculty: "Computer Assisted Composition and Arranging" - Terry Durbin (KY).

\* Faculty Quartet

**SHORT-TERM TEACHER WORKSHOPS:**

Instrument	Book	Teacher Trainer
Violin	1A	Judy Weiger-Bossaut
Violin	1B	Stevie Sandven
Violin	5	Joseph McSpadden
Violin	7	Nancy Lokken

Teacher Enrichment Course: "Teacher Topics," featuring a special emphasis on Beyond Book 10 graduation pieces; Mark Bjork and other faculty.

Teacher Practicum (pending acceptance), a teaching experience under the supervision of an SAA trainer on the faculty.

**FEES:**

Registration Fee (non-refundable)	\$30
Student Tuition	\$180
Parent Playing Class	\$30
Teacher Training	\$180
Teacher Practicum	\$235
If postmarked by March 1, deduct	\$30
SAA required fee, student	\$1
SAA required fee, adult	\$3

**SOUND ENCOUNTERS:**

Registration Fee (non-refundable)	\$30
Tuition	\$300
Activity Fee	\$80
SAA required fee, student	\$1
SAA required fee, collegiate division	\$3
Masterclass Participants (pending acceptance)	\$75

**HOUSING:**

All dorms are air-conditioned.  
**INSTITUTE:** 5 or 6 nights @ \$12 per night.  
**SOUND ENCOUNTERS:** 10 or 11 nights @ \$12 per night.

**MEALS:**

**INSTITUTE:** 17 meals (supper Saturday, June 24 through breakfast Friday, June 30):  
 Adult ..... \$89  
 Child ..... \$52.50

**SOUND ENCOUNTERS:** 32 meals (supper Monday, June 19 through breakfast Friday, June 30):

Adult ..... \$160  
 Child ..... \$99

**CHILD CARE:**

Provided during parent lectures. Available by arrangement in advance at other times.

**RECREATION:**

**INSTITUTE:** Scheduled daily during parent lectures. Available on campus: swimming, tennis courts, fitness center for adults.

**SOUND ENCOUNTERS:** Special activities available daily.**OTHER:**

**INSTITUTE:** 20th Anniversary Institute Celebration.  
**SOUND ENCOUNTERS:** Observation of Special Guest Master Classes.

**ADDITIONAL INFORMATION:**

Alice Joy Lewis  
 1001 South Cedar #99  
 Ottawa, KS 66667-3399  
 Ph: (913)242-5200 ext 5437 day /  
 (913)242-4284

**June 19-23, 1995**

**IDAHO SUZUKI PIANO WORKSHOP**

Blackfoot Civic Auditorium  
Blackfoot, Idaho

**DIRECTORS:**

Elaine Worley, Debbie Connett

**PROGRAM OFFERINGS:**

Short-term teacher workshop. Teacher lessons, student demonstration lessons - all levels. Parent session, teacher discussions and lectures by Dr. Kataoka.

**FACULTY:**

Dr. Haruko Kataoka (Japan)

**SHORT-TERM TEACHER WORKSHOPS:**

Pedagogy study with Master Teacher Haruko Kataoka (Japan).

**FEES:**

Registration (non-refundable)	\$25
Teacher course participant	\$200
Teacher course auditor	\$175
Teacher course auditor, daily	\$50
Late Fee (after May 15)	\$25
SAA Participant Fee	\$3

**HOUSING & TRAVEL:**

Motels are available in Blackfoot, Idaho Falls, or Pocatello. Skywest (Delta Connection) and Horizon fly into Pocatello; Delta, Skywest and Horizon fly into Idaho Falls; it is often less expensive to rent a car in Salt Lake City and drive to Pocatello. Blackfoot is twenty minutes from Pocatello.

**RECREATION:**

Jackson Hole, Craters of the Moon, Island Park, Lava Hot Springs, museums, swimming locally and at Indian Hot Springs.

**MEALS:**

There are restaurants within walking distance of the auditorium.

**CHILD CARE:**

None available.

**ADDITIONAL INFORMATION:**

Elaine Worley  
 882 Berryman  
 Pocatello, ID 83201-5508  
 Ph: (208)237-2488

Jelene Smith  
 389 South 1300 W  
 Pingree, ID 83762  
 Ph: (208)684-4103

**June 19-23, 1995**

**IDAHO SUZUKI INSTITUTE**

Northwest Nazarene College  
Nampa, Idaho

**DIRECTOR:**

Connie Hadlock

**PROGRAM OFFERINGS:**

Student classes in violin, viola, cello; includes Suzuki literature in master class, technique class, repertoire class. Solo recital opportunity; reading ensemble or pre-reading. Optional classes: viola or cello as a secondary instrument; others to be announced.

**FACULTY:**

Violin/Viola: Cathryn Lee (CA), Yuko Honda (WA), Joseph McSpadden (AR), Barbara Soloway (WA), June Imani (ID), Marilyn Short (ID), Peggy Miller (ID), Leroy Bauer (ID), Connie Hadlock (ID), Cello: Linda Wharton (ID), William Wharton (ID).

**SHORT-TERM TEACHER WORKSHOPS:**

Instrument	Book	Teacher Trainer
Violin	1B	Cathryn Lee
Violin	4	Joseph McSpadden
Violin	5	Yuko Honda

**FEES:**

Student Registration	\$25
Family Registration (3 or more students)	\$35
SAA Fee (required for each student)	\$1
Pre-Twinkle Tuition	\$65
Books 1-4 Tuition	\$100
Books 5-10 Tuition	\$125
Optional Classes	\$15
Viola/Cello as Secondary Instrument	\$25
Viola/Cello Rental	\$10
Short-Term Workshop Registration	\$35
Short-Term Workshop Tuition	\$350
SAA Fee (required for each teacher)	\$3
College Credit, 3 quarter hours	\$65
Observer Fee (student class only), per day	\$20
Late Registration Fee (after May 12), each	\$25

**HOUSING:**

Dormitory housing on campus (at night), per person ..... \$6.75

**MEALS:**

Fast food places and grocery stores near campus.

**CHILD CARE:**

On campus, \$1.00 per child per hour

**RECREATION:**

Indoor swimming pool; park with tennis courts/plaground; special Teen Night; Fun Night.

**ADDITIONAL INFORMATION:**

Connie Hadlock  
 16159 South 10th Avenue  
 Caldwell, ID 83605  
 Ph: (208)454-8180

**June 20-24, 1995**

**GREATER WASHINGTON SUZUKI INSTITUTE**

The Catholic University of America  
Washington, DC

**DIRECTORS:**

Ronda Cole, Musical Director  
 Florence Kwok, Business Assistant

**PROGRAM OFFERINGS:**

Violin, Viola, Cello, Bass, Flute. Parent lecture series, short-term teacher training, chamber music, Forchestras, teacher enrichment course.

**FACULTY:**

Jouanne Bath (NC), Linda Case (NY), Robert Cole (VA), Ronda Cole (VA), Pat D'Ercole (WI), Pamela Devenport (VA), David Einfield (CT), Cynthia Finks (VA), Kieko Furueda (CA), Andrew Robin (PA), Susan Reed, (MA), Hisako Resnick (NY), (AU), Stevie Sandven (KS), Martha Shakkford (VA), Craig Timmerman (KY), Kenichi Ueda (WA), Alice Vierra (VA), others TBA.

**SHORT-TERM TEACHER WORKSHOPS:**

Instrument	Book	Teacher Trainer
Violin	1B	Jouanne Bath
Violin	5	Ronda Cole
Cello	2	Alice Vierra
Flute	8	Kenichi Ueda

Enrichment Course: *The Integrated Violinist: Body, Brain and Heart*, by Linda Case

**FEES:**

Student registrator*	\$30
Student classes, Books 1-4	\$180
Books 3-6	\$200
Teacher registration	\$30
Teacher Training Course, participant - 250	\$205
Two Graduate or Undergrad Credits (addl. cost)	\$100
Teacher observer fee	\$100

\* Siblings enjoy reduced rates.

**HOUSING:**

\$171 per person (double occupancy) for 6 nights (3rd and 4th occupants may use sleeping bags without charge).

**MEALS:**

Pay as you go meals available, on and off campus.

**CHILD CARE:**

None available.

**RECREATION:**

Swimming, tennis, and sight-seeing in the nation's capital (subway stop on campus).

**ADDITIONAL INFORMATION:**

Florence Kwok  
 5109 Philip Road  
 Annandale, VA 22003  
 Ph: (703)256-3031

**June 25-29, 1995**

**CLOUDCROFT SUZUKI INSTITUTE**

Cloudfcroft Middle School  
Cloudfcroft, New Mexico

**DIRECTORS:**

Dr. Laurie Scott, Mr. William Dick

**PROGRAM OFFERINGS:**

Student violin, viola, and cello lessons and group classes; piano for siblings only, orchestra, origami, Orff, parent group sessions.

**FACULTY:**

Violin: Laurie Scott (TN), William Dick (TX), Alejandro Menduza (NY), Pam Tech (NM), Dee Ann Cason (NM), Ellen Melchione (NM), others TBA. Viola: William Dick (TX). Cello & Orchestra: Elizabeth Brady (TX). Origami & Piano: Kiyoshi Tamagawa (TX). Orff: Jann Hunter (NM).

**SHORT-TERM TEACHER WORKSHOPS:**

None offered.

**FEES:**

Family Registration	\$20
Student Tuition	\$110
Pre-Twinkle tuition	\$80
Piano (for siblings of string students)	\$70
Orff	\$20
Orchestra	\$20
Origami (includes supplies)	\$25
SAA Student Fee	\$80
Teacher observer	\$10
T-Shirt	\$10

**HOUSING:**

Housing needs to be self-arranged; local cabins, campsites & motels available at reduced rates. Information supplied with brochure.

**MEALS:**

Self-arranged with provided information (many reasonable eating places within walking distance). Potluck supper one evening, and free

## SAA APPROVED INSTITUTES

family picnic provided by Cloudfort Chamber on June 30. Families are encouraged to bring picnic lunch to school to enjoy with all student families.

## CHILD CARE:

None offered.

## RECREATION:

Hiking and camping in Lincoln National Forest, local parks, playgrounds, tennis, cherry picking, fossil hunting, miniature golf, horse-back riding, horse-drawn trolley ride, shopping. The Institute provides nightly concerts by faculty and exhibition artists, one evening of silty talent and potluck supper for all members of Institute families.

## ADDITIONAL INFORMATION:

William Dick/Laurie Scott  
Ph: (512)454-7706  
Suzannah Cox, CSI Manager  
PO Box 50085  
Austin, TX 78763  
Ph: (512)892-4844

June 25-29, 1995

## GREATER WASHINGTON SUZUKI PIANO INSTITUTE

Education Building  
Vienna Baptist Church  
Vienna, Virginia

## DIRECTORS:

Linda J. Guterman, Jean B. Matthews

## PROGRAM OFFERINGS:

Master class, repertoire class, Dalcroze, recorder, singing, duets, daily student recitals, faculty recital, Teen program.

## FACULTY:

Fay Adams (TN), Yasuko Joichi (IL), Christopher Liccardo (NY), Zirka Sochan (NY), Sue Vasquez (NY).

## SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher/Trainer
Piano	1A	Yasuko Joichi
Piano	4	Sue Vasquez

## FEES:

Teacher workshop tuition, per book ..... \$235  
Student tuition, books 1-3 ..... \$195  
books 4-up ..... \$200

## HOUSING:

Housing in nearby motels. Information available on request.

## MEALS:

Meals at nearby restaurants; lunch boxes available. Information on request.

## CHILD CARE:

\$80 per week for child age 5 or younger.

## RECREATION:

Sightseeing in Washington, D.C. Playground on-site.

## ADDITIONAL INFORMATION:

Linda J. Guterman  
307 South Jackson Street  
Arlington, Virginia 22204  
Ph: (703)979-6635

June 25-30, 1995

## ATLANTA SUZUKI INSTITUTE at EMORY UNIVERSITY

Emory University  
Atlanta, Georgia

## DIRECTORS:

Edward Kreitman, Director  
Pat VasDias, Assistant Director  
Barbara Jacobson, Business Director

## PROGRAM OFFERINGS:

Violin advanced master classes (Suzuki Bk 7-up) with Thomax Wermuth. Suzuki classes (semi-private lessons, small and large group classes) for violin, viola, cello. Enrichment classes will include intermediate and advanced orchestra; jazz improvisation for violin, viola, and cello; chamber music; Off classes; music and movement classes.

## FACULTY:

Violin: Thomas Wermuth (IL), Edward Kreitman (IL), Doris Preucil (IA), Judy Yamada (MI), Loren Abramson (MO), Steve Hancock

(IL), Ann Schoelles (MI), Vicki Vorreiter (IL);  
Viola: Steve Hancock, Ann Schoelles, Cello:  
Nancy Hair (MA), Wendy Bissinger (NC),  
Catherine Walker (PQ). **Orchestra:** Steve Hancock. **Jazz Improvisation:** Jody Harmon (MA).

## SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher/Trainer
Violin	1B	Edward Kreitman
Violin	5	Doris Preucil
Cello	2	Nancy Hair

## FEES:

Registration per family ..... \$25  
After June 1 ..... \$50  
Student program fee ..... \$200  
Advanced violin master class ..... \$300  
Teacher workshop tuition ..... \$175

## HOUSING:

Single occupancy air-cond. dorm (6 nights) \$151  
Double occupancy air-cond. dorm (6 nights) ..... \$228

## MEALS:

A la carte meals are available on campus. There are many restaurants within walking distance of the campus.

## CHILD CARE:

None available.

## RECREATION:

Atlanta and its environs offer rich recreational resources, including large city parks, the children's interactive science museum SciTreK, the new Fernbank Museum of Natural History, botanical gardens, a fine zoo, and various Civil War monuments and landmarks.

## ADDITIONAL INFORMATION:

Edward Kreitman, Director  
Phone: (708)246-9309 (Illinois)  
Pat VasDias, Assistant Director  
Phone: (604)636-4725 (Georgia)  
Barbara Jacobson, Business Director  
PO Box 900086  
Atlanta, GA 30329-0086



Tom Wermuth, 22 students, Atlanta Institute, 1994.

June 25-30, 1995

## ATLANTIC CANADA SUZUKI INSTITUTE

Holy Heart of Mary High School  
St. John's, Newfoundland, Canada

## DIRECTORS:

Christina Smith, Sharon Hughes

## PROGRAM OFFERINGS:

Suzuki violin, viola, cello, and piano, Chamber music, string ensemble, theory, Orff, choir, recorder, Newfoundland Fiddling, drama, parent violin class.

## FACULTY:

Helen Brunner-Spira (England); others to be announced

## SHORT-TERM TEACHER WORKSHOPS:

None offered.

## FEES:(Canadian funds)

Registration, per family ..... \$25  
Strings, pre-Enrichment ..... \$80  
Strings Book 1 - Early Book 2 ..... \$120  
Piano Book 1 - Early book 2 ..... \$120  
Suzuki/Piano Late Book 2-up ..... \$135  
Advanced Chamber Program, strings ..... \$170  
Observer ..... \$45  
Late fee ..... \$20  
Electives  
Parent violin class ..... \$30  
Recorder ..... \$25  
Fiddle ..... \$20  
Drama ..... \$20

## HOUSING:

Camping is available at nearby Pippy Park (10 minutes drive). Hotels, B & B's, and motels in the vicinity.

## MEALS:

None provided. Snacks are available for a very reasonable cost at the parent-run coffee room.

## CHILD CARE:

Baby-sitting is available on a per hour basis. Service is conditional upon demand. Fees to be announced.

## RECREATION:

Family bar-be-que, teen outing, Dress-Up Day, and daily contests. Activities available in the area include swimming, hiking, boat tours, whale watching, fishing, camping, bird and wildlife watching (Avalon caribou herd is two hours drive.)

## ADDITIONAL INFORMATION:

Christina Smith  
16 Maxse Street  
St. John's, Newfoundland  
Canada, A1C 2S7  
Ph: (709)754-1330

June 25-30, 1995

## CAPITAL UNIVERSITY SUZUKI INSTITUTE

Capital University  
Columbus, Ohio

## DIRECTOR:

Dr. Patrick Withalm

## PROGRAM OFFERINGS:

Instruction in piano, violin, viola, and cello. Classes in Kodaly, reading, string orchestra, and chamber music. Enrichment classes include choir, electronic music, harpsichord, organ, musical theory, beginning keyboard, fiddling, improvisation, music appreciation, and theory. Music and movement class for children 18 months through age three. Student and faculty recitals. Lectures and classes for parents.

## FACULTY:

Piano: John Carter (OH), Rita Hauck (OH), Catherine McMichael (MI), Michi Hirata North (Japan), Mary Craig Powell (OH), Merry Bing Pruitt (OH), Susan Soehner (NY), others TBA.  
Violin: Irene Bozarth (TX), Ginny Christopherson (OH), Rocky DeGeorge (IL), Douglas Locke (OH), Susan Locke (OH), Tom McVanev (NY), Vera McCov-Sulentic (IL), Martha Shackford (AR), Mark Smith (MA), Susan Sommerville (OH), Ed Sprunger (MI), Linda Sieg (OH), Roger Sieg (OH), others TBA.  
Viola: Susan Locke (OH), Tom McVanev (NY), Mark Smith (MA).  
Cello: Grace Fields (MI), Tim Mutschlechner (OH).  
Orchestra and Chamber Music: Tom McVanev (NY), Roger Sieg (OH), Susan Locke (NY), others TBA.

## SHORT-TERM TEACHER WORKSHOPS:

Mary Craig Powell will teach all of the piano teacher workshop courses. Trainees for 1A and Books 3 through 5 (which are not during Institute) will be able to observe her teach her own students in the regular lesson setting. There is also a collection of tapes with Mrs. Powell teaching students at various levels. Trainees have found it very valuable to see how she incorporates development of pieces, technique, and reading into the learning process.

These courses may be registered with the SAA, just as those taught during Institute week. Housing for trainees in these courses will be available on campus.

Books 1B and 2 are taught during the Institute, and teachers have the opportunity to see a wide range of levels, teachers and student courses. Trainees often find that there is too much to see and do, so it is suggested that they just observe on days when their courses do not meet, in order to take in all of the other activities that go on during the Institute.

Instrument	Book	Teacher/Trainer	Dates
Piano	1A	Mary Craig Powell	June 19-23
Piano	1B	Mary Craig Powell	June 23-27
Piano	2	Mary Craig Powell	June 27-July 1

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Piano	3	Mary Craig Powell	July 17-21
Piano	4	Mary Craig Powell	July 24-28
Piano	5	Mary Craig Powell	July 31 - August 4
Violin 1A	Linda Sieg	June 23-27	
Violin 1B	Linda Sieg	June 27 - July 1	
Violin 2	Carol Sykes	June 25-30	
Violin 3	Jacqueline Maurer	June 25-30	
Violin 4	Ronda Cole	June 25-30	
Violin 8	Janes Maurer	June 25-30	
Cello 1A	Grace Fields	June 23-27	
Cello 1B	Grace Fields	June 27 - July 1	

## FEES:

**Student Institute Fees:**  
Registration, family ..... \$25  
Students through Bk. 3 ..... \$145  
Students Book 4-up (3 per class) ..... \$170  
Optional: Book 6-up (2 class) ..... \$200  
Chamber Music ..... \$175  
Enrichment Classes ..... \$15-\$25  
Parent Classes ..... \$15  
Parent Lessons (4 per class) ..... \$55  
Music and Movement, for very young children ..... \$35

**Teacher Workshop Fees:**  
Registration, per summer ..... \$20  
Tape Evaluation, per summer ..... \$5  
Teacher Training, per course ..... \$165  
Undergrad credit, add (per credit) ..... \$55  
Graduate credit (3 quarter hrs.) add ..... \$165  
Auditor, per course ..... \$15  
Observer, per day (no registration) ..... \$25  
Observer, 9 days ..... \$100

## HOUSING:

Housing is available in university residence halls. Linens are provided.  
Single occupancy, 5 nights ..... \$85  
Single occupancy, 4 nights ..... \$75  
Double occupancy, 5 nights ..... \$55  
Double occupancy, 4 nights ..... \$45

## MEALS:

\$60 per person for Sunday dinner through Friday lunch. Individual meals are available, and restaurants are close by. Special meals and receptions will be planned but may include a nominal fee, to be announced.

## CHILD CARE:

Child care will be available on campus Monday through Friday from 7:00 a.m. to noon. The fee is \$2 per hour per child, or \$45 for the week.

## RECREATION:

The campus is located in Bevelen, an "in burb" of Columbus, known for beautiful homes and small-town lifestyle. Recreation facilities on campus include tennis courts, a bowling alley, sand volleyball, a sports field, and basketball. For an average admission of \$5 the city offers a municipal pool, the Center for Science & Industry (COSI), Ohio Village (a replica of a turn-of-the-century town), and the Columbus Zoo. The zoo is adjacent to Woundt Lake water park. The Columbus Symphony Pops concert and Polaris outdoor concert series offer a variety of musical events. Columbus is an attractive metropolitan area that boasts of beautiful parks, exciting shopping, and unique neighborhoods. Within a few hours drive one can also visit Amish communities, ancient Indian sites, and state parks.

## ADDITIONAL INFORMATION:

Patrick Widhain  
Convincer of Music  
Capital University  
Columbus, OH 43209  
Ph: (614)236-6411

June 25-30, 1995

## INTERNATIONAL MUSIC FESTIVAL AT ANDREWS

Andrews University  
Berrien Springs, Michigan

## DIRECTORS:

Dr. Kay Landers, Artistic Director  
Dr. Alan Mitchell, Administrative Director

## PROGRAM OFFERINGS:

**Lessons:** Group Classes: Art, bassoon, cello, clarinet, double bass, fiddling, flute, guitar, handbells, harpsichord, oboe, organ, piano, recorder, saxophone, synthesizer, trumpet and lower brass, viola, violin, voice. **Classes:** Chamber music (duos, trios, quartets, ensembles), orchestras (children's and adult's), choruses (family and adult), theatre production, accompanying, art (organs, calligraphy, intro to art), baroque dance, baroque performance composition. **Dalcroze:** fiddling, folk dancing, handbell choirs, humor in music, improvisation (jazz, popular) for keyboards and strings. **Kindermusik:** Kodaly and Orff techniques, music appreciation, history, music skit for teens, note reading, recorder, repertoire (cello, piano, viola, violin, bass), song class, synthesizer and electronic keyboards, theory through games, through multi-experiential approach for teachers and students. **Enrichment Courses for Adults:** Introduction to Kindermusik; teaching courses in handbells, organs, note reading; theory, singing, repertoire technique; Suzuki parent class, introduction to Dalcroze.

## FACULTY:

**Bassoon:** Oboe: Merry Stover (MI), Cello: TBA, Clarinet: Saxophone: Louise Uhl (MI), Flute/Recorder: David Gerry (Ontario), Winds Viola (MI), Guitar: Samuel Kaligithi (MI), Harpsichord: Linda Mack (MI), Organ: Dr. Warren Becker (MI), Piano: Donald Beattie (IL), Dr. James Breckenridge (OK), Dr. Peter Cooper (MI), Elaine Edwards (KS), Dr. Priscilla Filios (IN), Eileen Hutchins (MI), Dr. Ray Landers (NJ-PA), Linda Poquette (IL), Ann Sloan (IN), Matt Schaeke (OH), James Selwan (VA), Barbara Shepleard (IL), Marilyn Taggart (NY), Trumpet/Lower Brass: Gary Cooper (MI), Viola/Violin: Dr. Stanley Chepatis (PA), Susan Keen (TX), John Lambros (WV), Ann Schluter (MN), other TBA. **Voice/Chorus:** Sondra Hartzes IV, Stephanie Zuck (MI). **Other:** art (organs) Calligraphy - Ann Schluter (MN), Rochelle Mazze (MN), Edna Tasker (OH); *Baroque Performance* - Dr. Peter Cooper (MI), Dr. Warren Becker (MI), Chamber Music - Elaine Edwards (KS), John Lambros (WV), Marilyn Taggart (NY), *Composition/Note Reading* - Donald

Beattie (IL), *Dalcroze Rhythmic/Talk/Dance/Baroque Dance* - Dr. Annabelle Joseph (PA), *Ann Fiddling/Blargus* - Susan Keen (TX), Ann Schluter (MN), *Handbells* - June Beck (IN), William Hunsberger (NY), *Humor in Music* - Ann Sloan (IN), *Improvisation/Synthesizer/Electronic Keyboards* - Matt Schaeke (OK), *Kindermusik* - TBA, *Kodaly/Orff Techniques* - TBA; *Music Appreciation/History* - Elaine Edwards (KS); *Music Theatre* - James Selwan (VA), Sondra Hartzes (VA); *Orchestras* - Dr. Stanley Chepatis (PA); *Reptone/Guitar* - TBA; *Suzuki Parent Class* - Ann Schluter (MN); *Theory* - Linda Poquette (IL), Dr. Priscilla Filios (IN), Ann Sloan (IN).

## SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Flute	1-3 Overview	David Gerry
Piano	1-3 Overview	Elaine Edwards
Violin	1-3 Overview	TBA

## FEES:

Registration, per family ..... \$10  
per enrichment registrant ..... \$30  
Tuition ranges from \$150 (lesson plus 5 electives) to \$270 (lesson plus 5 electives).

## HOUSING:

Air-conditioned housing ranges from \$13 per person (double) to \$19 (single) daily. Children may stay in room with parent for \$4 daily. Semiprivate housing, RV space available on campus for \$5/daily (full hookup). Nearby motels and camping are also available.

## MEALS:

Terrace Cafeteria features an a la carte vegetarian cuisine. Meals average \$5 (cheaper for children). Discount meal plan available.

## CHILD CARE:

Fully licensed Day Care Center with a professional staff and totally equipped facility. Hourly or daily rates available.

## RECREATION:

Olympic-size swimming pool, Sauna/whirlpool in dorms. Track, basketball, volleyball, jogging courts. Supervised daily teen recreational program. Nightly field trips (Warren Dunes picnic on Lake Michigan, botanical garden, natural history museum, Andrews farm, others). Close to Lake Michigan beaches and St. Joseph fishing resorts. Full gym facilities.

## OTHER:

The Andrews Festival is unique in its presentation of a Suzuki institute with expanded offerings also for traditional students; in addition to Suzuki approaches, an eclectic introduction to other educational systems is offered for those who choose. Package plans are offered that include lessons, repertoire classes, and the opportunity to choose from a wide variety of electives.

## ADDITIONAL INFORMATION:

Ph: Glenn Mills, Manager  
International Music Festival at Andrews  
Department of Music  
Berrien Springs, MI 49104  
Ph: (616)471-3128  
Dr. Ray Landers  
Ph: (215)321-7811 (Pennsylvania)

June 25-30, 1995

## OREGON SUZUKI INSTITUTE

Pacific University  
Forest Grove, Oregon

## DIRECTORS:

Kathy Reed, Cynthia Scott

## PROGRAM OFFERINGS:

Student instruction (all levels) in violin, viola, cello, and piano. Short-term teacher training courses for violin and piano. Enrichment courses include: chamber music, orchestra, fiddling, Dalcroze, Orff, chorus, baroque violin, Scottish fiddling, piano improvisation, music history (classic period), and daily lectures for parents. Evening concerts.

## FACULTY:

Violin: Ellie Albers (CO), Clarisse Atherston (OR), Richard Bauer (OR), Suzanne Gaye (OR), Mihoko Hirata (WA), Yuko Honda (WA), Lesa Longay (CA), Sandra Payton (WA), Kathleen Spring (WA), Betsy Stuen-Walker (OR), Leo Whitlow (OR), Viola: Richard Bauer (OR), Betsy Stuen-Walker (WA), Leo Whitlow (OR), Cello: David Litrell (KS), Piano: Jane Hill-Doyle (IL), Peggy Swingle (WA), Jill Wellman (OR).

## SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Violin	1A	Yuko Honda
Violin	3	Kathleen Spring
Violin	5	Ellie Albers
Violin	7	Mihoko Hirata
Piano	3	Peggy Swingle

## FEES:

Registration (family) ..... \$35  
Violin Pre-twinkle ..... \$95  
Students  
Bk 1-3 ..... \$145  
Bk 4 + up (3/class) ..... \$165  
Option: Bk 6 + up (2/class) ..... \$180  
Chamber music ..... \$45  
Other Enrichment courses ..... \$25  
Student teacher training ..... \$165  
Teacher Workshop courses ..... \$180  
Continuing Education credit (2) ..... \$200  
Observing, per day/per week ..... \$25/\$100

## HOUSING:

Dormitories (per bed), 6 nights ..... \$100  
Sleeping bay (after both beds in the room are reserved) \$15

## MEALS:

Campus meal service Sunday night through Friday dinner:  
Adult (age 13 up) ..... \$85  
Child (age 5-12) ..... \$60  
Toddler (age 2-4) ..... \$30  
Meals may also be purchased individually. Restaurants close by.

## CHILD CARE:

None available.

## RECREATION:

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

## ADDITIONAL INFORMATION:

Cynthia Scott  
892 Summit Street  
Oregon City, OR 97045  
Ph: (503)655-7839

June 25 - July 2, 1995

## NEW ENGLAND SUZUKI INSTITUTE

Bates College  
Lewiston, Maine

DIRECTOR:  
Clorinda Noyes

## PROGRAM OFFERINGS:

Student classes in violin, viola, cello, piano; orchestra, Orff, chamber music and fiddle electives; adult class, teacher enrichment course; daily student recitals in which all registrants may elect to participate; family contra-dance.

## FACULTY:

Violin/Viola: Nancy Fennessy (NY), Susan Kemper (NM), Gwendoline Thornblade (MA), Monica Vanderbaan (CT), Katherine Wood (WI), Concha Richard Noyes (ME), Sara Jane Smolen (NY), Piano: Katherine Johnson (IL), Orff: Nancy Cash (ME), Orchestra: Richard Noyes (ME), Fiddle: Kaiti Newell, Ellen Gowler, Chamber Music: The Nordica Trio.

## SHORT-TERM TEACHER WORKSHOPS:

None offered.

## FEES:

Registration fee ..... \$60  
Tuition ..... \$180  
Electives (teach) ..... \$15  
Late fee (after May 15) ..... \$50

## HOUSING &amp; MEALS:

Dormitory housing in family groups. New this year: supervised teen dorm. Lunch included in housing fee (TBA); other meals available ala carte. Bates College has exceptional food. Specific prices will be available on the brochure.

## RECREATION:

Participants have access to all campus recreational facilities including tennis, racquetball, and squash courts, the fieldhouse, and a 25-meter indoor pool. We encourage bicycles.

## CHILD CARE:

None available.

## OTHER:

We will have the Starbird Music Shoppe on campus to offer Suzuki and related materials for sale. We expect to have a violin repair shop on campus as well.

## ADDITIONAL INFORMATION:

Clorinda Noyes  
40 Woodmont Street  
Portland, ME 04102  
Ph: (207)761-4639  
Fax: (207)780-1233  
Email: ClorindaN@aol.com



Nordica Trio at New England Suzuki Institute

June 26-30, 1995

## WESTCHESTER SUZUKI INSTITUTE

Doobs Ferry, New York

## DIRECTOR:

Amy Rosen

## PROGRAM OFFERINGS:

Pre-Twinkle, violin, cello, eurythmics, reading classes, orchestra, play-ins, recitals, parents' discussion groups.

## FACULTY:

Violin: Amy Rosen (NY), Nancy Dexter (NY), Elizabeth Kaufman (NY), Gailor, Chris Eidson (NY). Additional faculty to be announced.

## SHORT-TERM TEACHER WORKSHOPS:

None offered.

## FEES:

Registration (per family, non-refundable) ..... \$25  
Tuition ..... \$190  
Late fee (after May 15) ..... \$25  
Observer's fee (per day) ..... \$25

## HOUSING:

Not available.

## MEALS:

Picnic area available. Light meals for sale.

## CHILD CARE:

None available.

## RECREATION:

Institute is 20 minutes from New York City.

## ADDITIONAL INFORMATION:

Amy Rosen  
310 West End Avenue #3C  
New York, NY 10023  
Ph: (212)787-0948

June 26 - July 1, 1995

## NORTHERN CALIFORNIA SUZUKI VIOLIN WORKSHOP

Angela Center and Ursuline  
High School  
Santa Rosa, California

## DIRECTORS:

Melanie Webster-Splitter, Director  
Jacquelyn Corina, Co-Director/Teacher Training

## PROGRAM OFFERINGS:

Four hours/day of Suzuki activities, including technique and repertoire. One hour a day of chamber music will also be offered, plus fiddle & tap.

## FACULTY:

Violin: Cathryn Lee (CA), Allen Lieb (NY), Donna Lim (CA), Kayla Magruder (CA), Hiroko Masao (JAPAN), Melanie Webster-Splitter (CA).

## SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Violin	2	Cathryn Lee
Violin	7-up-Adv Overview	Hiroko Masao

## FEES:

*Short Term Teacher Workshop*  
Registration (Non-refundable) ..... \$30  
After May 15 ..... \$140  
Tuition ..... \$200  
After May 15 ..... \$225  
SAA fee ..... \$3, additional  
Registration (Non-refundable) ..... \$25  
After May 15 ..... \$35  
Student tuition ..... \$175  
After May 15 ..... \$195

## HOUSING AND MEALS:

Children 16 and under ..... \$95  
Adult over 16 ..... \$225

## CHILD CARE:

None available.

## RECREATION:

Santa Rosa is located 50 miles north of San Francisco. It is centrally located for outings to Sausalito and Marin County, the beautiful wine country

**SAA APPROVED INSTITUTES**

of Napa and Sonoma Counties, and the scenic beaches of Sonoma County. On-campus swimming will be available.

**ADDITIONAL INFORMATION:**

Melanie Webster-Splitter, Institute Director  
5676 McFarland Road  
Sebastopol, CA 95472  
Ph: (707)823-3268

Jacquelyn Corina, Workshop Director  
806 Pear Avenue  
Sunnyvale, CA 94087  
Ph: (408)245-1104

**June 27 - July 1, 1995**

**UNIVERSITY OF MIAMI  
SCHOOL OF MUSIC  
SUZUKI INSTITUTE 1995**

University of Miami  
Coral Gables, Florida

**DIRECTOR:**

Sarah Neham Salz, Simon Salz

**PROGRAM OFFERINGS:**

Student classes in violin, viola, cello, piano, guitar, and fiddle. Optional courses include orchestra, pre-orchestra, chamber music (strings and piano), advanced composition, rhythmic movement, improvisation, and theory. Special classes for babies (0-2 yrs.) and preschool (2-4 yrs.). Parent lectures and adult recitals. Short-term teacher workshops in piano, violin, guitar, and Early Childhood Education.

**FACTULTY:**

Elizabeth Armour (TN), Stephanie Butler (MD), David Einfieldt (CT), Teri Einfieldt (CT), Nan Freeman (CA), Dorothy Jones (Ontario), Dennis Kam (FL), Lauren Kosler (NC), William Kosler (NC), Gretchen Smith (NC), Nancy Sutherland (IL), Jon Yellin (FL).

**SHORT-TERM TEACHER WORKSHOPS:**

Instrument	Book	Teacher Trainer
Violin	1-4 Overview	Teri Einfieldt
Piano	1-4 Overview	Gretchen Smith
Guitar	1-4 Overview	William Kosler

Early Childhood Education  
1A Dorothy Jones

**FEES:**

Student Tuition:	
Pre-Twinkle	\$166
Books 1-3	\$176
Books 4-6	\$191
Late Fee (after May 27)	\$25
Chamber music	\$50
Teacher Tuition:	
Participant	\$193
Auditor	\$150
Late Fee (after May 27)	\$25
Baby, Preschool Class (limited enrollment)	\$40

**HOUSING:**

per night (all air-conditioned facilities):  
Single room w/ shared bath ..... TBA  
Double room w/ shared bath ..... TBA

**MEALS:**

Full meal plan available for adults and children. Meals may also be purchased individually at the school cafeteria.

**CHILD CARE:**

None available.

**RECREATION:**

Swimming, tennis, beaches, Everglades National Park, Miami Seaquarium, Disney World's 5 hours by car.

**OTHER:**

Special class for babies, toddlers, and preschoolers.

**ADDITIONAL INFORMATION:**

Sarah Neham Salz  
12241 SW 103rd Avenue  
Miami, FL 33176  
Ph: (305)238-8937

**July 1-9, 1995**

**CHICAGO SUZUKI  
INSTITUTE**

Trinity Conference Center  
Deerfield, Illinois

**DATE INFORMATION:**

Suzuki Program: July 2-7  
Chamber Music Program: July 1-7  
Short-Term Teacher Workshops:  
July 1-5: violin 1A, 2,4,6,8 / cello/IA,2,4,6,9/10 / piano 1A,2,4 / flute 1A / Suzuki accompaniment (pt 1)  
July 5-9: violin 1B,3,5,7,9 / cello 1B,3,5,7,8, concerti.  
piano 1B,3,5 / flute 1B / Suzuki comp. (pt 2)

**DIRECTOR:**

Gilda Barston

**PROGRAM OFFERINGS:**

Short-term teacher workshops in violin, cello, piano, flute. Student classes in violin, viola, cello, piano, flute. Advanced student program for violin, viola and cello (includes 3 hours of private instruction, coaching with piano accompanist, technique classes, in addition to chamber music program). Chamber music program, pre-Twinkle classes, orchestra, musicianship studies, improvisation, Orff, children's chorus, country fiddle, parents' discussion sessions, advanced masterclasses in violin, viola, cello, and piano, daily solo recitals. Special teachers' course "Accompanying for Suzuki Programs."

**FACTULTY:**

Violin: Elisa Barston (MO), Rachel Barston (IL),

David Einfieldt (CT), Teri Einfieldt (CT), Michele George (OH), Linda Judesch (Ontario), Edward Kreitman (IL), Doris Precuil (IA), Carrie Reuning (WI), Craig Timmerman (KY), Thomas Wermuth (IL), Judy Yamada (MI), Viola: Elisa Barston (MO), David Einfieldt (CT), Dee Martz (WI), Cello: Pam Devopont (FL), Jean Dexter (MO), Rodney Farrar (CO), Nancy Hair (MA), Marilyn Kesler (MI), Richard Mooney (CA), Rosanne Mostardini (IL), Nell Novak (IL), Carol Ourada (IL), Chris Pegis (FL), Carol Tarr (CO), Barbara Wampler (CA), Piano: Yasuko Joichi (IL), Doris Koppelman (CA), Mary Craig Powell (OH), Flute: David Gerry (Ontario), **Other Chamber Music:** Rachel Barston (IL), Mark George (OH), Dee Martz (WI), **Chorus:** Mary Brown (IL), **Jazz:** Jennifer Peters (IL), **Jazz Violin:** William Kronenberg (IL), **Musical and Movement:** Wayne Krigger (KY), **Musicianship Studies:** Fran Kazan (IL), David Miller (IL), **Orchestra:** David Einfieldt (CT), Marilyn Kesler (MI), **Off-Fran Kazan (IL):** *Pre-Orchestra:* Nancy Kocal (IL), *Rhythmic Reading* - Kat Novak (IL).

**SHORT-TERM TEACHER WORKSHOPS:**

Instrument	Book	Teacher Trainer
Violin	1A,1B	Craig Timmerman
Violin	2,3	Edward Kreitman
Violin	4,5	Michele George
Violin	6,7	Thomas Wermuth
Violin	8,9	Doris Precuil
Cello	1A,1B	Jan Dexter
Cello	2,3	Barbara Wampler
Cello	4,5	Nancy Hair
Cello	6,7	Carol Tarr
Cello	8	Rick Mooney
Cello	9,10,Concerti	Nell Novak
Piano	1A,1B	Mary Craig Powell
Piano	2,3	Yasuko Joichi
Piano	4,5	Doris Koppelman
Flute	1A,1B	David Gerry

Special Teachers' Course: "Accompanying for Suzuki Programs," given by Mark George (OH).

**FEES:**

June May 15, 1995)	
Student Program Tuition *	\$250
Chamber Music Program Tuition *	\$325
Advanced Student Program Tuition *	\$425
Short-Term Teacher Workshops	
One course *	\$250
Two courses *	\$425
Special Teachers' Course *	\$250
One session *	\$125
Two sessions *	\$425
Observers other than parents	\$90
(may attend all student classes)	
Family Fee (parent registration, per family)	\$25
* There is an early payment discount of \$25 for payments received by May 15.	

**HOUSING:**

(all-air-conditioned facilities): per night	\$27.00
Single occupancy, per person	\$27.50
Double occupancy, per person	\$35.00
Family Budget Plan, per room	\$35.00

**MEALS:**

Full Meal Plan (Breakfast, Lunch, Dinner):	
5 days: Adult	\$80.00
Child age 10 and under	\$50.00
Commuter Plan (Lunch only):	
5 days: Adult	\$31.25
Child age 10 and under	\$16.25
8 days: Adult	\$50.00
Child age 10 and under	\$25.00



Chicago Institute, 1994. Photo by Art Montka.

**CHILD CARE:**

None available.

**RECREATION:**

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

**ADDITIONAL INFORMATION:**

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

**July 2-7, 1995 Teachers  
July 9-14, 1995 Teachers &  
Students**

**EAST TENNESSEE SUZUKI  
FLUTE INSTITUTE  
INTERNATIONAL**

East Tennessee State University  
Johnson City, Tennessee

**DIRECTOR:**

Rebecca Paluzzi

**PROGRAM OFFERINGS:**

Student classes, parent education, chamber music, or best-of-its-kind flute choir, junior program, teen program, sibling program, sibling recitals, teachers recital, ensemble reading for teachers, Suzuki carnival, undergraduate and graduate courses in Suzuki pedagogy.

**FACTULTY:**

Toshio Takahashi (Japan), Rebecca Paluzzi (TN), Kenichi Ueda (VA), June Warholing (WV), Paulinho Byce (Ontario), David Gerry (Ontario),

Laura Larson (MI), Deborah Kemper (VA), Joyce Bennett (UT), Bart Feller (NY).

**SHORT-TERM TEACHER WORKSHOPS:**

Flute Books 1A, 1B, 2, 3, 4, 5, 6, 7, 8, 9

**FEES:**

To be announced.

**HOUSING & MEALS:**

To be announced.

**CHILD CARE:**

To be announced.

**RECREATION:**

Swimming, tennis, fitness trail, hiking, white-water rafting. Bordered by the Great Smoky Mountains National Park, the Appalachian Trail, and the Cherokee National Forest.

**ADDITIONAL INFORMATION:**

Rebecca Paluzzi  
Dept. of Music, Box 70661  
East Tennessee State University  
Johnson City, TN 37614  
Ph: (615)929-4956  
Fax: (615)461-7088

ETSU School of Continuing Studies  
Ph: (615)929-4341  
Fax: (615)929-4479



East Tennessee Suzuki Flute Institute, 1994

**July 3-8, 1995: Session 1  
July 10-15, 1995: Session 2  
June 30 - July 8, 1995:  
Special Sessions**

**SUMMER MUSICFEST AND  
SUZUKI KINGSTON  
(Nineteenth Year)**

Queen's University  
Kingston, Ontario, Canada

**DIRECTORS:**

Caole K. Bigler, Valery Llyod-Watts (ONT), Wendy Parry, Executive Administrator  
T.J. McAvaney, String Coordinator

**PROGRAM OFFERINGS:**

SESSION 1 (July 3-8)  
Suzuki Student Tuition: Piano, violin, viola, cello,

and flute. Plus a choice of pre-reading / rhythmic reading, Music Through The Ages\*, music theory, music & movement, composition, Blues, Ragtime, Jazz and Boogie, string ensemble, chamber music, fiddling, alternative literature for violin, recorder ensemble, madrigals, family chorus, individual voice lessons or coaching, synthesizers, organ, Young Artists program, master classes in concerto performance, daily recitals, participation in the final recital and enrichment class performances, teen program, theatre arts, dance instruction. Programs and courses for traditional students and teachers. \*copyright 1992 Clayton Scott

**Parent / Adult Program:** Daily lectures, private lessons, any of the above courses, parent counseling sessions, social events, concerts, recitals. **Sibling Programs:** Choose from any of the above.

**Short-Term Teacher Workshops:** Piano, violin, cello and flute (detailed listing follows).

**Non-Parent Observers:** May observe any part of the Institute except teacher development programs and restricted classes.

**Graduate Suzuki Teacher Observer:** For Suzuki teachers who have completed and registered all books of their instrument repertoire. These teachers will be able to audit (strictly non-participation) any or all of the teacher workshop courses at the institute for a considerably reduced fee. Verification of registration of all books with the SAA may accompany application, unless previously enrolled under this category at Summer MusicFest and Suzuki Kingston.

**SESSION 2: (July 10-15)**

**Suzuki Student Tuition:** Piano. Plus a choice of the above. **Bines, Ragtime, Jazz and Boogie:** master classes in concerto performance. **Young Artists program, composition:** Music Through The Ages\*, synthesizers, organ, harpichord, recorder ensemble, madrigals, family chorus, individual voice lessons or coaching, theatre arts, teen program, dance instruction, daily recitals, participation in final recital and enrichment class performances. Programs and courses for traditional students and teachers.

**Parent / Adult Programs:** Any of the above.

**Sibling Programs:** Any of the above.

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

**Non-Parent Observers:** Details under Session 1. **Graduate Suzuki Teacher Observer:** Details under Session 1.

**Violin Concert programs for traditional students and teachers offered during both sessions.**

**FACTULTY: (Partial listing)**

Piano: Christine Allen (LA), Donna Barnes (ONT), Donald Beattie (IL), Carole Bigler (TN), Gilles Comets (ONT), Elaine Edwards (KS), Susan Gibbon (ONT), Sofia Barnes (VA), Gerrit Hendersoo (NE), Jane Kuischer (OH), Dr. Ray Landers (PA), Valery Llyod-Watts (ONT), Mary Craig Powell (OH), Joanne Scully (MN), James Sebaw (VA), Clayton Scott (ONT), Claudio Vasquez (NY), Sue Vasquez (NY), Celine Helen Brunner-Spica (England), Terry Durbin (KI), Pamela DeWalt (PA), Karen Kimmel (France), T.J. McAvaney (MI), Laurie Mitchell (ONT), Ann Scholes (ND), Julie Supple-Sipier (PA).

**Viola:** T.J. McAvaney (NI)  
**Cello:** Catherine Hager (QUE)  
**Flute:** Kim Parry (ONT), June Warholing (WV).  
**Group Classes:** Daily sessions: Valery Llyod-Watts (ONT), *Alternative Literature (violin):* Terry Durbin (KI); *String Ensemble / Chamber Music:* T.J.

### SAA APPROVED INSTITUTES

McAvanes (NJ): *Fiddling* - Pamela DeWalt (PA): *Pre-dances (strings)* - Karen Kimmel (France): *Music Theory* - Susan Gibbon (ONT): *Composition* - Dr. Gilles Comcau (ONT): *Synthizers* - Donald Beattie (IL): *Blues/Ragtime/Jazz & Boogie* - Dr. Ray Landers (PA): *Organ/Harp/mandolin* - Fred Barkers (ONT): *Music & Movement/Off/Kalady* - Ann Lorraine Mollov (ONT): *Music Through The Ages* - Clayton Scott (ONT): *Recorder/Madrigals* - Richard Perry (NY): *Singing/Tour* - Sandra Barnes (VA): Richard Perry (NY): *Theatre Arts* - James Selway (VA): *Dance* - Alan Rodgers (QUE): *Harmonics & Parent Counseling* - Sandra Zaidel (NY).

### SHORT-TERM TEACHER WORKSHOPS:

SESSION 1 (July 3-7)		Teacher Trainer
Instrument	Book	
Piano	1A	Carole K. Bigler
Piano	1B	Christine Allen
Piano	5	Valery Lloyd-Watts
Piano	5	Elaine Edwards

### SPECIAL SESSIONS - Violin, Cello, and Flute

July 30 - July 5		Teacher Trainer
Violin	2	Helen Brunner-Spira
Cello	2	Catherine Walker
Flute	1A	June Warlofing

### July 3-8:

Violin	7-10 Overview	Helen Brunner-Spira
Cello	5	Catherine Walker
Flute	5	June Warlofing

Flute Note: Violin and Cello Book 2 and Flute 1A courses start at 7:00 p.m. on Friday, June 30 and continue with pedagogy and performance through July 1 & 2. Overview, July 3, 4, 5. Overview of Violin Books 7-10, Cello Book 5, and Flute Book start July 5 and continue until Saturday, a.m., July 8, with pedagogy, performance and observation scheduled throughout the week. For those wishing to study both courses offered in your instrument, an especially reduced two-course rate for tuition applies along with a special fee for accommodation and meals for 8 nights, June 30-July 7 inclusive. Classes will conclude by 1 a.m. on Saturday, July 8.

### SESSION 2 (July 10 - 14)

Instrument	Book	Teacher Trainer
Piano	2	Mary Craig Powell
Piano	4	Sue Vasquez
Piano	6	Elaine Edwards

Review of Literature and Techniques - Book 1-4  
Carole L. Bigler

### FEES:

To be announced.

### HOUSING:

On-campus accommodation and meals offers choice of private or semi-private accommodations (no imposed sharing). Residences are equipped and staffed to provide the comforts and amenities expected by adult delegates. There are common rooms used for informal social mingling and comfortably furnished sitting rooms throughout the bedroom areas. Laundry facilities on every floor. Towels and linens provided. Rates to be announced.

### MEALS:

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

**CHILD CARE:**  
Non-supervised "play-center" will be set up in the residence for the use of parents and families with young children. Parents are responsible for providing their own supervision in this center. Supervised day care is not planned at this time.

### RECREATION:

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

### ADDITIONAL INFORMATION:

More Than Music Inc.  
c/o Wendy Parry  
Executive Administrator  
853 Haverhill Drive  
Kingston, Ontario Canada K7M 4V1  
Ph: Fax: (613) 389-1622



Photo by Art Montan, 1994.

## July 7-15, 1995 Teacher Training July 9-14, 1995 Student Institute

## TEXAS CHRISTIAN UNIVERSITY SUZUKI INSTITUTE AND ADVANCED DAY CAMP

Texas Christian University  
Fort Worth, Texas

### DIRECTORS:

Barbara Barber, Director  
Sylvia Cheah and Melissa Korzer, Associate Directors

### PROGRAM OFFERINGS:

Short-term teacher workshops in violin, cello, and harp. Student Institute classes in violin, viola, cello, harp, piano (for siblings only), pre-twinkle

classes, theory, Dalcroze, chorus, private voice, orchestra, chamber music, Advanced String Camp, classes in orchestra, chamber music, rehearsal, performance techniques, music appreciation, repertoire/technique and master classes with TCU string faculty.

### FACTORY:

**Suzuki Institute Faculty:**  
Violin-Gail Aroca (CA), Ellic Albers (CO), Barbara Barber (TX), Beverly de la Bretonne (TX), San San Klezian (NJ), Shirley Koch (TX), Xue Sze (CA), Lesa Longay (CA), Jacqueline Maurer (CO), James Maurer (CO), Michael McLean (TX), Marilyn Yamada (MI), Yoko Goll Aroca (CA), Cello-Diane Bonds (TX), Rodney Farrar (CO), Carol Tarr (CO), Piano and Theory: Michiko Yurko (MD), Harpi Shra Du Li Owsly (UT), Mary Kay Waddington (CA), Dalcroze: Chuck Albers (CO), Chorus and Private Voice: Colleen Mallette (TX).  
**Advanced String Camp Faculty (TCU)**  
Violin: Barbara (TX), Dr. Kurt Sprenger (TX).  
Viola: Joan Baczewski (TX), Cello: Dr. John Burton (TX).

### SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Violin	1A/1B	Maribyn O'Boyle
Violin	2/3	Jacqueline Maurer
Violin	4	James Maurer
Cello	2	Carol Tarr
Harp	3	Mary Kay Waddington

A special 5-hour course entitled "Music Mind Games" (must be taken for children) with Michiko Yurko will be offered for teachers of all instruments, July 9-13.

### FEES:

Teachers:	
Application fee, by May 27	\$35
by June 10	\$45
Participant/auditor, 1 course	\$210
2 courses	\$360
Observer	\$130
Music Mind Games	\$40

Students:	
Application (per family), by May 27	\$35
by June 10	\$45
Violin Pre-twinkle	\$135
Books 1-3	\$175
Books 4-6	\$200
Advanced String Camp	\$200

### HOUSING:

Residence hall housing will be available. Housing, double: \$115 (subject to change).

### MEALS:

Available at the campus cafeteria on a cash basis; there are also restaurants nearby.

### CHILD CARE:

None available.

### RECREATION:

Museums, parks, zoo, and other nearby attractions.

### ADDITIONAL INFORMATION:

Barbara Barber, Sylvia Cheah, Melissa Korzer  
Texas Christian University  
Box 32927  
Fort Worth, TX 76129  
Ph: (817) 921-7602 ext 5505 (Suzuki Office)

July 9-14, 1995  
July 16-21, 1995

## ITHACA COLLEGE SUZUKI INSTITUTE

Ithaca College  
Ithaca, New York

### DIRECTOR:

Sanford Reuning

### PROGRAM OFFERINGS:

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

### FACTORY:

Violin: Geri Arnold (MI), Mark Bjork (MN), Christophe Bossuet (France), Judy Weigert Bossuet (CA), Janis Butler (NY), David Einfield (CT), Terri Einfield (CT), Nancy Fennessy (NY), Lorraine Fink (CA), Daphne Hughes (Ontario), Carrie Reuning Hummel (WI), Edward Kreitman (IL), Brian Lewis (NY), Kirsten Marshall (NY), Kathy McHugh (NY), Steve Sanden (MO), Ann Schoelles (MI), Carol Smith (MO), Thomas Wermuth (IL), Katherine Wood (WI), Viola: David Einfield (CT), Carrie Reuning Hummel (WI), Ann Schoelles (MI), Cello: Gilda Barston (IL), Pamela Devenport (FL), Nancy Hair (MA), Richard Mooney (CA), Chamber Music: Crispin Campbell (MI), John Lindsey (SV), George Myers (NY), Maria Rathbun (NY), Betinda Reuning (KY), George Sopkin (ME).

### SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Violin	1A	Steve Sanden July 9-14
Violin	1B	Steve Sanden July 16-21
Violin	3	Geri Arnold July 9-14
Violin	5	Carrie Reuning Hummel July 16-21
Violin/Mozart Concerti		
Cello	1A	Thomas Wermuth July 16-21
Cello	1B	Nancy Hair July 16-21
Cello/Choir repertoire		Richard Mooney July 9-14
String orch. Repertoire		David Einfield July 9-14

### FEES:

Student Registration Fee	\$15
Family Registration Fee	\$15
Tuition:	
Vln/Vla Bks 1-3	\$225
Bks 4-10	\$255
Adv. Repertoire Prog. (2 wks)	\$806
Cello, Bks 1-2	\$225
Bks 3-8	\$255
Adv. Repertoire Prog. (2 wks)	\$806
Parent Violin Class	\$86
Chamber Music Institute (5 weeks, all-inclusive)	\$1,444
Short Term Teacher Workshops:	\$15
Registration Fee	\$125
Participants, grad credit in 1/2 hrs	\$193
Participants, non-credit	\$261
Auditor	\$261

Teacher Observer ..... \$89  
All fees, including housing and meals, subject to change without notification.

### HOUSING:

Residence Hall (per person):	
Single	\$110
Double	\$95
Triples	\$78
Dorm room and bath	\$260
Garden Apartments (per apt.):	
Studio	\$230
2 Bedroom	\$393
3 Bedroom	\$506
Teen Dorm Fee	\$14

### MEALS:

Adult, child age 13-up (per week) ..... \$114  
Child, age 5-12 ..... \$99  
Child, age 1-4 ..... No charge

### CHILD CARE:

None available on campus.

### RECREATION:

Swimming, tennis, track and fitness trails, game room.

### ADDITIONAL INFORMATION:

Sanford Reuning  
Ithaca Talent Education  
PO Box 669  
Ithaca, NY 14851  
Ph: (607) 273-3009

July 9-14, 1995

## NORTH CAROLINA SUZUKI INSTITUTE

East Carolina University  
Greenville, North Carolina

### DIRECTORS:

Robert Hause, Joanne Bath

### PROGRAM OFFERINGS:

Violin, viola, cello; motion, orchestra, chamber music. Special course for public school string teachers.

### FACTORY:

Violin: Carol Dallinger (IN), Terry Durbin (KY), Nan Freeman (NC), Everett Goodwin (WI), Ruth Johnson (NC), Holly Smardo (MO), Vicki Vorreiter (IL), Carole Walker (NC), James Hutchins (NC), Patricia D'Ercole (WI), Mary Frances Boyce (NC), Rocky DiGeorgeo (FL), Pamela Kelly (NC), Andrea Moore (NC), Viola: Betsy Steuer-Walker (WA), Cello: Scott Walker (NC), Orchestra: Ruth Johnson (NC), Scott Walker (NC), Motion: Wayne Krigger (KY).

### SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Violin	1A	Patricia D'Ercole

### FEES:

Registration (all programs, per family for stu-

1995	
Student tuition	\$150
Chamber music	\$165
Teacher Workshop	\$190
Auditor	\$135
Observer	\$135
Teen counselor fee	\$50

### HOUSING & MEALS:

TBA

### CHILD CARE:

None available.

### RECREATION:

Swimming, tennis, evening events.

### ADDITIONAL INFORMATION:

Mr. Robert Hause  
School of Music  
East Carolina University  
Greenville, NC 27858  
Ph: (919) 328-6197  
Fax: (919) 328-6258

July 9-14, 1995

## OKANAGAN SUMMER SCHOOL OF THE ARTS SUZUKI INSTITUTE

Okanagan Summer School of the Arts  
Penticton, British Columbia, Canada

### DIRECTORS:

Jeanne Lamb, Esther Tsang-Pant

### PROGRAM OFFERINGS:

Student Instruments: Violin, Twinklers through Book 6, depending upon enrollment.

### FACTORY:

Rosalind O'Keefe (BC), Esther Tsang-Pant (BC)

### SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Violin	1A, 1B, 2	Rosalind O'Keefe (July 9-15)

### FEES:

\$150 plus Suzuki Fees.

### HOUSING:

Billeting arranged through the school.

### MEALS:

Not available.

### CHILD CARE:

Not available.

### RECREATION:

Inquire at school.

### ADDITIONAL INFORMATION:

Mrs. Jeanne Lamb  
220 Manor Park Avenue  
PO Box 20237  
Penticton, BC  
Canada V2A 8L1  
Ph: (604) 493-0390  
Fax: (604) 493-0392

July 10 - August 1, 1995

**HOLY NAMES COLLEGE  
PIANO/RECORDER  
SUMMER SUZUKI  
PROGRAM**

Holy Names College  
Oakland, California

**DIRECTOR:**  
Caroline Fraser

**PROGRAM OFFERINGS:**

Short-term teacher workshops in piano\* and recorder; piano enrichment classes\*\*; piano pedagogy classes\*\*\*; piano literature classes.  
\* These courses will be offered in Mandarin translation.

**FACULTY:**

Caroline Fraser (CA), Merna Thomas (CA), Doris Harel (TX), Beverly Fest (CO), Katherine White (CA), Ben Woo, Roy Bogas, George Barth.

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

Instrument/Book	Teacher/Trainer	Dates
Piano 1A	Caroline Fraser	July 10-14
Piano 1B	Caroline Fraser	July 17-21
Piano 2	Caroline Fraser	July 24-28
Piano 3	Merna Thomas	July 10-14
Piano 4	Beverly Fest	July 17-21
Piano 6	Doris Harel	July 24-28
Piano 7	Doris Harel	July 29-Aug 1
Recorder 1A	Katherine White	July 10-14
Recorder 1B	Katherine White	July 17-21
Recorder 2	Katherine White	July 10-14

**FEES:**

Suzuki Units\*\*, each ..... \$210-260  
Piano Enrichment Classes, each ..... \$160  
Piano Literature Classes\*\*, each ..... \$120-170  
Piano Pedagogy Classes\*\*, each ..... \$120-170  
\*\* May be taken for college extension credit

**HOUSING & MEALS:**

Room and board is available in Residence Hall on campus. Snackbar and cafeteria on campus. Reservations only campus.

**CHILD CARE:**

None available on campus.

**RECREATION:**

Swimming pool on campus. Concerts, theatre, museums, sporting events, fine dining available in immediate Bay Area.

**ADDITIONAL INFORMATION:**

Caroline Fraser or Robin Lee  
Music Department  
Holy Names College  
3500 Mountain Boulevard  
Oakland, CA 94619  
Ph: (510)436-1244 (Caroline Fraser)  
Ph: (510)436-1330 or 436-1031 (Robin Lee)

July 15-22, 1995 Teacher  
Training  
July 17-20 Student Camp

**LINCOLN SUZUKI  
SUMMER CAMP**

Nebraska Wesleyan University  
Lincoln, Nebraska

**DIRECTOR:**  
Barbara Jones

**PROGRAM OFFERINGS:**

Student classes in piano, violin, cello, repertoire, theory, Orff, Appalachian dulcimer, creative movement, puppetry, choir, Kindermusik; parent/teacher lectures, recitals, Short Term Teacher Training in piano, and violin.

**FACULTY:**

Piano: Doris Harel (TX), Nancy Pederson (MN), Penny Kunkel (NE). Violin: Nancy Lökken (MN), Glendene Nichols (IA), Mischla Johnson (NE), Tami Pederson (NE), Gellie Carol Ourada (IL). Other: Orchestra - Tracy Saad (NE); Orff - Shelly Wahl (NE); Creative Movement - Karen Benson (NE); Puppetry - Paul Mesner (KS).

**SHORT-TERM TEACHER WORKSHOPS:**

Instrument	Book	Teacher/Trainer
Piano	1A/2	Nancy Pederson
Piano	4	Doris Harel
Piano	4-7 Overview	Doris Harel
Violin	1A/2	Nancy Lökken

**FEES:**

Students:  
Registration (includes SAA fee) ..... \$20  
Late Fee (after May 15) ..... \$100  
Tuition (4 core curriculum classes) ..... \$110  
Each additional Enrichment Class ..... \$30  
Puppetry Class material fee ..... \$2  
Ticket to Paul Mesner's puppet show ..... \$5  
Pre-ordered T-shirt ..... \$10  
Observer fee (per day) ..... \$20

**Teachers:**

Registration (includes SAA fee) ..... \$30  
Late Fee (after May 15) ..... \$10  
Teacher Training course, participant ..... \$160  
Teacher Training course, auditor ..... \$130  
Graduate and Undergrad College Credit (1 hr) ..... \$125

**HOUSING:**

Air-conditioned dorm rooms (per person/per night) ..... \$13  
List of near-by hotels and motels provided upon request.

**MEALS:**

To be announced.

**CHILD CARE:**

To be announced.

**RECREATION:**

State Capitol Building, State Historical Museum,

ums, Folsom Children's Museum, miniature golf, roller skating, swimming, tennis, picnicking in city parks.

**ADDITIONAL INFORMATION:**

Barbara Jones  
5730 Prescott Avenue  
Lincoln, NE 68506-5154  
Ph: (402)483-4531

July 15-23, 1995 Teacher  
Workshops  
July 16-21, 1995 Student  
Institute

**CENTRAL PENNSYLVANIA  
SUZUKI PIANO  
INSTITUTE**

Wilson College  
Chambersburg, Pennsylvania

**DIRECTOR:**  
Susan Matson

**PROGRAM OFFERINGS:**

Piano master class, repertoire class, piano ensemble, Kodaly/chorus, madrigal singing, bar chimes, recorder, handbells, Music for Children, harp/choir, improvisation/electronic keyboards, folk dancing, piano chamber music/triosets, student recitals, parent seminars. Option of attending production of "South Pacific", folk music in the park, others.

**FACULTY:**

Piano: Fay Adams (TN), Kathleen Fitzgerald (PA), Joan Krzywicki (PA), Jeanne Luedtke (CT), Enrichment: Music for Children - Debby Eastman (PA), Handbells - Ann Barnes (PA), Folk Dancing - John Krum (PA) and others TBA, Parent Seminars: Jeanne Luedtke (CT).

**SHORT-TERM TEACHER WORKSHOPS:**

Instrument	Book	Teacher/Trainer	Dates
Piano 1B	Jeanne Luedtke	July 15-19	
Piano 2	Jeanne Luedtke	July 19-23	
Piano 3	Joan Krzywicki	July 17-21	

**FEES:**

To be announced.

**HOUSING:**

Wilson College dormitory rooms have complete linen and towel service. Third family member may share the room for free if he/she brings bedding and towels. Suites available for larger family groups.

**Student Institute & Book 3 Teacher Workshop:**  
Double occupancy, 5 nights, per person ..... \$75  
Single occupancy, extra night, per person ..... \$15  
Single occupancy, 5 nights ..... \$83  
Single occupancy, extra night ..... \$17

**Book 1B or Book 2 Teacher Workshop:**  
Double occupancy, 4 nights, per person ..... \$58  
Single occupancy, 4 nights ..... \$66  
RV and tent sites available on campus. Motels, B&Bs nearby. Information available upon request.

**MEALS:**

Meals are all-you-can-eat, served cafeteria style in the dining hall.

**Student Institute & Book 3 Teacher Workshop:**

Full Meal Plan (dinner Sunday through dinner Friday)  
adult ..... \$84  
child (10 yrs. & under) ..... \$46  
Saturday breakfast  
adult ..... \$3.60  
child ..... \$1.80  
Commuter plan  
adult ..... \$26  
child (10 yrs. & under) ..... \$13  
**Book 1B or Book 2 Teacher Workshop:**  
Full Meal Plan (4 meals) ..... \$74  
Commuter Plan (4 lunches) ..... \$20  
Extra Lunch ..... \$5  
Combined Book 1B and Book 2 Teacher Workshop  
Full Meal Plan (lunch 7/15 - lunch 7/23) ..... \$130  
Commuter Plan (7 lunches, 7/16-7/22) ..... \$35  
Extra Lunches, each ..... \$5

**CHILD CARE:**

Please inquire.

**RECREATION:**

Campus recreation includes swimming, tennis, ping pong, volleyball, softball, and walking paths. Other area attractions include municipal and state parks, Civil War battlefields, and the Appalachian Trail.

**ADDITIONAL INFORMATION:**

Susan Matson  
Central Pennsylvania Suzuki Piano Institute  
PO Box 515  
Greencastle, PA 17225  
Ph: (717)597-4572  
Alternate phone, Cumberland Valley School of Music (717)261-1220

July 16-20, 1995

**ADVANCED SUZUKI  
WORKSHOP AT  
STANFORD**

Stanford University  
Stanford, California

**DIRECTOR:**  
Celia Vellov

**PROGRAM OFFERINGS:**

The five-hour days are designed for intermediate and advanced string students. Violin, Viola Book 4 and up, and Cello Book 3 and up. Classes include repertoire, technique, master, orchestra, music enrichment, jazz, viola for violinists, ensemble, and a chamber music program for older advanced students. There is a warm personal atmosphere around this small, which is designed around each participant's individual needs. The attendance is high and the administration friendly. Brian Music Center is compact and convenient to dorms, food and the center of the campus.

**FACULTY:**

Gail Acosta (CA), Clarisse Atherson (OR), Julie Athyde (CA), Robert Athyde (CA), Rodney Farrar (CO), Brian Lewis (NY), Sandra Payton (WA), Margaret Shimizu (CA).

**SHORT-TERM TEACHER WORKSHOPS:**

A 15-hour Overview Course through the advanced books, beginning July 16. Teacher: TBA.

**FEES:**

Students tuition ..... \$250  
Teacher Courses ..... \$90-\$180  
Teacher observers, per day ..... \$18-\$25  
Chamber Music ..... \$40

**HOUSING AND MEALS:**

Young single/double ..... \$200/\$175  
Adult single/double ..... \$320/\$280  
Rooms newly remodeled. Daily linen & house-keeping services. Meals prepared by a special conference staff include a variety of selections for all dietary needs. Convenient food service for commuters. Inexpensive hotels near campus.

**RECREATION:**

Easy transportation to and from airports and most Bay Area airports. Shuttles throughout campus, and nearby shopping. Access to libraries, swimming, tennis and sports areas. Air transportation discounts available.

**ADDITIONAL INFORMATION:**

Celia Vellov  
2708 21st Avenue  
Oakland, CA 94606  
Phone: (510)534-7982

July 16 - 21, 1995

**ALBERTA SUZUKI STRING  
INSTITUTE**

Suzuki Talent Education Society  
Calgary, Alberta, Canada

**DIRECTOR:**  
Joanne Melvin

**PROGRAM OFFERINGS:**

For Students: Registration, play-in and supper, Sunday, July 16 beginning 3 pm. Classes begin Monday, July 17. Master classes, group classes, orchestra or reading classes (Kodaly for non-readers) in violin, viola, cello. Elective classes in art, drama, filmmaking, or chamber music. Faculty and student recitals. All students have the opportunity to perform a solo in recital. Elective classes continue during the week. Suzuki Early Childhood classes for infants, toddlers, pre-schoolers and their parents.

For Parents: Adult violin classes and/or orchestra for parents (subject to enrollment). Special talks for Suzuki Early Childhood classes for parents and their infants, toddlers, or preschoolers.

For Teachers: Registration, Sunday, July 16 beginning at noon. Classes begin Sunday, July 16 at 1 pm.

**FACULTY:**

Violin: Paule Barsalou (ON), Elizabeth Jones Cherwick (AB), Linda Wear Fiore (PA), Linda Judelson (ON). Viola: Viola Joanne Martin (AB). Deez Martz (WI). Cello: Carol Farr (CO), Domenico Fiore (PA). Audrey Nowell (BC). Others: Orchestra and Chamber Music - Domenico Fiore (PA); Fiddling - Barb Zbova (AB); Kodaly - Alice Cockcroft (AB); Art - Carole Bondaroff (AB).

**SHORT-TERM TEACHER WORKSHOPS:**

Instrument	Book	Teacher/Trainer
Violin	2	Linda Wear Fiore
Early Childhood Education		Dorothy Jones

**FEES:**

	CND	USD
Registration Fee (per family)		
.....	\$30	\$23
Late Registration (after May 30)		
.....	\$60	\$45
Tuition (per student)		
.....	\$220	\$165
Teacher Workshop Course (per teacher)		
.....	\$250	\$210
Elective Class for Sibling		
.....	\$40	\$30
Adult Violin		
.....	\$40	\$30
Adult Orchestra		
.....	\$40	\$30
Suzuki Early Childhood		
Infants/Toddlers (age 0-2)		
.....	\$50	\$38
Preschoolers		
.....	\$80	\$60

**HOUSING:**

Limited housing available in student residences at Mount Royal College, a 10-minute drive from the institute location. 2 and 4-bedroom units available. All units have living rooms, semi-private baths, and fully equipped kitchens. Price \$21 CND per person per night, \$35 CND per couple per night, tax included. Family arrangements can be made. TVs and phones rented separately. Contact Terry Hodgson at (403)210-8275. Housing reservations filled on a first-come/first-served basis.

**MEALS:**

Canteen run by the parents' group sells lunches and snacks Monday through Friday. Deli, restaurant and grocery within walking distance. Many fast-food outlets and restaurants a short drive away. Housing units have kitchens.

**CHILD CARE:**

None available.

**RECREATION:**

Parkland playground directly across the street from institute location for recreation between classes. Swimming, hiking, and biking in Calgary's many city parks. Attractions include: Canada Olympic Park, Heritage Park, Science Centre and Planetarium, Glenbow Museum, Calgary Tower, Fort Calgary. The world-famous Calgary Stampede Exhibition and Rodeo takes place during the week before the institute. The spectacular Canadian Rockies are less than 90 minutes' drive from Calgary.

**ADDITIONAL INFORMATION:**

Joanne Melvin, Director  
Suzuki Talent Education Society  
Calgary, Alberta, Canada T2S 1N7  
Ph: (403)243-3113

July 17-28, 1995

INSTITUT SUZUKI  
MONTREALMcGill Conservatory of Music  
Montreal, Canada

## DIRECTORS:

Eric Madsen and Dragan Djerkic

## PROGRAM OFFERINGS:

July 23-28 (1 week): Suzuki Method in violin and cello, choir (parents and children together), parent workshops, faculty and student recitals (every child is allowed to play), theory, chamber music, string orchestra for intermediate and advanced students. Teacher Training in Violin Book 5. Individual instruction is given in either English or French, according to preference. Most group events incorporate both languages.

July 17-28 (2 weeks): Chamber music for strings with Marcel Saint-Cyr. Teacher Training in Violin Books 4 and 5 with Michele George.

## FACULTY:

Violin: Francois Barbeau (QUE), Paule Barsalou (ONT), Michele George (OH), Daphne Hughes (ONT), Linda Judesch (ONT), Joanne Melvin (AB), Laura Seaton (NY), Gwendoline Thornblade (MA), Katherine Wood (WI), Judy Yamada (MI) Viola: Gwendoline Thornblade (MA), Cello: Rodney Farrar (CO), Ann Grabe (OR) Other: Chamber music: Jolla MacFarlane (QUE), Kristina Melnyk (QUE), Marcel Saint-Cyr (QUE); Orchestra - Dragan Djerkic (QUE); Choir - Margie Stubington (ONT); Theory - Benji Kaplan (QUE), Helene Digerer (RI)

## SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Violin	4	Michele George
Violin	5	Michele George

## FEES:

Family Registration	CAN/US
Student tuition, Bks 1-4, before June 6	\$25/\$30
after June 6	\$170/\$190
Student tuition, Bks 5-9	\$190/\$145
after June 6	\$210/\$160
Chamber music (July 17-28)	\$280/\$210
before June 6	\$300/\$225
Teacher workshop, participant/auditor	\$190/\$145
Teacher observer fee	\$80/\$60

## HOUSING:

Single rooms in the campus dormitory with towel and linen service, \$28 CAN per night, \$150 US per week, taxes included (approximately \$110 US). Children may double up with their parents for \$75 CAN if on bedding (mattress or cot) is provided.

## MEALS:

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

## RECREATION:

Sights, sounds and cuisine of cosmopolitan Montreal, on-campus attractions. Come and experience North America's French culture!

## ADDITIONAL INFORMATION:

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

July 22-29,  
July 31-August 5, 1995CENTRAL VIRGINIA  
SUZUKI INSTITUTESweet Briar College  
Sweet Briar, Virginia

## DIRECTORS:

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

## PROGRAM OFFERINGS:

Suzuki violin, viola, cello, flute, and piano classes. Orchestra, chamber music, creative movement, guitar, and fiddle classes. Adult private lessons in violin, viola, cello, flute, guitar, and piano. Adult chamber music and accompanying classes. Suzuki piano students may enroll in theory, harpsichord, fortepiano, accompanying, ensemble, or chamber music classes.

## FACULTY:

Violin: Meredith Buxton (MD), Betsy Fee (SC), Nan Freeman (NC), Rudy Hazucha (VA), Anna Joiner (GA), Joe McSpadden (AR), Nadine Moehlenkamp (VA), Susan Monister (Israel), Carole Walker (NC), Scott Walker (NC), Viola: Meredith Buxton (MD), Ann Joiner (GA), Cello: Nan Freeman (NC), Wayne Krigger (KY), Catherine Walker (Quebec), Scott Walker (NC), Flute: Deborah Kemper (VA), Guitar: Kari Rowan (NC), Piano: Susan Fralin (VA), Judith Sheard (PA), Ann Barber Snyder (TN), Claudio Vasquez (NY), Sue Vasquez (NY), Other: Chamber Music: Kirsten Marshall (OH), Chris Moehlenkamp (VA); Orchestra - Kirsten Marshall (OH); Harpsichord, Fortepiano, Organ-Allen Hughes (VA); Fiddle-Robbie Wells (VA); Creative Movement-Wayne Krigger (KY).

## SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Violin	4	Joseph McSpadden
Piano	1A	Ann Barber Snyder
Piano		Review of Literature and Techniques Sue Vasquez

## FEES:

Family Registration	\$30
Facilities Fee (commuters only)	\$25
Chamber Music Workshop*	\$290
Student Tuition, all instruments:	
Books 1-2	\$190
Books 3-9	\$200

Chamber Music (Week 2 only)	\$65
Extra 30-minute lesson	\$95
Adult Student Tuition:	
Private Lesson	\$95
Chamber Music	\$110
Teacher Workshop	\$210
Observer Tuition	\$180
* Includes Week 1 Institute	

## HOUSING &amp; MEALS:

Chamber Music Workshop (July 22-30):	
Age 3-10	\$186
Age 11-Adult	\$246
Institutes (July 24-30, July 31 - August 6):	
Age 3-10	\$140
Age 11-Adult	\$185
Age 2 and under	Free
Sunday, July 30 (all ages)	\$55

## CHILD CARE:

Payable upon registration. Available during student lesson hours; weekly rate is \$60 per child.

## RECREATION:

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

## ADDITIONAL INFORMATION:

Rudy A. Hazucha  
PO Box 2264  
Lynchburg, VA 24501  
Ph: (804)485-2227

July 23-27, 1995

UNIVERSITY OF  
MONTANA SUZUKI  
STRINGS INSTITUTEUniversity of Montana  
Missoula, Montana

## DIRECTOR:

Susan Fiegel

## PROGRAM OFFERINGS:

Short-term teacher workshops in violin and cello. Student classes in violin, viola, cello, bass, pre-winkle, Dalcroze, Orff, ensemble and note reading. Orchestra, fiddle, and viola exploration. Parent discussion sessions, daily student recitals.

## FACULTY:

Violin/Viola: Ellie Albers (CO), Margaret Baldwin (MT), LeRoy Bauer (RD), Richard Bauer (OR), Irene Bozarth (TX), Jennifer Burton (TX), Carol Helseth (MT), Pam Hilligus (MT), Vera McCoy-Sulestic (IL), Kathleen Spring (WA), Mary Lou Weddle (MT), Cello: Ken Grant (MT), Richard Mooney (CA), Carol Tarr (CA), Dalcroze: Chuck Albers (CO), Orff: JoElla Hug (MT).

## SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Violin	1B	Vera McCoy-Sulestic
Violin	2	Ellie Albers

Violin	4	Kathleen Spring
Cello	1A	Carol Tarr
Cello	5	Richard Mooney

## FEES:

Registration, by May 15	\$25
after May 15	40
Student Tuition	\$135
Teacher Training Tuition	\$185
Late Tuition, add	\$20
Credit (if Undergrad or graduate credit)	
Observer Fee, per day	\$20
Student Elective Courses	\$10
SAA Tuition Fee	\$1
SAA Student Fee	\$3

## HOUSING:

University dormitory:  
Double occupancy, per person, per night .... \$11  
Single occupancy, per person, per night .... \$11  
Local hotels are also available.

## MEALS:

University Food Service, adult	\$66
Children, age 0-11	\$42
Local restaurants are also available.	

## CHILD CARE:

Limited child care available through Missoula Suzuki Parent Group.

## RECREATION:

Swimming, tennis, racquetball, golf, bowling, picnicking, hiking, whitewater rafting, canoeing, fishing, mountain climbing. Nearby vacation spots: Glacier National Park, Yellowstone National Park, Flathead Lake, Ratlesnake & Bob Marshall Wilderness Areas.

## ADDITIONAL INFORMATION:

Susan Fiegel, Director  
203 Artemis Drive  
Missoula, MT 59803  
Ph: (406)543-0841

July 23-27, 1995

SOUTHERN CALIFORNIA  
SUZUKI INSTITUTEOccidental College  
Los Angeles, California

## DIRECTOR:

June Manners

## PROGRAM OFFERINGS:

Suzuki piano and violin, viola programs for students age 5 and older include master classes, repetitive classes and violin technique. Half day program at pre-arranged tuition for beginning students age 4. Supplemental classes in Orlé, orchestra, pre-orchestra reading, theory games, jazz improvisation for piano, piano duets and duos. Chamber music for advanced teens includes chamber in quartets and trios (as assigned), master classes, advanced cell theory, orchestra or string play-

ers, and duo piano for pianists. Afternoon recitals and evening concerts are open to the public. Accompanying siblings may have a chance to enroll in musical enrichment classes on a limited basis for a pre-arranged tuition, to be arranged with the Director.

## FACULTY:

Violin/Viola: Gail Acosta (CA), Liz Arbus (CA), Julie Athyale (CA), Diane Brington (CA), Lorraine Aik (CA), Sharon Holland (CA), Susan Kemper (NM), Dorothy Lee (CA), Idell Low (CA), Jacqueline Maurer (CO), James Maurer (CO), Linda Rekas (CA), Margaret Shimizu (CA), Piano-Beverly Fee (CO), Carol Henderson (CA), Nancy Mitchell (CA), Rae K. Sien (CA), Danna Southwell (CA).

Chamber Music: Gail Acosta (CA), Roger Lebow (CA), violin/viola faculty. Other: Orchestra-Martin Neumann (CA), Patricia Pinkston (CA); Orff-TBA; Pre-Orchestra-Bonding, Patricia Pinkston (CA); Jazz-Impro for Piano- Bob Athyale (CA); Parent Education-Susan Kemper (NM); Theory for Chamber Music-Yurko (MD).

## SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Piano	1B	Beverly Fee
Violin	2	Jacqueline Maurer
A Supplementary Course, <i>Music and the Miracle of Human Learning: Making Connections</i> , will be given by Susan Kemper (parents are also invited to enroll in this class).		

## FEES:

Student fee	\$185
Teacher training fee	\$185

## HOUSING:

Room and board in college dorm, American Plan (4 nights-Sun thru Wed, 13 meals-Sun dinner thru Thurs dinner). Thursday night stay over for extra payment, breakfast purchase separately.  
Adult in single room (1 bed) ..... \$295  
Adult in double room (2 beds) ..... \$390  
Child (4-10), double room ..... \$105  
All children are in double room with a parent. A limited number of 3-bed rooms are available for families.

## MEALS:

Resident participants have meals included in Dorm Package. For commuters, some meals can be purchased in the college dining hall. Local restaurants and picnicking on the college grounds are recommended.

## CHILD CARE:

None available.

## RECREATION:

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

## ADDITIONAL INFORMATION:

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

July 23-28, 1995

CENTRAL PENNSYLVANIA  
SUZUKI STRING  
INSTITUTEElizabethtown College  
Elizabethtown, Pennsylvania

## DIRECTOR:

Pamela deWalt

## PROGRAM OFFERINGS:

Violin, viola, and cello (all levels). No-pre-Twinkle Beginner class with parent seminar. Fiddling, beginner, intermediate, advanced, orchestra (3 levels), chamber music (quartets for violins 6-up, for cello, violas 4-up), movement and dance classes, violin/viola 2 (2 levels). Solo Recitals for ALL students, Violin Book 3 Teacher Training.

## FACULTY:

Violin: Martha Shackford (VA), Terry Durbin (KY), Ed Spranger (MI), Mark Smith (MA), Ann Schoelles (MI), Sue Garber (MI), Julie Supple-Spieler (PA), Bruce Farrar (KY), Violet T. McAvaney (NY), Laura Woodsdale (FL), Cello: Annette Costanzi (MD), Alicia Randisi (PA), Other: Orchestra-T. J. McAvaney (NY); Chamber Music-Bruce Farrar (KY), T. J. McAvaney (NY); Fiddle-Jenny Armstrong (IL); Dance-Bob and Mary Oates.

## SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Violin	3	Martha Shackford

## FEES:

Teacher Training	\$295
Student Tuition, Bks 1-3	\$175
Student Tuition, Bks 4-5	\$200
Student Tuition, Bks 6-9	\$215
Parent Rental	\$25
Viola Class	\$60

## HOUSING:

As conditioned, persons, per person, per night \$22. Townhouses, per day (5 or 6 nights) ..... \$110  
Townhouses include 2 bedrooms (2 beds each), full bath, kitchen, small living room. Must provide cooking utensils and dishes. Towels, linens, pillows provided. May be shared. Cots, cribs, sleeping bags allowed. No pets.

## MEALS:

Caterer's style dining:	
Breakfast	\$4
Lunch	\$5.75
Dinner	\$7.25
Children, age 3-8: half price on dorm and meals. No child discount in townhouse.	

## CHILD CARE:

None provided.

## RECREATION:

Full use of college athletic facilities. Liberal pool hours. College is near Hershey Park, Gettysburg, Valley Forge, Harrisburg State Cap-

## SAA APPROVED INSTITUTES

Lancaster County Anish. Country, Mt. Gretna.

## ADDITIONAL INFORMATION:

Pamela deVal  
436 River Road  
Dauphin, PA 17018  
Ph: (717)921-3208

Doreen Kozlowski  
503 Wood Street  
Harrisburg, PA 17109  
Ph: (717)657-1682

July 23-28, 1995

UNIVERSITY OF PUGET  
SOUND SUZUKI DAY  
CAMP

University of Puget Sound  
Tacoma, Washington

## DIRECTOR:

Kristen Murphy

## PROGRAM OFFERINGS:

Masterclasses and Suzuki repertoire classes for flute, violin, viola, cello, string bass, and piano. Music theory, music history, chamber music, orchestra, jazz improvisation at the keyboard, Kodaly, Orff, and other enrichment classes.

## FACULTY:

Flute: Karen Hilliard (VA); Andrea Bryant, Katherine Davies (WA), Katsutoshi Nakamura (WA); Patricia Nuerberg (WA); Peggy Olson (WA); Viola: Bass: Jerry Evans (WA); Cello: Carla Obrecht; Piano: Jacqueline Block (WA); Karilyn Brett (WA); Robert Evans (WA); Margie Skreen (WA); Other: Kodaly: Susan Senfitt; Music History: Geoffrey Block; Orchestra: Jerry Evans (WA).

## SHORT-TERM TEACHER WORKSHOPS:

None offered.

## FEES:

Registration (by June 1), per student ..... \$130  
Registration (after June 1), per student \* ..... \$150  
Observer's Fee ..... \$40  
\*None for accompanying adult.  
Family discount rate is \$120 per student for families with two or more students attending (if registered by June 1).  
\*Registration deadline is June 30, 1995.

## HOUSING:

Limited campus housing is available. There are also hotels and motels nearby.

## MEALS:

Participants are welcome to bring snack lunches. Snacks and meals are available for purchase on the university campus.

## CHILD CARE:

None provided.

## OTHER:

Sponsored by the Community Music & Dance

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Department of the School of Music at the University of Puget Sound.

## ADDITIONAL INFORMATION:

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

July 24-28, 1995

1995 CALGARY SUZUKI  
PIANO INSTITUTE

Mount Royal College Conservatory  
Calgary, Alberta, Canada

## DIRECTOR:

Merlin B. Thompson

## PROGRAM OFFERINGS:

Short-term courses in piano; piano student master class for all levels; enrichment courses include group classes, piano ensemble, computers, daily parent lectures, chord speech, duets, improvisation classes, recitals.

## FACULTY:

Bruce Anderson (FL); Merlin B. Thompson (AB); Kagari Taniabe (WA); Tess Brown (AB); John Hyde (AB); Audrey Johnson (AB); Elsie Ng (AB); Linda Rowlands (AB); Nancy Thornhill (AB); Marilyn Woolf (AB).

## SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Piano	3	Bruce Anderson
Piano	1A, 1B	Merlin B. Thompson

## FEES:

Student Tuition Fee ..... \$135 (USD)  
Short-Term Course Tuition ..... \$200 (USD)

## HOUSING:

On-campus housing is available in 2 (or 4) bedroom suites with kitchen, living room and (or 2) bathrooms. Rate is calculated per single bedroom at \$20/night. Call (403)249-7224 for more information.

## MEALS:

Cafeteria service is available Monday to Friday, 8 am to 4 pm. Numerous off-campus restaurants are also available.

## RECREATION:

Calgary, the host of the 1988 Winter Olympics, is considered one of Western Canada's most exciting cities; olympic sights and facilities, located throughout the city, are open to the public for touring and recreation. Mount Royal College tennis courts, park areas and a swimming pool campus are just a few of the highlights within easy access. MRC's "Shakespeare in the Park" presents

nightly performances on Prince's Island. Banff, Lake Louise, and the magnificent Canadian Rockies are within one or two hours driving distance.

## ADDITIONAL INFORMATION:

Merlin B. Thompson, Artistic Director  
1995 Calgary Suzuki Piano Institute  
The Conservatory, Mount Royal College  
4825 Richard Road SW  
Calgary, AB, Canada T3E 6K6  
Ph: (403)240-6821

July 24-28, 1995

ST. LOUIS SUZUKI PIANO  
INSTITUTE

Washington University  
St. Louis, Missouri

## DIRECTOR(S):

Cheryl Stewart, Jo Anne Westerheide

## PROGRAM OFFERINGS:

Student classes in piano, theory, Orff, and repertoire. Parent workshops. Teacher workshop courses in piano. Final Recital.

## FACULTY:

Piano: Bruce Boiney (KY), Cleo Brimhall (UT).  
Theory: Barbara Rubenstein (IL). Orff: TBA.

## SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Piano	1-4 Overview	Cleo Brimhall

## FEES:

Registration, per family ..... \$25  
Late Registration (after May 15) ..... \$25  
Student Fees, Bks 1-7 ..... \$100  
Twinkles ..... \$100  
Teacher workshop participant ..... \$85  
Teacher workshop, auditor ..... \$145

## HOUSING:

On-campus and nearby motels.

## MEALS:

On campus cafeteria and nearby restaurants.

## CHILD CARE:

None available.

## RECREATION:

Our institute offers a unique half day schedule, allowing time for practice and visits to the nearby zoo, museums, ballgames and parks.

## ADDITIONAL INFORMATION:

Cheryl Stewart  
469 Cortez Court  
Manchester, MO 63021  
Ph: (314)394-7906

Jo Anne Westerheide  
11544 Sherrington Drive  
St. Louis, MO 63138  
Ph: (314)741-5263

July 30 - August 4, 1995  
Teacher Workshops  
July 31 - August 4, 1995  
Student Institute

TETON SUZUKI  
INSTITUTE

Jackson Hole Middle School  
Jackson Hole, Wyoming

## DIRECTOR:

Rosanne Christensen

## PROGRAM OFFERINGS:

Advanced violin courses, advanced piano courses, student instruction in violin, viola, cello, bass, piano, and flute. Daily student recitals, full symphonic orchestra, elementary string orchestra, chamber ensembles, "wire choir" string jazz combos, piano improvisation, "pianorama" keyboard orchestra, electric piano lab, youth choir, theory, Kindermusik, opera/ballet appreciation. Two semester graduate teacher credits available through the University of the Tetons and the Wyoming State Department of Education.

## FACULTY:

Violin: Ted Ashton (UT), Diane Austin (UT), Suzanne Brimhall (UT), Susan Kemper (NM), Carol Knowles (SD), Brian Lewis (NY), James Mothersbaugh (WY), Rebecca Mothersbaugh (WY), Viola: Nicholette Feich (CA), Carol Knowles (SD), Cello: Rodney Farrar (CO), Bruce Knowles (SD), Linda Wharton (ID), William Wharton (ID); Bass: Lori Knowles (SD), William Wharton (ID); Piano: Bruce Armstrong (UT), Cleo Ann Brimhall (UT), Pat Davis (WY), Chris Harmon (UT), Rachelle Harmon (UT), Anthony Saladino (WY), Elaine Worley (ID); Flute: Elizabeth Nelson (CO); Other: Full Symphonic Orchestra - Vadim Mazo (IL), Kathy Smith (IL); Elementary String Orchestra - Bruce Knowles (SD); Chamber Ensembles - Ted Ashton (UT); Wire Choir - Spring Jazz Combo - John Kuzmich Jr. (CO); Piano Improvisation - Anthony Saladino (WY); Panorama Keyboard Orchestra - Robert Bennett (CA); Electric Piano Lab - Phyllis Pfeiffer (CO); Youth Choir - Rusky Kuzmich (CO); Kindermusik, Orff, Indulgence - Elizabeth Helms (CO); Opera/Ballet Appreciation, Theory - Rosanne Christensen (CA).

## SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Violin	1-4 Overview	Susan Kemper
Piano	1-4 Overview	Cleo Brimhall

## FEES:

Registration, postmarked by April 15 ..... \$35  
postmarked after April 15 ..... \$40  
Student Tuition \* ..... \$215  
Participation Fees:  
Brian Lewis Master Class ..... \$70  
Anthony Saladino Master Class ..... \$70  
TBA additional enrichment class ..... \$30  
Teacher Workshop, participant/auditor \* ..... \$290  
SAA Fee, adult ..... \$3  
SAA Fee, student ..... \$1  
\* Includes Lunch Mondays through Friday

## HOUSING:

Special discounts are available prior to May 1. Refer to brochure for participating motels. Early lodging reservations are advised because Jackson Hole is a popular vacation destination. Camping also available. Chaperoned tent motel available.

## MEALS:

Lunch provided Monday through Friday at school (included in the tuition fee). Other meals available at nearby restaurants.

## CHILD CARE:

Child care services provided in Jackson Hole.

## RECREATION:

Yellowstone National Park, Grand Teton National Park, Grand Targhee Summer Resort. Fabulous family vacation activities include camping, fishing, boating, hiking, white-water rafting on the Snake River, many other activities. Contact Jackson Hole Visitors Council (800) 782-0011.

## OTHER:

The Grand Teton Music Festival is session at the same time as the Institute, with visiting guest artists from around the world. Contact (800) 959-4863.

## ADDITIONAL INFORMATION:

Rosanne Christensen  
PO Box 6746  
Fullerton, CA 92634  
Ph: Fax: (714)533-3012

July 31 - August 4, 1995

SACRAMENTO SUZUKI  
PIANO WORKSHOP

Sacramento Community Center  
Sacramento, California

## DIRECTORS:

Linda Nakagawa, Barbara Metzner

## PROGRAM OFFERINGS:

Short-term teacher workshop. Teacher lessons, student demonstration lessons (all levels), student recital, social events, videos.

## FACULTY:

Dr. Haruko Kataoka (Japan)

## SHORT-TERM TEACHER WORKSHOPS:

Pedagogy study with Master Teacher Haruko Kataoka (Japan).

## FEES:

Registration fee (non-refundable) ..... \$25  
Teacher Course, participant ..... \$225  
Teacher Course, auditor ..... \$200  
Teacher Course, auditor (daily) ..... \$60  
Lunch Fee (after June 20) ..... \$25  
SAA Participant Fee (required) ..... \$3  
Electives, each ..... \$60  
Parent instruction, each subject ..... \$30

## HOUSING:

Hotels within walking distance of the workshops.

## MEALS:

None/restaurant.

## CHILD CARE:

None available.

## RECREATION:

The workshop site is located in the heart of downtown Sacramento, very near to a newly opened plaza shopping mall with movie theaters and restaurants, and the very popular Old Sacramento.

## ADDITIONAL INFORMATION:

Linda Nakagawa  
242 River Acres Drive  
Sacramento, CA 95831  
Ph: (916)422-2952

Barbara Metzner  
955 Cranbrook Court  
Davis, CA 95616  
Ph: (916)753-0193

July 31 - August 4, 1995  
August 7 - August 11, 1995

THUNDER BAY SUZUKI  
MUSIC CAMP

Thunder Bay Christian School  
Thunder Bay, Ontario, Canada

## DIRECTORS:

Marjorie A. Peel, Director  
Jean Armstrong, Business Administrator

## PROGRAM OFFERINGS:

Instruments offered: violin, viola, cello, bass, piano, flute, and voice. Chamber music, orchestra, Orff, CREX, cratis, jazz, fiddling, 2nd instrument experience, parent sessions, Daily lunch-time recitals.

## FACULTY:

Violin: Daphne Hughes (ONT), Marjorie Peel (ONT), Effie Colosimo (ONT), Christine Cummings (ONT), Felicia Urbanski (ONT), Yvonne TBA, Cello: Bass: Marc Palimout (MN), Piano: Wilma Aye (ONT), Lynn Walther (ONT), Flute: Senior Choir: Robert van Weck (ONT), Voice: Junior Choir: Jacques Soullas (ONT), Other: Senior Orchestra: Marjorie Peel (ONT), Junior Orchestra: Effie Colosimo (ONT), Crafts: Linda Brown (ONT), Jazz: Randi Sabien (MN); Fiddling: TBA.

## SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer	Dates
Violin	3	Daphne Hughes	August 6-11

## FEES: Canadian Funds

Teachers:  
Trainers ..... \$200  
Auditors ..... \$150  
Students:  
Teacher Course, participant ..... \$125  
Teacher Course, auditor ..... \$200  
Teacher Course, auditor (daily) ..... \$60  
Lunch Fee (after June 20) ..... \$25  
SAA Participant Fee (required) ..... \$3  
Electives, each ..... \$60  
Parent instruction, each subject ..... \$30

## HOUSING:

Contact Jean Armstrong, business administrator.

**SAA APPROVED INSTITUTES**

**MEALS:**

Self-provided.

**CHILD CARE:**

Available. Rates to be announced.

**RECREATION:**

Ongoing soccer game.

**OTHER:**

There is a Registered Nurse present at all times.

**ADDITIONAL INFORMATION:**

Marjorie A. Peel  
491 Lakeshore Drive  
Thunder Bay, Ontario  
Canada P7B 5E4  
Ph: (807)622-1175  
  
Jean Armstrong  
338 South Marks Street  
Thunder Bay, Ontario  
Canada P7E 1M2  
Ph: (807)622-6677

**August 5-10: Teacher Wrkshp**

**August 6-10: Student Institute**

**JAPAN-SEATTLE SUZUKI INSTITUTE**

Seattle Pacific University  
Seattle, Washington

**DIRECTORS:**  
Barbara Balatero

**PROGRAM OFFERINGS:**

We are now an International Conference approved by the ISA. We have teachers from four countries, and students attending from around the world. Student classes in violin, cello, and flute. Beginning, intermediate, or advanced orchestra, music reading class, rhythm class for young students (all assigned according to student level). Student solo recitals (students must submit an audio recording of their piece in order to play in recital). Informal recitals open to all. Faculty recital. Discussions, lectures, video demonstrations, parents' meetings. Short-term teacher workshop in flute. Introduction to Suzuki ideas and philosophy class for all teachers. Ferry boat concert. Flute, golf, softball game, and picnic on Sunday.

**FACTUITY:**

Violin: Jacquelyn Corina (CA), Mitsumasa Denno (Japan), Helen Higa (HI), Mikiko Hirata (WA), Cathryn Lee (CA), Yasuki Nakamura (Australia), Sandra Payton (WA), Hiroko Primrose (HI), Barbara Solowan (WA), Celso: Barbara Balatero (Canada), Barbara Wampler (CA). Flute: Laura Larson (MI), Kenichi Ueda (WA). Other: TBA

**SHORT-TERM TEACHER WORKSHOP:**

Instrument Book Teacher Trainer  
Flute 5 Laura Larson, Kenichi Ueda

**FEES:**

Registration, per family (non-refundable) ... \$10  
Late fee (after July 1), each registrant ..... \$10

Student Tuition, 1st child ..... \$150  
Each additional child ..... \$120  
Each Pre-Twinkle child ..... \$90  
Teacher Training Course (includes registration) ..... \$230  
Teacher-Observer (includes registration) ..... \$205  
Training Course Auditor (includes registr.) ..... \$205  
Full session ..... \$130  
Single day ..... \$40  
SPU credit ..... \$45

**HOUSING:**  
Single occupancy (4 nights) with linen ..... \$115  
extra night ..... \$30  
Double occupancy (4 nights) with linen ..... \$89  
extra night ..... \$24  
Double occupancy (4 nights) no linen ..... \$63  
extra night ..... \$17  
Up to 2 children may sleep on floor/ceiling charge, if both beds paid for.

**MEALS:**

Meal Plan (Monday breakfast through Thursday lunch):  
Child (age 3-6) ..... \$50  
Adult or child (age 7-up) ..... \$85

**Commuter Plan:**

Breakfast, child (age 3-6) ..... \$3  
Breakfast (age 7-adult) ..... \$5  
Lunch, child (age 3-6) ..... \$5  
Lunch (age 7-adult) ..... \$8  
Dinner, child (age 3-6) ..... \$6  
Dinner (age 7-adult) ..... \$11  
Sunday Picnic (adult, child age 3-up) ..... \$8

**CHILD CARE:**

List of babysitters available.

**RECREATION:**

SPU is just minutes from downtown Seattle. Sea-attle Center, fishing, outdoor activities.

**OTHER:**

Welcome playthrough and picnic on Sunday. Ferry boat cruise and concert.

**ADDITIONAL INFORMATION:**

Barbara Balatero, Director  
4432 1st Avenue NW  
Seattle, WA 98107  
Ph: (206)782-1272  
Fax: (206)465-5139  
  
Mihoko Hirata  
12144 SE 44th Place  
Bellevue, WA 98006  
Ph: (206)747-0581  
Fax: (206)747-6041

**August 6-12, 1995:**

**HAWAII SUZUKI INSTITUTE**

University of Hawaii  
Honolulu, Hawaii

**DIRECTORS:**  
Stella Meizner, Katharine Hafner

**PROGRAM OFFERINGS:**

Piano master class, group class, chamber music,

theory, creative movement.

**FACTUITY:**  
Piano: Bruce Anderson (FL), Nehama Patkin (AUSTRALIA), Michiko Yurko (MD).

**SHORT-TERM TEACHER WORKSHOPS:**

Instrument Book Teacher Trainer  
Piano 1B Bruce Anderson

**FEES:**

Student Tuition ..... \$250  
Teacher Trainer Tuition ..... \$180

**HOUSING:**

Call for information.

**MEALS:**

Call for information.

**CHILD CARE:**

None available.

**RECREATION:**

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

**ADDITIONAL INFORMATION:**

Stella Meizner  
344 Ililano Street  
Kaliua, HI 96734  
Ph: (808)254-4808

**August 6-19, 1995**

**25TH AMERICAN SUZUKI INSTITUTE - STEVENS POINT**

University of Wisconsin, Stevens Point  
Stevens Point, Wisconsin

**DIRECTOR:**

Dee Martz

**PROGRAM OFFERINGS:**

**Week of August 6-12:**  
Violin, piano, harp, and flute classes for children at all levels. Chamber music program for violin, viola, cello (a two-week experience). Lectures for parents and teachers.  
**Week of August 13-19:**  
Violin, viola, piano, cello, and bass classes for children at all levels. Chamber music program for violin, viola, cello (a two-week experience). Lectures for parents and teachers.

**ANTICIPATED FACTUITY:**

(Partial list): Margery Aber (WI), Gilda Barston (IL), Joanne Bath (NC), Steve Bjella (WI), Mark Bjork (MN), Beth Carleton (GA), Elliott Cheney (TN), Emil Cleary (IL), Neilson Cleary (IL), Louisa Clothier (IA), Corine Cook (NC), Darnette Congham (MS), Carol Dallinger (IN), Patricia D'Ercole (WI), Jean Dexter (MO), Timothy Durbin (KI), Ethel Fang (WA), Rodney Farrar (CO), Beverly Felt (CO), Kyoko Fuller (WD).

Everett Goodwin (MI), Michael Heaney (PA), Sarah Hersh (MN), Nancy Jackson (IN), Yauko Joschi (IL), John Klein (NY), Edward Krottman (IL), Lawrence Leviton (WI), Alice Joy Lewis (KS), Allen Levy (NY), Nancy Locken (MN), Joanne Martin (Maine), Michael Meyer (KY), Carolyn Meyer (WI), Richard Mooney (CA), Rosanne Mostardini (IL), Ann Marie Noak (WI), Nell Noak (IL), Marilyn O'Boyle (TX), Carol Ourada (IL), Rebecca Paluzzi (TN), Nancy Peterson (MN), Karla Philipp (TN), Mana Primrose Beaver (Ontario), John Reglin (IL), Kathy Rollings (MO), Stan Smith (IL), Sarah Smith-Bergmann (IL), Nancy Srossad (CO), Edmund Sprunger (MI), Dan Swain (AZ), Carol Tar (CO), Craig Timmerman (KY), Mary Kay Waddington (CO), Judy Woyman-Yamada (MI), Tom Wermuth (IL), Janis Witting (IL).

**SHORT-TERM TEACHER WORKSHOPS:**

**Week of August 6-12:**

Instrument Book Teacher Trainer  
Piano 1A Yauko Joschi  
Piano 2 Nancy Peterson  
Violin 1A Edward Krottman  
Violin 1B Patricia D'Ercole  
Violin 2 Nancy Locken  
Violin 3 Allen Levy  
Violin 4 Alice Joy Lewis  
Violin 5 Margery Aber  
Violin 7 Mark Bjork  
Flute 3 Rebecca Paluzzi  
Harp 2 Mary Kay Waddington

**Week of August 13-19:**

Piano 1B Yauko Joschi  
Piano 3 Nancy Peterson  
Violin 1A Marilyn O'Boyle  
Violin 1B Edward Krottman  
Violin 2 Patricia D'Ercole  
Violin 3 Craig Timmerman  
Violin 5 Alice Joy Lewis  
Violin 6 Margery Aber  
Violin 8 Mark Bjork  
Cello 1B Jean Dexter  
Cello 5 Richard Mooney  
Bass 1A Dan Swain

**FEES:**

Registration Fee (one fee per family) (non-refundable) ..... \$65  
SAA Fee, per student ..... \$1  
SAA Fee, per teacher workshop participant ..... \$5  
Student:  
Cello, Flute, Piano (Bks 1-2); Violin, Viola (Pre-twinkle - Bk 5) ..... \$160  
Cello, Flute, Piano (Bks 3-up); Violin, Viola (Bks 1-up); Harp ..... \$175  
Chamber Music (Violin, Viola, Cello) [2-week program] ..... \$375  
Parent fee, per week (with one parent pass) ..... \$25  
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Teacher Workshop Course (participant or observer) ..... \$185  
Teen Activity Fee, per student ..... \$40  
(in addition to housing fee and meal ticket fees)  
Refrigerator Rental, per week ..... \$20  
Parking Permit, per week ..... \$10.55

If application with full payment enclosed is postmarked by June 14, subtract \$25.

**HOUSING:**

Dorming fee, per person, per week ..... single/double  
Student (full-time, thru age 21) ..... \$60, \$90  
Adult ..... \$90, \$110

Example: One adult and one child in the same room will each pay double room rate.

**MEALS:**

1 week, 2 meals  
Adult (ages 13-up) ..... \$85, \$170  
Youth (ages 8-12) ..... \$60, \$120  
Child (age 3-7), one week ..... \$45, \$90

**CHILD CARE:**

Ages 0 to 3: \$60/week; ages 3 and older: \$55/week.

**RECREATION:**

Trips out on Suzuki, running track, fishing, swimming (indoor/outdoor).

**OTHER:**

The 1995 American Suzuki Institute will be number 25. Special concerns, a trivia contest, and other exciting activities will take place.

**ADDITIONAL INFORMATION:**

Dee Martz, Director  
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**FACTUITY:**

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**1995**

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Registration ..... \$20  
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Student tuition, pre-twinkle ..... \$100  
Student tuition ..... \$145  
Teacher Training course, participant or auditor ..... \$165

College credit for Teacher Training course will be available.

**HOUSING:**

On-campus housing in Converse College air-conditioned dorms. Rates TBA.

**MEALS:**

Catered tasteful meals will be served in the college dining hall. Non-resident adults, students, or children may purchase lunch tickets. Meals may also be purchased on an individual basis.

**CHILD CARE:**

To be announced.

**RECREATION:**

Swimming, tennis, basketball available on this campus.

**OTHER:**

Creative movement, string orchestra, student and faculty recitals. Christopher Berg guitar workshop will be held the same week.

**ADDITIONAL INFORMATION:**

Martha Brous, director  
302 Hermitage Road  
Greenville, SC 29615  
Ph: (803) 268-8666



South Carolina Institute, 1994



## Institutes

### New Course for Suzuki Teachers/Parents

Ideas gleaned from other fields can contribute to our understanding of how humans learn and help make our teaching more effective. Suzuki teachers, in the forefront of developing enhanced methods of teaching, are interested in learning about results of new research in different fields. However, they may not have the time or resources to search out relevant information.

One person synthesizing work from related fields of study is Susan Kemper of Albuquerque, New Mexico. Susan is a Suzuki Violin Teacher and Teacher Trainer who is also working in the Music Education Department of the University of New Mexico in Albuquerque. She teaches a course which synthesizes findings in the fields of cognitive psychology, neurology and anthropology from the perspective of a music educator.

Susan has developed an Enrichment Course entitled "Music and the Miracle of Human Learning: Making Connections." It will be offered at the Southern California Suzuki Institute, to be held at Occidental College in Los Angeles from July 23rd through July 27th. We are excited to bring these new insights to Suzuki teachers and interested parents. Request a brochure by calling (818) 798-4188 or write to the Institute at 835 N. Holliston Ave., Pasadena, CA 91104.

### Suzuki in the Schools Course

In response to a growing interest in Suzuki training for school string teachers, a pilot course for public and private school teachers has been developed. The course, *Suzuki in the Schools*, will be offered at the North Carolina Suzuki Institute in Greenville, NC, July 15 and 16, 1995. Teachers are required to complete Suzuki Unit 1A (any instrument) in order to register for this course. For further information, contact Robert Hanson, School of Music, East Carolina University, Greenville, NC 27858 (919) 392-6197.

### Institute Aiding Central American Programs

by Jean Greive

I was delighted to read Marilyn O'Boyle's article suggesting that Suzuki groups across North America might like to adopt a program in South America. We in Oakville, Ontario, have had a mutually beneficial relationship with a small Suzuki program in Belize, Central America, since 1984.

Over the past ten years, we have helped three teachers come for teacher training at the Kingston Suzuki Institute. We have also had three to five teenage students attend our two-week Suzuki summer camp almost every year, putting them up in our homes and enabling them to have private and group lessons, and chamber music experiences as well as the opportunity to observe our Suzuki staff teach without any charge to them.

In return, they have enriched our experience with their keenness to learn, their lively folk music performed at our concerts, their help with the recreation and babysitting of younger students, and their friendship with many of our teenagers.

To help finance this we have had special concerts each year, inviting some especially talented students or quartet groups to perform in a large private home, serving an international dinner contributed by Suzuki parents and inviting donations.

Last summer, a member of the camp piano staff had just returned from organizing a piano program in a school in Port-O-Prince, Haiti, and the camp staff performed a benefit concert to raise money for teacher training for the program.

I would like to challenge all organizers of Suzuki institutes and camps where teacher training is given to offer at least one free place to a person from a less affluent country and find a host family for them during their stay.

Editor's Note: Please see #2391, p. 7, "Adopt a Country," Marilyn O'Boyle. Suzuki Association liaison to Latin America, invites studies, local groups, state organizations and others to commit to helping a specific Latin American country through donations of materials or funds and exchange of correspondence. Call the SA's Office or note: Marilyn of your interest in participating in the "Adopt a Country" program, Marilyn O'Boyle, 3336 Aldrich Ave. S., Minneapolis, MN 55419.

Institutes are invited to submit short reports of new ideas and sessions to share with other institutes and institute participants.



Chicago Suzuki Institute, 1993.

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## SUZUKI MUSIQUE MONTREAL

by Jennifer Burton

### Seed Planted in Ontario

The suggestion to form a Suzuki association in Quebec province was made at the summer institute in Kingston, Ontario in 1980. Eric Madsen confided his feelings of isolation in Montreal with fellow violinist Craig Timmerman. Craig recommended forming an organization with other local teachers to build camaraderie and facilitate the sharing of ideas and resources. Eric proposed the idea to cross-town colleagues Catherine Walker and Lib Newfield and it snowballed from there.

### SMM Incorporated in 1981

The first meeting of the Suzuki Musique Montreal (SMM), was held shortly after the 1980 Kingston Institute.

Eric Madsen conducted the meeting and he recalls that it was attended by about 10 teachers, including Dragan Djerkic, Alfred Garson, Mary Ruth Gehr, and Merlin Thompson.

SMM was incorporated as a non-profit, province-wide teachers' association in 1981. The association currently serves 33 teachers, the majority of whom are independent teachers. Due to its relatively small size, the governing structure of the Suzuki Musique Montreal is basic. The association is run by a committee made up of a President, Vice-President, Treasurer, Secretary, Newsletter Coordinator, Pedagogical Discussion Animator, and Parent Group Liaison. Several sub-committees organize special events such as workshops, concerts, and the spring festival.

### Current Executive Committee

1994-95 executive committee members are as follows: President: Eric Madsen; Vice-President: Kristina Melnik; Treasurer: Robert L Heureux; Secretary: Deborah McFarlane; Newsletter Coordinator: Mary Ruth Gehr; Suzuki Musique Montreal-Parent Liaison: Margaret Tretheway; Pedagogical Discussion Coordinator: Dragan Djerkic.

### Socializing Is a Key to Its Success

The goal of SMM is to help and encourage Suzuki teachers to excel in their work. To that end, the following activities are supported:

1. Gather for chamber music every month
2. Organize joint concerts of pupils
3. Share resources
4. Publish a bi-monthly newsletter
5. Meet bi-monthly
6. Support and promote two summer institutes, one for piano and one for strings (these are autonomous but affiliated with SMM)

According to Eric Madsen, their meetings focus on pedagogical discussion and socializing. They try to defer organizational work to committees. Their meetings, affectionately called "Eat and Meet" affairs, are held at different teachers' homes. The format of a typical meeting is to eat together, call to order, receive reports from committees, receive input from members, followed by pedagogical discussion, adjournment and more socializing. Eric states, "The informal interaction between teachers is probably the most important activity at our meetings. The better we understand each other and get along, the better we will cooperate in our work and share in our discussions and resources."



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## En Francais et En Anglais

Since Quebec province is bi-lingual, all publications and programs offered by SMM are given in French and English. The language in the SMM newsletter sometimes flows from one into the other, a unique reflection of their culture. For example, the November, 1994 newsletter describes an upcoming event in this manner: "Eric will be continuing his Chamber music Sundays this year, starting at 2:00 pm (1400hrs), chez lui, sur les dates suivantes...Bring your instruments and stands, and let's have une vraie Fete Suzuki!"

## Concert in Honor of Jean Tremblay

On Sunday, November 6, 1994, a special concert was conducted by SMM teachers and students at McGill University, Montreal, in memory of Jean Tremblay. Mr. Tremblay was a professor of flute and Director of the Suzuki program at the Conservatoire de McGill. He died in a tragic bicycle accident one week after the summer Institute; he was hit by a car that ran a red light. Flute, piano, and string pieces were performed as a tribute to this beloved teacher. The "Jean Tremblay Memorial Scholarship" was established at this concert to benefit Suzuki flute students at the McGill Conservatory of Music. Newsletter Coordinator Mary Ruth Gehr captured the scenario of this special day:

*This was a most moving experience. As I listened to the first half of the concert, which consisted of chamber music groups and concerti featuring flutes supported by strings, all played so beautifully by children ranging in age from eight years old through high school, I was reminded of Alfred Garson's prediction in the 70's that this would eventually happen. It seemed like a pipe dream then... Jean's untiring work with his students was not obvious by their consistently beautiful tone, upright posture and musicianship. His is a challenging example for the rest of us to follow... Jean would be proud.*

## Suzuki Musique Montreal-Parents

The memorial concert was sponsored in part by the Suzuki Musique Montreal Parents, an autonomous association of Suzuki parents from Quebec province. This tireless group supports a variety of projects throughout the year, including monthly home concerts, the string workshop, concerto night, Picnic in the Park, and the annual summer institutes. The

SMM-P publishes a thrice yearly newsletter for all Suzuki families in the region and actively supports the teachers' association. They are funded by a \$12 annual membership fee from each family.

## Institut Suzuki Montreal

Two summer institutes are affiliated with Suzuki Musique Montreal: one for pianists and the other for string players and flutists. Short term teacher training courses and chamber music sessions for string quartet and string orchestra are also offered. The institutes are sponsored by and held at McGill University. In keeping with all other SMM offerings, the institute is bi-lingual. Individual instruction is given in either French or English, according to preference; some group events may incorporate both languages.

## Cooperation is Exemplary

The Suzuki Musique Montreal and the Suzuki Musique Montreal-Parents are exemplary models of cooperation. Their mutual support is the key to success. Founding committee members, some of whom still serve the SMM, are to be commended for their vision and perseverance. Eric Madsen continues to challenge teach-

ers and students to excel. One of his latest ideas is to form a 100 Day Scale Club. He will treat all of his advanced students who don't miss a day of playing 3-octave scales to dinner! It makes me want to rosin my bow and fly to Montreal... **F**

Jennifer Burton holds a B.M.E. from the University of Wisconsin at Eau Claire, and a M.E. from the University of Wisconsin at Stevens Point, where she studied with Margery Aber. She taught at UW Stevens Point at the American Suzuki Talent Education Center for 17 years and has been a guest teacher at workshops throughout the Midwest. Ms. Burton is currently on the violin faculty at the Suzuki Institute of Dallas and has been the chair of the SAA State, Provincial, and Local Associations Committee since 1992 and reports regularly in the ASJ.


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Phyllis Young, professor of cello and string pedagogy at the University of Texas at Austin, is internationally acclaimed for her work in the training of cellists and teachers. For 35 years she directed the University of Texas String Project. She has served as national president of the American String Teachers Association and was honored with its 1984 Distinguished Service Award. In recent years her workshop/masterclass schedule has included most states and 19 countries.

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## SPLA NEWS

by Jennifer Burton

A delegation from the University of Arkansas-Fayetteville Suzuki Association, led by Martha Shackford, attended the inaugural meeting of the North Texas Suzuki Association in Fort Worth on October 17.

## Association Survey/Updated Lists

A survey has been mailed to all associations who have registered their addresses with the SAA State, Provincial, and Local Associations Committee. This survey will determine the membership and services offered by each association and will update addresses. To register your association, please send information to the SAA Office. New lists of teacher, parent and other groups will be available soon.

## Utah Conducts Celebration Series

For the third year, the Suzuki Association of Utah (SAU), will sponsor musical activities throughout the state of Utah in March. This year's theme is "expression of grateful hearts through musical activities." SAU President Linda Duncan states, "There will be two parts to the celebration. The first part will consist of a wide variety of service projects performed throughout the state, organized on a regional or studio basis." Descriptions and pictures of projects will be compiled by Muriel Hayes, SAU Historian. The second part will be a concert series. Piano, violin, viola, cello, harp, guitar, flute, and voice students will perform in recitals and concerts at the Capitol Theater and Rotunda on March 17 and 18. The Suzuki Association of Utah is to be commended for planning this gala event. We look forward to hearing more about the service project events.

## SMAC Praises Chain of Communication


Newly-elected SMAC President Renata Bratt recognized the merit of the new communication network that the SAA has developed. In the Fall 1994 Newsletter, she wrote: "This is a year of opportunity as the SAA reaches towards the state associations to make us all part of the greater Suzuki world. We are slowly beginning to bridge the information gap between the states that has existed for some time. Our line of communication should run from member to SMAC branch Board of Directors, to SMAC branch representative, to SMAC president (me), to SAA president, to ISA president..."

Few associations have the complex structure that SMAC has, but all are encouraged to communicate through the channels that are being established. The State, Provincial, and Local Associations Committee has worked hard to identify liaisons in every province, state, and South American country. These individuals can also be contacted for information. The list of liaisons is published in the August 1993 ASJ.

## Welcome Nevada Association

The Suzuki Association of Nevada is the newest association on our list. It serves teachers and parents throughout Nevada and offers its members a newsletter, directory, teacher training courses, an institute, play-ins, and a parent workshop. Dues are \$15. For further information, please contact Terilyn Taylor, 9329 Canyon Shadows Ln., Las Vegas, NV 89117 (ph: 702/254-2759). The association currently has approximately 10 teachers and 50 parents. Instruments taught by its members include cello, flute, piano, viola, and violin.

Newsworthy activities may be reported directly to Jennifer Burton, 3030 Rambling Dr., Dallas, TX 75228. **A**



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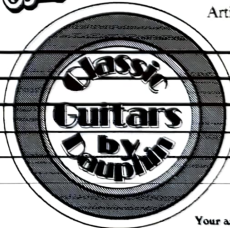
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# The Heart of the Matter

by Alice Joy Lewis

Reviewed by Carol Tarr

Every year at the American Suzuki Institute in Stevens Point, one of the things on my "must do" list is to hear Alice Joy Lewis' lecture. Her talks are always full of new insights and offer a fresh slant on the familiar ones. I was delighted when Alice Joy agreed to videotape some of the lectures she gives throughout the year at her home program at Ottawa University in Kansas. This great resource is now available through the SAA Video Library.

*The Heart of the Matter* is a lecture designed as an introduction for new parents, but serves equally well as a review for more experienced parents and teachers. At the beginning, Alice Joy recalls a trip to Japan with her son Brian. They had great experiences learning together there, but the time that stands out most vividly in her mind is the day they were getting ready to

leave Japan. Brian had been eyeing some goodies in a candy store every day. On the last day, she realized that he deserved to get the candies he had been wanting all along. So he got a special treat for himself. At closing time, when Dr. Suzuki gave the students their shikishi, Brian ran forward and gave Dr. Suzuki his special candy treat, and gave Dr. Suzuki his special candy treat, and gave Dr. Suzuki his special candy treat. Dr. Suzuki accepted it with all the "respect and graciousness with which it was given."

The essence of *The Heart of the Matter* is the respect and acknowledgment of one for another, and the importance of development of a beautiful heart, an awareness of beauty and respect for life. Alice Joy describes the "mother tongue" method and lists some elements of natural learning that exist as the core of the Suzuki philosophy:

1. Favorable environment
  2. Awakening and growth of desire
  3. Absence of stress and fear
  4. Rate of learning determined by readiness of the child
  5. Great numbers of repetitions
  6. Acknowledgment of each person's different rate of progress
  8. Joy of learning
  9. Realization of potential of all
- Dr. Suzuki takes the elements of natural learning and makes specific suggestions

for the learning of music.

1. Start early
2. Fill the environment with good music
3. Involve the parent
4. Do many repetitions
5. Use praise effectively and specifically to develop self-image
6. Divide skills into small steps
7. Do not hurry—do not stop
8. Repertoire is accumulated like vocabulary
9. Delay music reading until basic skills are set

It is great to be reminded of these simple rules. Each of the above points is beautifully illustrated with examples from Alice Joy's own teaching or quotes from *Nurtured by Love* and other sources.

Hopefully we can work to help ourselves, our students and parents to realize their potential. Alice Joy has arrived at *The Heart of the Matter* in a beautiful, clear way. The video was filmed at one of her parent sessions in Ottawa, Kansas. The camera is always on her, but you know the audience is there. It makes for a very real, spontaneous, and warm lecture. Words cannot really capture the spirit of Alice Joy Lewis' lectures. You must see the video to experience the uniqueness of this presentation. Thank you, Alice Joy, for making this tape for us. We look forward to more of your tapes. ♪

# The Wild World of Rhythms

by Christine Whyatt and Julie Elhard

Here is a game for beginning string players that uses the four Twinkle rhythms and reinforces them on and off the instrument. We have named the rhythms:

- A Running, running, stop, stop
- B Ice cream, more ice cream
- C Down pony, up pony
- D Mississippi, Mississippi

This game gives children practice speaking, clapping, and walking the rhythms as well as bowing the rhythms on the open strings.

**Directions:** Enlarge, copy, and cut apart the game pieces. Sort pieces into 3 piles: wild cards, rhythm cards and playing cards. Player draws one rhythm card and one playing card. Player then rolls dice to see how many times to play the rhythm. If the instrument playing card is picked, the player must also draw a Wild Card to see what string to play the rhythm on. When a rhythm has been played, shuffle the cards within each deck and draw again!

Other options for playing each card:

#### Bow

- Child holds the bow vertically and bows the selected rhythm out in front of her. Be sure to begin every rhythm down bow (towards the floor). This is a good chance to check bow fingers for proper placement on bow.

(towards the floor). This is a good chance to check bow fingers for proper placement on bow.

- Place bow on left shoulder or hold a cardboard tube on left shoulder and bow through it. Maintain a good bow hold.

#### Hands

- Shake hands to rhythm and begin with a downward motion.
- Clap or pat rhythms. Some variations include clapping loud and soft, fast and slow, around the body (above head, out to the sides, etc.), or patting head, shoulders, thighs, or knees.

#### Feet

- March around room to quarter notes (the pulse) while clapping or seeing the rhythm.
- Stomp the rhythm. (Try doing this sitting down.)

#### Violin and Bow

- Bow on open string with left hand on shoulder of instrument.
- Bow on open string with left hand around waist or left arm hanging under instrument.
- Set a finger down on the designated string. Play the rhythm and make a clear, ringing sound.

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# To Teach: The Journey of a Teacher

by William Ayers with  
foreword by Herbert Kohl

Reviewed by Susan Grilli

William Ayers has been a leader of the alternate schools movement begun in the 60's and, along with John Holt and others, is a thoughtful and innovative designer of education for young children. His voice has been raised in improving adult, prison, and delinquent education, and his feeling that every child can learn has been borne out by the success of his efforts for children and society. He engages the whole community around the child in the learning process and sees teachers as resources for children and parents, believing strongly in "intergenerational dependence, care, responsibility, and commitment." He has taught all ages from preschool to graduate, has founded and directed three alternative schools, and has lived in a residential home for "delinquent" children. Mr. Ayers continues to have faith in what children can do if teachers and parents work together to develop an environment of stimulation with respect for their enormous potential. He feels that good teaching always requires taking risks and seeing possibilities that others have not seen. He now teaches at the University of Illinois at Chicago and is developing another new school, the Imani School, for children in extremely deprived circumstances in Chicago.

In this wise book, Mr. Ayers gives advice to teachers, saying that as a teacher you never "arrive" at one right way of doing a thing: "Teaching" requires more judgment and energy and intensity than, on some days, seems humanly possible. Teaching is spectacularly unlimited. "We know we are successful when students are willing to fight their own next steps, when they face the future with some love, some indignation, and a lot of courage." Ayers sees that, as long as teachers sheepishly follow curricula set down for them by school administrators who have no direct knowledge of the actual children to be taught, no educational progress will be made in our country. He advocates that teachers involved in such a system follow their own dreams for the children first, and then check to see if they have touched on all the elements in the "required curriculum." Chances are they will have covered much more.

Ayers makes me realize what a revolutionary Suzuki really is—not willing to be confined by the existing system in his own country or anywhere else where he teaches, and producing students who happily achieve in both skills and imagination so much more than their counterparts in "the system." For Suzuki has always been a great risk taker. And Ayers makes plain that good teaching and good schools are always products of this kind of daring. Education is bold, adventurous, creative, vivid, illuminating—in other words, education is for self-activating explorers of life, for those who would challenge fate, for doers and activists, for citizens.

Feeling that the problems we face today are essentially moral ones, Ayers notes that it is interesting to be a caring person in a time of non-caring and a careful hardworking teacher in a time of low expectation and commitment. Ironically this gives him a unique position and a feeling that he can really be of help. So can we Suzuki teachers? As Ayers says, "Teaching can still be world-changing work. And this, I believe, is finally the reason to teach... I teach in the hope of making the world a better place."

One of the most disturbing problems we face in our public schools today is the widespread ac-

ceptance of the idea that some students are bound to fail. Ayers' approach in the classroom involves a great deal of direct observation of the different ways children learn. "Teaching is the vocation of vocations, because to choose teaching is to choose to enable the choices of others." Speaking of teaching as "an act of hope for a better future," Ayers points to the need for "multiple ways of seeing a child's ever-changing strengths." "We must change with the children if we are to be their most perceptive teachers, looking at them again and again ever more deeply. "We must look unblinkingly at the way children really are, and struggle to make sense of everything that we see in order to teach them."

I highly recommend this warm and thoughtful book for its passion about our profession and its enormous faith in the potential of all children. I think also that we need an occasional strong push in the direction of finding our true voices in our teaching, no matter what influences are bombarding us from outside. Ayers does this splendidly, for all teachers everywhere. Feeling that we cannot be well-centered if we are not also family-centered, Ayers points to "the insights of parents—urgent, invested, passionate, immediate" as exactly what we all need in our classrooms. Ayers can be speaking about either teachers or parents as teachers when he observes:

"Teaching is highly personal—an intensely intimate encounter... A first step is becoming the student to your students; uncovering the fellow creatures who must be partners to the enterprise. Another is creating an environment for learning, a nurturing and challenging space in which to travel... Teaching requires a vast range of knowledge, ability, skill, judgment, and understanding—and it requires a thoughtful, caring person at its center."

"A life in teaching is a stitched-together affair, a crazy quilt of odd pieces and scrounged materials, equal parts invention and imposition. To make a life in teaching is largely to find your own way, to follow this or that thread, to work until your fingers ache, your mind feels as if it will unravel, and your eyes give out, and to make mistakes and then rework large pieces. It is sometimes tedious and demanding, confusing and uncertain, and yet it is as often creative and dazzling. Surprising splashes of color can suddenly appear at its center; unexpected patterns can emerge and lend the whole a sense of grace and purpose and possibility."

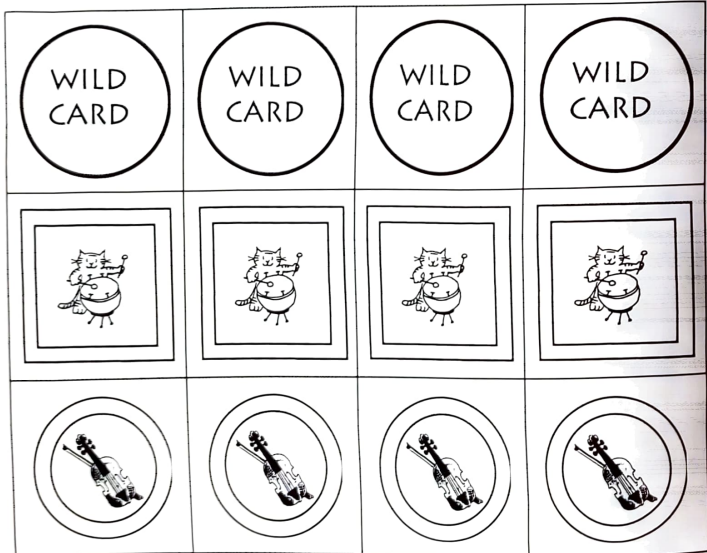
"The hopes and dreams of youth are in our hands; their goals and aspirations are shaped through their encounters with us... This is why I choose teaching: to share my life with young people, to shape and touch the future." ▲

Susan Grilli is author of *Preschool in the Suzuki Spirit* and *Nurturing Parents as Teachers*. She is a registered SAA Teacher Trainer, and is also on the Board of Directors, chairs the Early Education Committee, and edits the early education column for the *American Suzuki Journal*.

For the International Suzuki Association (ISA) she heads the Early Education Committee and is Dr. Suzuki's deputy for teacher training in early childhood education.



(Reverse side of game cards)



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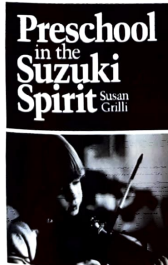
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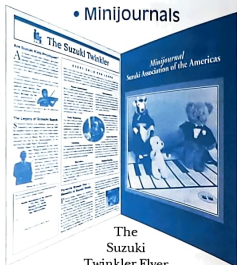
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# Memories of Jean Tremblay

Montreal flute teacher Jean Tremblay died in August 1994, the victim of a traffic accident. These tributes are reprinted from the fall issue of *The Music Stand*, the newsletter of the Suzuki Music Montreal parents group. Other memorials to Mr. Tremblay appear in the Fall 1994 *ASJ* and in the SPLA column.

For Jean, music and teaching were a source of joy. In the fact, lessons, the concerts, the solo recitals, the group lessons—everything that we did with Jean was marked by a serene joy coming from him. We miss our lessons with Jean because of what it brought us in the way of learning to play the instrument. But mostly we miss them because without those lessons there will be less joy in the musical path of our lives.

Pauline Gagnon  
Montreal, Canada

It is to the fortune of Jean's students and friends that we were able to be a part of his spirit. Each of us carries a piece of Jean within us. He taught by example and lived his life demonstrating all that he believed. We must continue to carry the torch that Jean has given us.

Alan Suganuma  
Tampa Bay, Florida

In his dedication to his students and high ideals, coupled with his sunny disposition, Jean was a true disciple of Dr. Suzuki. Truly 'The good

which men do lives longer after them.' Jean's students will remember his big heart and impart to others his love and devotion.

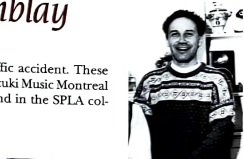
Janet Kemper  
Victoria, BC

In the few short years that I knew Jean, I came to admire his devotion to Dr. Suzuki and his ability to communicate that message through his love of teaching. The memories of our talks about Dr. Suzuki, studies in Matsumoto, and the future of the Suzuki method will continue to inspire me.

Michelle George  
Cleveland, Ohio

Jean, my old friend, where are you? In '83 we graduated together in Matsumoto and you taught me to have humour about Japanese plumbing. In '92 you told me to eat only fruit for breakfast—I do. We have laughed together and prayed together. We will miss you, Jean; there is a painful gap.

Helen Brunner-Spina  
London, England



Jean was a good friend and I always looked forward to our visits. In Matsumoto, we watched Dr. Suzuki work with the violin teacher trainees and discussed application to flute and piano. Jean had the Suzuki spirit, an ability to laugh at himself and to see the fun in even the most difficult tasks. He will be sorely missed by his colleagues.

Dorothy Jones  
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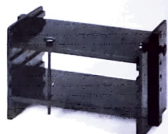
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