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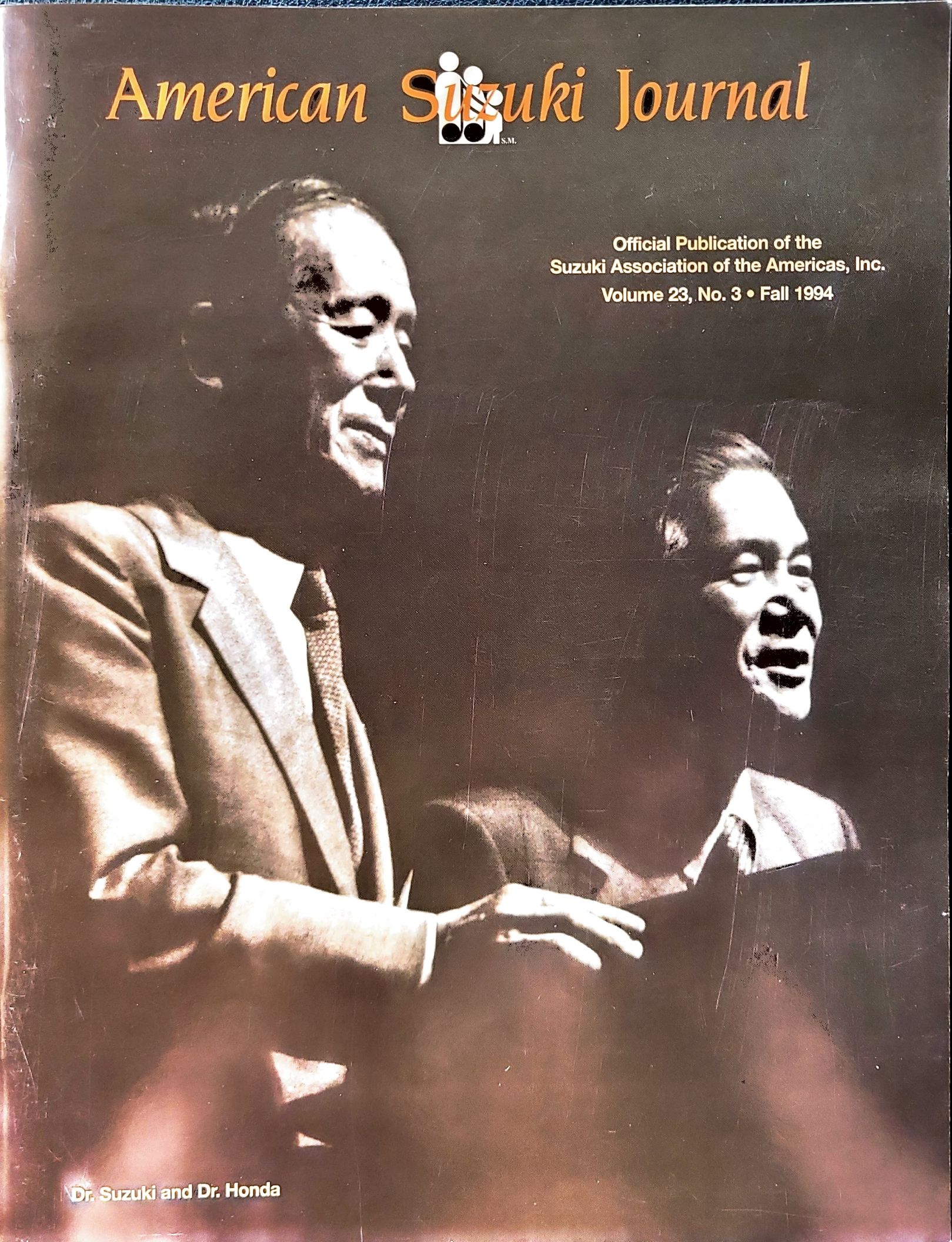

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Volume 23 **Fall 1994** **Number 1**

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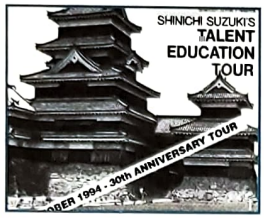

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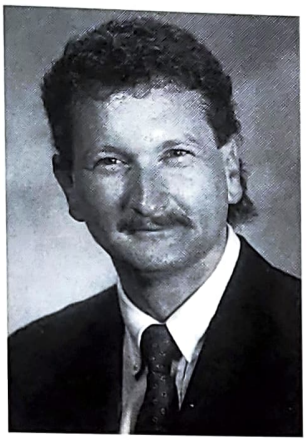

From Jeff Cox

Chairman, SAA Board of Directors:

It's wonderful to be a member of an Association which is so dedicated to the values of innovation, imagination and inspiration! Here are just a few of the many activities underway:

• The SAA Board meets three times a year—the addition of two more full Board meetings a year has greatly increased the Board's responsiveness to the Association's programs!

• The State, Provincial and Local Associations (SPLAS) have been identified and their leadership is now being included in the current process surrounding the implementation of the Suzuki Name Agreement. A positive, supportive relationship between SPLAS and the SAA is the goal for new ideas currently under consideration. This coming year, the SAA will create several pilot fundraising projects with several SPLAS. It is felt that this is just the beginning of using the SAA expertise and resources to benefit the SPLAS!

•Summy Birchard has now become a member of the Belwin family. The Board will be working closely with Belwin to make sure a wide number of opportunities are explored. The Chairman of the SAA Board and the Executive Director will be meeting with the Belwin president during November!

•The Estes Park Leadership Summit will be jam-packed with information, feedback opportunities and training for SPLA leadership, Institute Directors and

(continued p. 4)

Suzuki Association of the Americas, Inc.

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☐ Early Childhood Educator
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Instruments taught:

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☐ Bass
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Teacher Trainers. This will provide a wonderful setting for sharing the excitement about the growth of our Association and further sharing with the Board!!

- Many of our Latin American friends attended the Chicago Conference! The Association continues to nurture these ties—as the article in this Journal attests!!
- One of the Board members attended the recent music education summit in Washington, D.C. where representatives from the nation's music associations dialogued on the impact of the new national music standards (See p.19). We are part of this national effort in the United States—with respect and recognition given to the impact of Suzuki education on children's needs.
- After two years of training, the Board will be revising and clarifying the Association's operating manual during its next meeting in January. This will help assure a continuance of the education of future Boards!
- As the Strategic Plan further clarifies, the Board has realized one of the phenomenal advantages to the process we have all been through. The Association's ability to access outside funding sources is now becoming a reality! We will be able to point to specific programs in our future in time enough to search and identify sufficient funding!
- The Board is currently proceeding to create an Honorary Advisory Board. This panel of distinguished citizens will be available to the Board for advice on an annual basis and will stand with us on our letterhead in support of the Organization and the Method.
- January will also see the Board hone its skills at presenting the Association in a variety of public forums. It is essential that the Association "get the word across" in a convincing and effective manner. The board will develop a basic presentation, to include a speech and support materials that reflect our mission, commitment to quality and excellence, our programs, and our exciting future plans.
- The Board has worked to create an environment of recognition and acknowledgment of what the Association is and what it does to share with a wide variety of foundations, businesses and corporations in the future.

Our commitments to the future have already greatly impressed many organizations and businesses, and we will be reaching out to let even more people share in one of the world's most inspiring and successful philosophies and teaching methodologies!

In a time of change, there will naturally be many ideas explored and many people will share their feelings. That this is now taking place in this Association only speaks to its health and vibrancy and its ability to grow!! We are a preeminent Association—a place for innovation, imagination and inspiration—a place for music education in the future!! We are creating a future together for an incredible way of teaching and of living!! It's time to jump in and enjoy!!

I have asked our Executive Director, Pam Brasch, to provide the Board with an overview of the types of responsibilities, activities and projects that involve the Office. I feel it is very important that all our membership be able to see the following list. We are extremely lucky to have such a dedicated staff—a staff inspired by the Suzuki philosophy and the Association's mission. What you read next is the new level of service the Office has been able to achieve under Pam Brasch's excellent leadership. What a wonderful accomplishment to celebrate—and to give our full support!

FY'94 Office Report

Regular and on-going responsibilities include processing of memberships and database management; management and publication of ASJ, Membership Directory, Mini-Journal, and Institute materials; processing of Teacher Development registrations and institute applications; production of mail lists/labels; development and production of information materials; reponse to queries, orders, requests; fiscal management of Association, including disbursement of funds, payroll, tax reports; assistance to Committees and Board of Directors; acquisition and maintenance of office, equipment, property, and all Association records, etc.

1. Volume 22, four issues of *ASJ*, as an in-house publication, using electronic pre-press preparation, computer design and layout. Redesigned format for ASJ. Increased span of coverage to all instrument areas. Increased parent interest items to 50%. Increased overall size by 25-30%.
2. Designed/produced new membership flyer, membership drive materials, Conference promotional fund drive materials, Conference brochure, Conference Program booklet, "mall performance" flyer, Conference abstracts booklet, new ad rate card and ad promotional materials, updated video list, Teacher Trainer manual, Cello new teacher booklet, 1994 Mini-Journal. Began work on SAA video.
3. Designed and produced four categories of certificates for Conference. Designed in-house advertising for Conference for other music journals. Handled Conference queries and registrations. Arrangements for business aspects of Conference and assistance at Conference.
4. Improved Membership Directory, including classification codes for members. Set up and implemented new membership/dues category–Associate.
5. Worked with SPLA Committee in production of lists, gathering of surveys, and beginnings of SPLA "how-to" packet.
6. Aligned Teacher Trainer dues with membership dues. Began process of computerizing back Teacher Development registration records. Began organization of records, materals dealing with Teacher Development/Training and drew up a 25-year time line of the history of the process.
7. Inventoried and organized entire stock of back issues of Journal. Bound volumes for use by the Board, the Office, and members.
8. Set up and hosted two Board meetings at Office. Staff attended several Board/Staff training sessions.
9. Increased staff size from 2.3 FTE to 4.5 FTE. Moved toward greater staff specialization in areas such as mail list preparation, data posting, filling parent/teacher requests and general information requests, advertising, design, editing, proofing, photography, purchasing, archiving, etc. Reorganized floor plan and added furnishings to accommodate new staff.
10. Upgraded three computers. Completed networking of all computers for shared use of materials. Set up and used new software for accounting, desk-top publishing, picture editing, scanning, etc. Improved staff computer skills.
11. Upgraded services to advertisers. Produced a resource information sheet for new parents and teachers.
12. Attended MENC Conference. Visited MTNA main office to share ideas.
13. Researched several needs/possibilities: charge cards, 800 phone numbers, staff/board insurance, staff retirement plan.
14. Worked with legal advisors to develop understanding of and responses to the ISA Name Agreement.

Plans for FY'95

1. Complete work with Board on development of the SAA Video.
2. Assist Board with Fund Drive and Strategic Plan. Assist in beginning to develop a marketing strategy. Assist in production of new MOPS & Board Training Manual.
3. Design Leadership Summit publicity. Process registrations. Make arrangements for clinicians. Assist Committee with plans/arrangements.
4. Complete first ASJ in Spanish. (Abridged edition, to be published annually.) Also complete Latin American Membership Directory.
5. Assist with planning of '98 Conference. Executive Director to continue participation in Teacher Trainer Study Group process.
6. Continue development of in-house photo editing skills to provide better visuals for publications.
7. Continue to upgrade software and hardware as needed.
8. Begin development of new member packet for all who join. Complete development of new parent packet, project begun by Parent Committee.
9. Upgrade and improve materials for responding to dozens of varied queries/requests that come into the office.
10. Assist Bibliography Committee in completion of annotated bibliography.
11. Publication of booklet of special essays.
12. Production of SAA ads for other publications.
13. Work with SPLA Committee to development membership process. Completion of SPLA "how to" packet.
14. Begin helping committee complete Long-Term Training Information packet for promotion of long-term training at colleges/universities.
15. Continue to build good relationships with music industry and other music education organizations.
16. Promote support for and contributions to ASJ. Continue process of indexing back Journals. Continue to improve layout and design of ASJ.
17. Produce, issue, and count ballots and election of Board members.
18. Continue data entry project—Teacher registrations prior to '91.
19. Continue work on SAA's 25-year history project.

SAA's *Financial Future*

Dear members and friends of the Suzuki Association of the Americas,

As we continue to examine the future needs of the Association, we recognize the critical need for funding to meet our future needs. Over the last year and a half, our training in the area of resource development, has led us to a commitment to increase resources as we prepare for the 21st century-a mere 62 months away! The following describes the need for funding for non-profit associations such as ours.

Should the SAA Actively Raise Funds?

Raising money for compelling causes has *little* to do with money. This is a strong—and rather odd!—statement to make about fund-raising. Fund-raising often brings all kinds of predictable mental pictures: growth, asking friends for money, pressure to meet goals, etc.

The truth is, in the U.S. alone, there are over 1,000,000 organizations involved in the process of meeting society's needs. In that process, they invite others to share in meeting those needs through their non-profit organizations. Over $125 billion is donated to the nonprofit organizations requesting this support on an annual basis. Through this process of "friend raising," the nonprofit organization, large and small, has developed a processs of continuation of its mission by bringing others on board as "stakeholders" and, in doing this, inviting these "stakeholders" to make their resources available to the clients that are being served. The message delivered to potential new and renewed supporters is conveying the very basic values set out by the leadership of the organization through its "mission."

The SAA is one of this multitude of organizations. As we try, year after year, to fulfill the mission of Dr. Suzuki and his followers, we are, more importantly, acting to meet the needs of today's children utilizing the uniqueness of the Suzuki process. If the process continues to hold value in today's world, then the discipline of asking for others to share in this value by sharing their resources is valid and necessary.

One only needs to look at the last five years of history in the SAA to understand the step-wise and thoughtful growth that has occurred. Five years ago, in 1989, the SAA's budget was $230,000, and today it stands at close to $450,000. To date the SAA has relied almost exclusively upon membership dues and the bi-annual conference for 75% of its annual support. The increasing gap between the expenses of running the organization and sustaining the organization's growth and the income derived from dues clearly leaves several choices:

1) Raise funds through philanthropic means to fill the gap and meet the annual budgetary needs;
2) Substantially cut programs and services to shrink the gap.

The SAA Annual Fund Campaign for 1995 is the alternative the Board of Directors has chosen to fill this gap. By asking our SAA community, as well as the outside world, for support in the form of tax exempt donations, we are planning to broaden our base of funding *without* reducing the services we have worked so hard to perfect over the past few years.

Philanthropic giving in the United States continues (for the 38th straight year!) to be an excellent vehicle for organizations such as our as we change and grow. Join us in this thoughtful process of meeting our obligations to our constituency—today's children and families.

Together, we can make a difference!

SAA Board of Directors
Joan Mason, CFRE

Adopt a Country

An Exciting, New SAA Project to Help Latin American Programs!

by Marilyn O'Boyle

A wonderful opportunity to experience the international aspect of Suzuki study in your local program or area association!

As the SAA Liaison to Latin American Countries, I have talked to many SAA members who would like to be able to help the programs in Latin America. It has been challenging for everyone to find ways to do so, because of distance and communication difficulties.

In talking about this with several of you, a new idea was born which has many great possibilities for success. The idea is to have state, local and provincial Suzuki associations "adopt" a Latin American country and relate directly with that country's Suzuki association, in much the same way that the Partners of the Americas "sister cities" project has formed helpful relationships with cities around the world.

The possibilities in such relationships are endless. It would be a great way to help these countries get used instruments and equipment. Exchanges of students and teachers going both ways would be interesting, educational and very helpful. Pen pals and other student related projects are a natural. Associations in North America that sponsor summer institutes could have guest teachers from their adopted country come to their institute, either to teach, take a course or perhaps do both.

Here is a list of countries in Latin America where we know there are Suzuki programs, along with a brief description of the program and its needs:

ARGENTINA - There are programs in Buenos Aires and Cordoba, which are cities separated by some distance. It might be that two North American associations could adopt each of these Suzuki centers. The program in Cordoba is twenty-five years old and operates through the Conservatory. The program in Buenos Aires is rebuilding after almost dying out several years ago. Both places need teacher training, exchange of ideas, and books and equipment.

BOLIVIA - A small program operates through the Instituto de Bellas Artes. They need teacher training, instruments and books.

BRAZIL - There are programs in eighteen centers throughout this huge country, many of them doing quite well, but many also struggling. Here, also, it would make sense for a North American association to adopt one of their state associations. They need instruments, teacher training and materials.

CHILE - There are programs in many cities and an active country association. They need more teacher training and exchange of teachers and students, which is economically more feasible in this particular country. Programs are growing very quickly and there is a huge demand for teachers.

COLOMBIA - We have only one contact and the program is limited to this one teacher who teaches piano to mostly non-Colombian children.

COSTA RICA - A program operates through the National Symphony. They would like to expand and would welcome help with teacher training, exchange of ideas and teachers.

ECUADOR - A young program is getting started in Quito. They need help with teacher training and exchanges, instruments, equipment and materials.

MEXICO - Many small programs operate in several cities, but without a central organizing association. They could probably use help getting one started, and, of course, the usual needs of teacher training, instruments and materials.

NICARAGUA - This is probably the poorest country where there is a Suzuki program. It is only a few years old, and is limited to recorder at present, but they desperately want to expand to guitar and other instruments. They need teacher training, instruments and materials.

PANAMA - There are three SAA members in this country, but they have not yet communicated their needs to me.

PERU - This country has an active association and programs in many schools and several cities. They suffer from great economic problems, so instruments, materials and any kind of exchanges would be appreciated.

PUERTO RICO - This is an older program with several teachers on several instruments. They don't yet have a country association. Instruments and materials are needed.

If your state, local or provincial Suzuki association would like to adopt one of these programs, write to me and I will give you the names, addresses and fax numbers of people to contact.

So. American Suzuki Festivals Jan.'95

Lima, Peru will host its annual Suzuki Festival, January 3–10, 1995, at the American School, Colegio Roosevelt. Roberta Centurion, the president of the Peruvian Suzuki Association, coordinates the event, which features training courses for teachers and student master classes, group lessons and concerts.

Santiago, Chile, will host its annual Suzuki Festival, January 13–20 at Santiago College. Sara Benites, vice-president of the Chilean Suzuki Association will coordinate the event, which also features training courses for teachers and student master classes, group lessons and concerts.

Curitiba, Brazil will host its annual Suzuki Festival as part of a larger music festival, called the Oficina. Simone Savytzky, president of the Brazilian Suzuki Association, and Cristina Souza will coordinate the Suzuki Festival. This event, held January 9–22, will also feature training courses for teachers and student master classes, group lessons and concerts.

A team of North American teachers will assist local teachers at these festivals. Marilyn O'Boyle, violin (MN) and Caroline Fraser, piano (CA) will head up the team. They will be joined by Craig Timmerman, violin (KY), Martha Shackford, violin (AR), Cheryl Kraft, piano (WA), Alan Johnston, guitar (MN) and Susan Grilli, Suzuki early childhood education (NY). Marilyn will also teach at the Brazilian festival January 9–14. A group of students from Minnesota, Kentucky and California are to perform and participate in the Festival in Peru.

Anyone interested in attending should contact the festival coordinator (all are SAA members) or contact Marilyn O'Boyle, SAA liaison to Latin American Programs.

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Teacher Development Study Team Meets in New Orleans

The Teacher Development Study Team met September 30-October 2 in New Orleans at the request of the Suzuki Association of the Americas Board of Directors to look in depth at the Teacher Trainer selection process. Members of the Team, which included expertise from both within and outside the Association, were Michele George, Rick Mooney, Jeff Cox, Dee Martz, Bill Preucil, Peter Gries, Pam Brasch, Paul Rubin, and Michael Yaffe. The Study Team agrees that the goal of the current Registry system is to raise the quality of teaching in Talent Education, and the Team also agrees that this powerful tool has improved and protected the quality of teacher training offered within the Suzuki movement. At the same time the Team recognizes that the process is surrounded by controversy and disappointment.

After reviewing the history, the expectations of the membership, and the Teacher Trainer selection process, the Study Team concurs that the Teacher Trainer application and evaluation process stands out as very different from everything else in Talent Education. Suzuki teachers are philosophically committed to developing excellence in a positive, success-oriented environment. Teachers accept the responsibility for leading students in a step-by-step learning progression where all the doors stay open with an expectation that each student can succeed. The Study Team feels that the level of frustration and controversy around the selection of Teacher Trainers exists to a great degree because the current process is not in line with the philosophy of Talent Education. The selection process is more like a great wall than a door. Some applicants succeed in getting over to the other side but many fall down in failure.

The Study Team concludes that it is time to develop a process that more clearly reflects the philosophy of Talent Education. As a first step the Team recommends acceptance of the following goal statement for the entire Teacher Development process: *to inspire the greatest number of teachers to their highest level of quality teaching.* In support of this statement the Study Team developed and discussed several models to achieve this goal while providing a number of steps along the way to identification of Teacher Trainers. These models have been provided to the SAA Board of Directors for further discussion. In addition the Study Team recommends that the SAA consult its members to develop definitions of "Suzuki Teacher" and "Suzuki Teacher Trainer" to assist in the establishment of more specific criteria for use in evaluation, and to consult with teacher trainers to develop a list of attributes for quality teaching at various levels. These information gathering processes will provide the Study Team with much more comprehensive materials upon which to develop new selection criteria.

1994 Focus Group Input

At summer '94 Institutes and in the August *ASJ* the Board called for your input in prioritizing the project suggestions collected from '93 Institute Focus Groups. These ideas are being used in planning the SAA's future. Please see a summary of this summer's input on pp. 85-86.

SAA NEWS

SAA Teacher Scholarships

Scholarship applications for short- and long-term training are due February 15, 1995. Please see p. 17 of the last issue (summer, 1994) for application form. Note: check carefully as some application details have been changed.

Moving toward the Seventh Conference

Evaluations from the Sixth Conference were very positive. Scheduling and programming were both highly rated. Some of the most popular sessions across all instrument areas were these: Claude Frank's Master Classes, John Kendall's demonstration lessons, and Elizabeth Baxter's session. Keynote speeches and remaining instrument areas reports are included in this issue. Conference transcripts may be ordered from the SAA office for $10; videos of the Ensembles Concert are available through Montevideo. See p. 91.

Your suggestions and ideas from the '94 conference evaluations will assist Debbie Goolsby, '96 Coordinator, in the planning proceess. Please let Debbie or the Office know if you would like to help or have ideas and suggestions.

UW-Stevens Point Prepares for 3rd Research Symposium

The Third International Suzuki Research Symposium will be held at the University of Wisconsin-Stevens Point on August 12, 1995. The symposium was founded to provide insights for improving teaching abilities, to create a network of people interested in documenting the success of Dr. Suzuki's innovative method and to build a database for further research projects.

Papers will be presented by researchers who have completed studies. In addition, Dr. Robert Duke, distinguished professor from the University of Texas at Austin, will train teachers in a special research project. The topic for study, selected from the top of a long list made by Suzuki teachers at the first symposium in 1990, is "Teacher-Student Interactions in the Suzuki Private Lesson."

Following the Sixth SAA Suzuki Teachers Conference in Chicago, six spirited volunteer Suzuki teachers worked under the guidance of Dr. Duke in learning to be "data gatherers." The pilot study involves twenty-four nationally selected faculty and 72 students who will be videotaped at three consecutive lessons. The data gatherers will then analyze the videotapes for specific types of teacher-student behavior. Data gatherers for the pilot project are: Jennifer Burton, TX; Sarah Hersh, MN; Nancy Jackson, IN; Lyda Partee, TN; Laurie Scott, TX; and Lisa Zeller, FL.

Those who wish to be data gatherers for the full project or who wish to present research papers should contact Margery Aber (715-341-2748) or Pat D'Ercole (715-346-4938). Suzuki teachers and parents plan to take part.

Calendar of Events

December 1	Deadline for Winter *ASJ*
December 15	Deadline for Institutes for *ASJ*
December 31	1995 Membership Directory mailed
February 1	Deadline for "What is Suzuki teacher/teacher trainer" responses
February 15	Applications for Scholarships due Ballots for Board election mailed Winter *ASJ* mailed
March 1	Deadline for Spring *ASJ* Deadline for Retreat reservations
April 1	Ballots for Board election due

Leadership Summit Planned

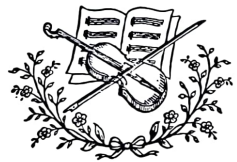
An innovative and exciting SAA Leadership Summit, organized under the theme "Creating our Future Together," is scheduled for May 26-29, 1995, at the Aspen Lodge in Estes Park, Colorado. Groups targeted for participation are Institute Directors, State, Local and Provincial Association leaders, and SAA Teacher Trainers. Details will be available soon. Registration will be due by March 1. Any spaces still remaining after that date will be offered to other interested Association members.

Input from Members is Requested

Please take the opportunity to consider the two questions posed by the Teacher Development Study Team (see left): "What is a Suzuki teacher? What is a Suzuki Teacher Trainer?" You will receive your letter in the mail, asking for your input. We look forward to collating all the responses and sharing them with you, as well as putting them to use in the process of designing a Teacher Training/Teacher Development model.

STRATEGIC PLAN FOR '95: The SAA Board of Directors is pleased to present its action plan for '94-'95. The grid which follows is presented in the same format as that of the ten-year strategic plan which is being formulated in response to the needs expressed by the membership. The ten-year plan will be published in its entirety in the Winter issue.

Communications & Networking	Teacher Development	Suzuki Diversity	Research & Evaluation	Parents
Begin to formalize state/provincial/local association (SPLA) membership levels.	Review of current Teacher Training approval procedure. (See Challenge Team report left.) Study and evaluate possible alternative models.	Membership survey to identify Suzuki programs serving early childhood education and special needs and disadvantaged children	Challenge team to plan & make recommendations for '96 & '98 Conference. Create a membership demographics survey for members & their students.	Continue inclusion of articles for parents in *ASJ*.



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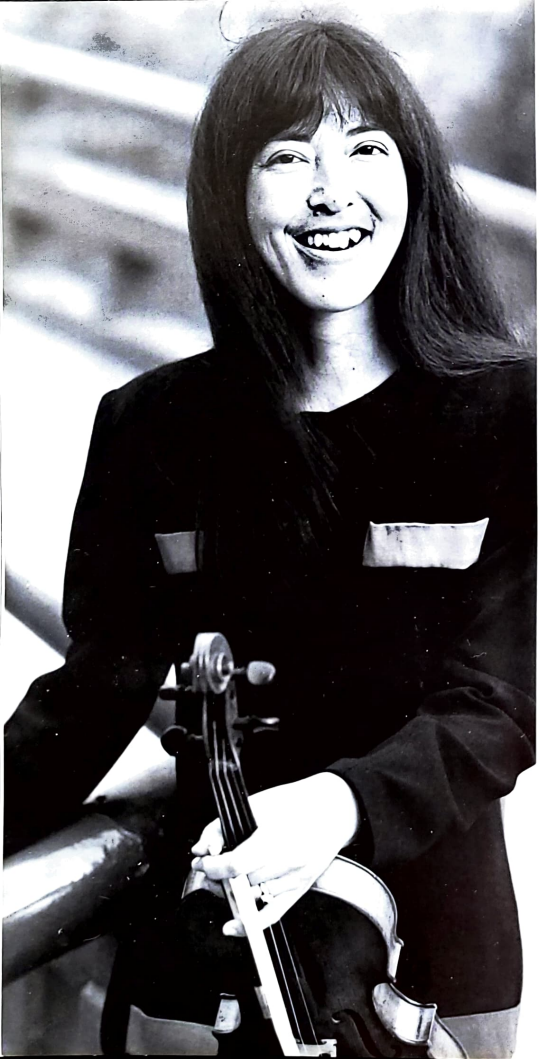

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JOB LISTINGS

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 Cello, Violin and Flute teachers needed part-time. Studios may grow to full-time.
QUALIFICATIONS: Commitment to the Suzuki philosophy and pedagogy. SAA training. Demonstrated playing ability.
SALARY: Based on teaching experience and training. Health insurance.
DUTIES: Teaching mostly 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 1.5 hours 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)772-3566, Phone:(203)624-5189.

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.

POSITION: Well established Suzuki Studio seeking trained violin teacher. Present director is moving out of state. Effective immediately.
DUTIES: Teach private, group, and ensemble lessons.
QUALIFICATIONS: Ability and experience working with children, ages 2.5 to 18 years of age. Current students are in Books 1 through beyond Book 10. SAA Teacher Training strongly preferred.
DESCRIPTION: Paid playing opportunities in local symphony orchestra. Other smaller ensembles made up of symphony members. Seasonal productions both civic and churches.
LOCATION: Visalia, California, at the foot of Sequoia National Park.
CONTACT: Dorothy King. Phone(209)627-2365, (209)732-6623.

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 Lile 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 white-water 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 4; 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 at least 2 references to: Suzuki School of Music, Attn: Mr. and Mrs. Barrett, PO Box 533, Johnson City, TN 37605, USA. Phone:(615)854-9592

POSITION: Suzuki Violin Teacher.
DESCRIPTION: The current teacher and founder of Danville Suzuki Violin (DSV) is moving to Korea in December. Will someone please come to Danville, IL to take over this two-year-old program and take it to higher levels. There is a nucleus of 15 students in Books 1-6. Though this may seem too small a studio to be worth your moving, there is great potential for growth here. You may build to any number you like in a short time. (Ken has not taken more students here because he lives in Urbana, 35 miles away, and has 20 more students there.) Danville (34,000 population) has a good community orchestra. The DSV parent organization is extremely helpful and will recruit new beginners as soon as we know a new teacher is coming. This will be your program to shape and mould.
QUALIFICATIONS: The new teacher must: 1) be committed to the Suzuki approach, 2) have had some Suzuki training, 3) continue to attend institutes each summer, and 4) strongly encourage students to attend institutes.
CONTACT: Please call now: Ken leaves in mid-December for Korea. Ken Wollberg, 50 Cedric Drive, Urbana, IL 61801. Phone:(217)367-7340. After mid-December the phone will be forwarded to a teacher in Champaign-Urbana who will help you.

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 equidistant 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 Vos, Executive Director, MCYO-Community Arts Center, 64 East Crystal Lake Ave., Crystal Lake, IL 60014-6137. Phone: (815)356-6296.

POSITION: Suzuki Violin teacher needed to teach in an established school in Auburn, Alabama.
DESCRIPTION: The Auburn Suzuki Academy is a non-profit music school for violin and cello students and includes orchestras, group classes, and unison performances. An additional teacher is needed to teach beginners and some Books 1-4 students, and assist with the group rehearsals.
QUALIFICATIONS: Performing ability on violin, ability to work with children and parents, ability to assist in planning and development of Suzuki program, including summer workshop. Music degree and experience in teaching Suzuki Violin preferred.
CONTACT: Please send letters of inquiry, including brief resume to: Paul Singletary, Director, Auburn Suzuki Academy, 6335 Old Post Court, Columbus, GA 31909. Phone:(706)563-6103.

POSITION WANTED: Violin/Viola teacher with 20 years teaching (Suzuki and traditional) experience, desires a position in Wyoming or Montana for Fall 1995.
QUALIFICATIONS: B.M. (viola and inst.ed.) University of Michigan, M.M. (violin and Suzuki) SIU - Edwardsville, graduate assistant in John Kendall's program. Teacher training and private teaching: violin: (Bks 1-10 and beyond), viola (Bks 1-6 and beyond). Guest teacher/conductor at institutes: Northern Arizona University, Memphis State University, Memphis City Schools and University of Wyoming summer camp. Public School teacher for 20 years, 3-12 in St. Louis, MO, Wyoming, Oregon and Edwardsville, IL. Orchestral performance experience: St. Louis Philharmonic (principle viola), Casper Symphony, Toledo Symphony, South Bend Symphony, North Coast Chamber Orchestra (Oregon).
CONTACT: Diane Lewis, 2043 Silent Spring Drive, Maryland Heights, MO 63043. Phone:(314)878-3034.

POSITIONS: Piano and Violin Teaching Positions are available in the Illinois Valley area which is located 90 miles southwest of Chicago.

POSITIONS: Suzuki Violin, Piano and Cello Teacher, beginning Feb. 1, 1995 and Sept. 1, 1995. **QUALIFICATIONS:** SAA approved Teacher Training and Suzuki teaching experience. Bachelor or Master degree preferred. A warm and enthusiastic teacher with commitment to Suzuki Philosophy. **DESCRIPTION:** The West Windsor-Plainsboro Community Education Suzuki Program is located near Princeton, NJ. It is an established, thriving program that includes violin, viola, cello and piano. Students and parents are dedicated and enthusiastic. Teacher training available in Suzuki piano, from Dr. Ray Landers. Located between New York and Philadelphia, the greater Princeton area is a lovely, cultural place to live with many playing opportunities. **DUTIES:** Teach private and group lessons to beginners through upper levels. **SALARY:** $30.00 + per hour. **CONTACT:** Send resume to: Barbara Greenberg, Director, WWPCE Suzuki Program, WWPCE, PO Box 248, Princeton Jct., NJ 08550

POSITION: Suzuki Violin Teacher to take over established program of 20+ students with opportunities for substantial expansion. Graduate Assistantship opportunities for student seeking Master's Degree. Opportunity also to study with Dr. Isidor Saslav, former concertmaster of the Baltimore Symphony, Buffalo Philharmonic, Minnesota Orchestra, and the New Zealand Symphony. The program is connected with the Music Preparatory Division of Stephen F. Austin State University. **RESPONSIBILITIES:** Teaching private and class Suzuki lessons. Opportunities for leadership and membership with the University/Community Symphony Orchestra, professional orchestras in the area, University and/or faculty chamber ensembles, and assisting Dr. Saslav with lower level string instruction.

QUALIFICATIONS: SAA Teacher Training and performance experience desirable. Bachelor's Degree required for assistantship. Preference will be given to applicants who have completed Suzuki teacher training through Book 4. **STARTING DATE:** January 9, 1995. **SALARY:** Potential per year: $15,000 - $20,000 not including area symphony positions, summer camp instruction, and further expansion of the Suzuki instruction program. **LOCATION:** Nacogdoches is a friendly community of 30,000 located midway between Houston and Dallas in the Piney Woods of East Texas. Stephen F. Austin State University is home to more than 12,000 students and the Department of Music enrolls 200 music majors with a faculty of 30. The Music Preparatory Division has programs in strings, keyboard, Kindermusik, guitar, and choirs, enrolling more than 200 students. **CONTACT:** Send resume, cassette tape, transcripts, and references to Dr. Ron Anderson, Chair, Department of Music, Box 13043 SFA Station, Nacogdoches, TX 75962. For further information call: (409)468-4602.

POSITION: Violinist director/teacher for preparatory Suzuki string program at Western Illinois University, Macomb, IL. **QUALIFICATIONS:** Violin Teacher Trainer registered with the SAA or ISA member country or SAA registered teacher through book 10 with 5 years of experience. Ability to work with the university and community in developing the area string program. Degree in music. Piano skills useful. (Violist would be considered if other criteria are met). Must be willing to drive to neighboring communities. **RESPONSIBILITIES:** Teach about 40 violin/viola students and classes. Direct activities of the Suzuki Program in cooperation with cellist Tanya Carey. Teach pedagogy class if a teacher-trainer. Serve as demonstration teacher and trainer for students. Opportunities for working with traditional students and developing a youth orchestra in the region. **APPOINTMENT:** W.I.U. Faculty lecturer. Thirty-five weeks teaching beginning August 22, 1995. Opportunities to perform with local orchestras. Summer teaching option from June 1, 1995. **UNIVERSITY/DEPARTMENT:** W.I.U. has 650 teaching faculty and approximately 12,000 students from 42 states and 49 countries. The Department of Music has 32 full-time faculty and approximately 220 undergraduate and graduate students. The Suzuki Program is a cooperative university/community effort. **CONTACT:** Please send tape, resume, credentials, and 3 letters of recommendation to: Ann Collins, Chair Department of Music,Western Illinois University, Macomb, IL 61455. Review of applications will begin January 15, 1995 and continue until position is filled.

POSITION: Director of the Suzuki Program and teaching of string education and non-major music history classes. **QUALIFICATIONS:** Evidence of successful management of Suzuki Education as well as excellent performance and classroom teaching skills. Tenure track. Doctorate preferred. **CONTACT:** Send application, vita, academic records and three letters of references, under separate cover, to: Dr. Kurt Sprenger, Chairman, Director of the Suzuki Program Search, Department of Music, Texas Christian University, PO Box 32887, Fort Worth, TX 76129. Phone: (817)921-7602. Do not send tapes at this time. Application review will begin February 15, 1995. Position will remain open until filled. TCU is an EEO/AA employer.

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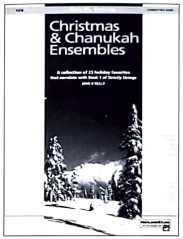

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Chanukah Oh Chanukah
Come Little Children
Deck the Halls with Boughs of Holly
Ding Dong Merrily on High
Dreidl Song
First Noel, The
Good King Wenceslas
Hark! The Herald Angels Sing
Jingle Bells
Jolly Old St. Nicholas
Joy to the World
Lo, How a Rose
Maoz Tsur (Rock of Ages)
O Come, O Come Emmanuel
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Up On the Housetop
We Three Kings of Orient Are
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Music for Every Child

by Joanne Bath

A National Music Education Summit was held in Washington, DC, in September, and the ramifications of that meeting are important for those of us in the Suzuki community. The conference was sponsored by the National Coalition for Music Education (Music Educators National Conference, National Association of Music Merchants, and National Academy of Recording Arts and Sciences, Inc.) in cooperation with the American Music Conference. Presidents and executive directors of the fifty main music organizations in the country were invited to attend. I was the fortunate one asked to represent the SAA.

There were three main issues presented at the summit, all of which are intrinsic to the Suzuki philosophy.

The first is that *every child* should have the opportunity to study music, for the simple fact that it adds greatly to the child's life! Read the *Growing Up Complete* Executive Summary printed in this issue for specific things that happen to a child who studies music, and you will read what we have long known through observation.

The second thrust of the summit was that it is far better to show support than to complain, another basic premise of Dr. Suzuki's teachings. Secretary of Education Richard Riley has declared that the arts are part of the core curriculum in the schools. Those of us who believe that they must *stay* there must mobilize *now* to make sure that superintendents, school boards and other elected officials know that our support is so strong that they would not think of cutting an existing music program and will set about to create music programs where none exist.

The third issue dealt with at the summit was that of standards. Through standards the quality of education is raised, making the accomplishments of the student and the teacher rewarding.

It was exciting for me to observe the leaders of the music community working together with energy and enthusiasm to increase the enrichment of *every child* in this country, and I was glad to be part of what I feel will be considered a monumental event in the history of music education.

Here is what I think we, as Suzuki teachers and parents, can do:

1. Encourage positive preventive action. Get as many parents and teachers as possible to indicate to their school boards and superintendents their thoughts about the importance of music study in a child's education.
2. Show how much can be accomplished when school music teachers, classroom teachers, private teachers and parents work together.
3. Continue to set an example of what can happen when children are taught with respect and support.
4. Show the value of encouraging children to love music and the other arts. (What good is it if children are taught music in such an unpleasant way that they gain a negative feeling about it?)
5. Do what we can to help maintain existing programs and to help create programs where they are not.
6. Understand and support standards. We must know what they are and speak as leaders to parents, teachers, school boards and superintendents.
7. Contact our congressmen and Richard Riley, U.S. Secretary of Education (who is firmly committed to the arts in education), to show our belief that every child should study music.
8. Base our actions on Dr. Suzuki's idea of *music for every child.*

The entire *Growing Up Complete* report should be in every Suzuki teacher's library, and should be read by every Suzuki parent. It can be ordered from MENC Publications, 1902 Association Drive, Reston, VA 22091 (phone 1-800-336-3768). ♣

Joanne Bath is the director of the Suzuki Pedagogy Program at East Carolina University in Greenville, North Carolina, where she teaches pedagogy courses leading to a Master of Music degree in Suzuki Pedagogy. She is a member of the SAA Board of Directors and co-director of the North Carolina Suzuki Institute.

Growing Up Complete

The Imperative for Music Education

Executive Summary

National Coalition for Music Education
Music Educators National Conference
National Academy of Recording Arts & Sciences,
National Association of Music Merchants

Just as there can be no music without learning, no education is complete without music.

Growing Up Complete: The Imperative for Music Education is the result of a campaign to bring national recognition to the value of music and the other arts in every child's education. Based on the findings of the National Commission for Music Education, the report presents startling facts and figures about the value, status, and future of music education.

I. Music's Intrinsic Value

Public education in America is losing its soul. As Wynton Marsalis said, "Our culture is dying from the inside."

As music and the other arts are pushed steadily to the periphery, our schools are losing touch with a unifying force that can help young people connect what they learn with its intrinsic meaning for the human spirit.

Music is a form of beauty. It needs no one to justify it. We want our children to know and understand music, precisely because it has this intrinsic value on many levels. Music makes a distinctive claim on the human soul, bringing each generation face to face with itself, and with what we sense lies beyond ourselves.

Music is a dominant force in American life and culture, molding and shaping the public's senses, creating its meanings, and shaping its values.

Music enables the citizens of a multicultural society to communicate with one another, understand one another, and share in one another's lives.

Music connects us to our history, traditions, and heritage. It is critically important that our children, as Americans, make this connection.

For its intrinsic value alone, a comprehensive music education should be available to all students. But the deeply disturbing fact is that in vast numbers of our schools, this vital dimension of human experience is given only

lip-service or left to chance. The lack of a comprehensive music education is a form of dehumanization by default.

II. Education Without Music

The evidence is strong that music education is suffering. It has been largely overlooked on the agenda of school reform in recent years. As a result, the core of the "core curriculum" is too often hollow. Music and the other arts are treated as "curricular icing," a dispensable "frill."

- Only 29 states have graduation requirements that involve the arts.
- The percentage of junior- and senior-high students taking music has declined by almost a third since 1950.
- Because most colleges do not require music and the other arts for admission, college-bound students have little incentive to take them.
- The federal government spends 29 times more on science education than on arts education.
- Fifty-five percent of the nation's school districts are either unserved by a music specialist or served only part time.

We are not providing our children with anything like a "basic" education in music and the other arts. What we are providing is an increasingly marginal, fragmented experience that substitutes "exposure" for understanding music and learning how to make it.

III. Education with Music

When a child studies music, significant elements of his or her education find focus and expression:

- developing the ability to understand and use symbols in new contexts;
- finding and directing the power of personal creativity and self-expression;
- exercising the diverse skills of problem solving; and
- participating in the deeply human satisfaction of shared work and meeting new challenges.

Education *without* music shortchanges our children and their futures. Education *with* music offers exciting possibilities in two directions.

(1) *Musical intelligence:* Research on intelligence and cognitive function points to the possibility that music may be a form of intelligence, not merely a manifestation of it. This exciting possibility is well worth exploring for its potential to all of education.

(2) *Developmental gain:* Music education, especially at al early age, can help open the door to important benefits. Involvement in music powerfully reinforces such crucial characteristics as self-esteem, self-discipline, creativity, and self-expression. It helps develop problem-solving skills, integrates subject matter across the curriculum, and correlates highly with overall academic achievement.

IV. Making It Happen:
Mounting A National Effort

"We have to fight to get music, fight to get it adequately funded, fight to get it taught." Music critic Robert Marsh's words are a rallying cry for the agenda advanced by the National Commission on Music Education:

- *Every child* must receive a balanced, sequential, high-quality program of music, taught by certified teachers.
- *Every school*, in its efforts to provide a high-quality music education, must receive what it is entitled to–the full support of local musicians; music organizations; indeed, the entire music community.
- *Every community* should have in place policies and strategies to assure that music education in the schools is integrated with significant opportunities for music experiences.

Every individual and group has a role to play:

- *The music community* should become directly involved in and take responsibility for the success and growth of school music programs, and make their concerns known to local officials.
- *Parents* must make music an important part of their homes, strike an alliance with their children's music teachers, and make sure their local school boards know of their commitment to music education.
- *Music researchers* should continue their pursuit of the connections among music, brain function, and intelligence.
- *Music teachers, principals, and other faculty* are urged to "act on what you know is true" - that music is every bit as important as language and mathematics; and to work together to enhance, enrich, and integrate other instructional areas through the use of music.
- *School board members* are urged to mount a curriculum review to make sure that the resources are there to build comprehensive music programs in all schools.
- *State and national officials* are urged to review state and national education goals and state curriculum requirements in order to restore music and the other arts to their proper place as basic to the curriculum.

The Call to Action: The National Commission calls on "all who love the arts to insist that instruction in music and the other arts be reestablished as basic to education ... because they are fundamental to what it means to be an educated person."

Music education is *basic* education.

This Executive Summary and the report *Growing Up Complete: The Imperative for Music Education* are publications of the National Coalition for Music Education.

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Remembering Canadian Teacher Jean Tremblay

Much-loved Montreal flute teacher Jean Tremblay died tragically from injuries sustained in a bicycle accident in August. Friends, colleagues and students gathered to remember him in an emotional tribute at which many of Mr. Tremblay's young students played in his honor.

Mr. Tremblay was the first Canadian to graduate in flute from the Suzuki Talent Education Institute in Japan. He was the coordinator of the McGill Conservatory Suzuki program, where he had introduced flute into the program in 1988.

At the memorial gathering, members of the Suzuki Musique Montreal, of which Mr. Tremblay was currently treasurer and a former president, spoke glowingly of his love of music and his commitment to teaching. However, it was his sensitivity to children that seemed to have touched the lives of so many. In the words of his students and colleagues, Mr. Tremblay was "a special teacher," "a perfectionist," "a unique individual," and is "irreplaceable." His passing leaves "a huge hole" in this Suzuki community.

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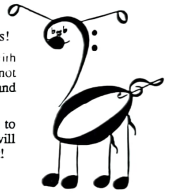

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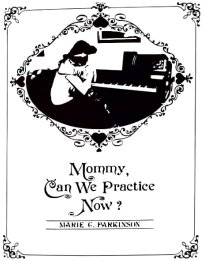

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by Marie Parkinson

TALENT EDUCATION FOR YOUNG CHILDREN

Dr. Shinichi Suzuki

This is Dr. Suzuki's newest book just published for the first time.

Included are writings from teachers in the Talent Education School in Matsumoto describing how Dr. Suzuki's method can be used to teach subjects other than music. Of course, Dr. Suzuki also explains in great detail not only why, but how, his "Mother-Tongue Method" of education works.

A must for anyone interested in the Suzuki movement.

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also from DR. SUZUKI

WHERE LOVE IS DEEP

This is another popular book by Dr. Suzuki. It is more than just a history of Talent Education or discussion of Suzuki's philosophy. This book includes many important writings which are published in English for the first time.

This book explores all areas of Talent Education. A special feature is a discussion between Dr. Suzuki and **Dr. Glenn Doman**, Director of the Institutes for the Achievement of Human Potential.

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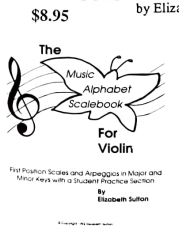
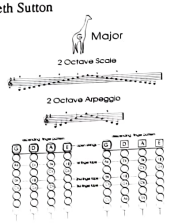
THE MUSIC ALPHABET SCALE BOOK

$8.95 by Elizabeth Sutton





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Down Like a Rocket . . .

by James Stern

*You and a fellow space traveler are marooned in a deep crater on the planet Mercury. Although your ship is in perfect working order, it has an unfortunate automated feature: when it encounters an obstacle, such as the rocky projections overhead, it goes into reverse and seeks the lowest possible landing place. The reason for this feature is to ensure the stability of the ship before passengers disembark. But in the present situation, it means that every time you launch the ship to get out of the crater, it hits an obstruction and then finds its way even deeper into the complex network of caves and passages. In the midst of your despair, you receive a mysterious message from a benevolent intelligence. The message contains the key to your escape: turn the ship upside-down.**

**Vonnegut, Kurt. The Sirells of Titan. Dell, New York*

The solution to an intractable problem, as well as the jolt of inspiration which tears away a limitation you hadn't even realized was a limitation—both have a predictable structure, despite the unpredictability of their contents and timings. The above little fantasy, dreamt up by Kurt Vonnegut, Jr., represents a series of common, everyday occurrences in the life of the scientist, the artist, and the teacher: the dull similarity of repeated failures, the surprising simplicity of the solution, the sense of that solution coming from a mysterious, outside source, and the dramatic reversal—turning the ship upside-down.

When we have observed these elements, particularly the last one, in enough of our solutions and inspirations, we may decide to stop waiting for the spirit or the necessity to move us and actively, whimsically, begin turning things upside-down in a spirit of joyful experimentation. This requires an extra measure of creativity where it is not readily obvious what would constitute right-side-up in the first place. With physical objects, this is not a problem. Indeed, Dr. Suzuki has generated much inspiration by turning the bow upside-down, for example. With mental objects, it is a bit trickier. Frequently, the idea or assumption that will end up reversed is one that is held so deeply that we either would not have been previously aware of it, or would not have thought it of much consequence. In some cases, the idea has a definite sense of rightness about it, thus we avoid its reverse as being "obviously" wrong.

In this article, I would like to address two such reversible thoughts, both of which have a bearing upon tone production. The first of these (and I'll save the second one for the end of the article) is best illustrated by a frequently-heard, enthusiastic comment of audience members at violin recitals: "She plays as though the violin were a part of her!" Listeners are quick to appreciate this quality, and the performer herself helps to preserve the mystique by saying, "I feel as though the bow is just an extension of my arm," and so on. It is interesting to consider why it is that the idea of having the instrument be a part of you is held as such an artistic ideal. For one thing, it is closely related to the notion of having no instrument–of giving vent to such a pure musical expression that listeners are aware only of the artist and the music, not of the instrument. Along similar lines, violinists strive to be like singers–whose instruments are indeed a part of them–and to use the violin as naturally as they would their vocal cords. The qualities of ease and gracefulness also create the visual impression that the instrument and the performer are one.

But how would one set about to achieve this relationship to the instrument? The student advanced enough to aspire consciously to it, as well as the less advanced student predisposed by temperament, will often seek it by hugging the instrument as closely as possible to him, or by holding on to it tightly; if you can't get it away from him, it must be part of him! Of course this is not the only explanation for why he might grip too tightly, but that is only one of many interesting characteristics which can be traced back to his desire–conscious or otherwise–for intimacy with the violin and the bow.

He devotes a great deal of time and energy to finding a tone that feels and sounds right to him. If a piece begins with a long, slow bow, he stands for a long time with his eyes closed trying to make the tone perfect, fully formed in his head before he plays, a process I have dubbed "giving birth to Athena" (who popped out as a fully-developed adult from the head of Zeus). When he finally does begin, he stops immediately, because it is not what he intended, and tries again a number of times. His playing may be characterized by highly refined sounds that lack projection. This can extend to the projection of his musical ideas, which seem small and polite, lacking grandeur, despite his grand intentions and his strong sense of the overall structure of a work. He is miserable when he has to play in very dry acoustics, though resonant acoustics make him feel guilty because they are like "cheating." Sometimes, when he has been practicing for intonation, he feels a lump in his throat, and realizes that he has been unconsciously exerting his vocal cords to match the pitch. He procrastinates getting his bow rehaired, and even putting on rosin, because he finds he can't feel the string as well with new hair and rosin. Above all, he takes his tone personally; the sound of it can embarrass him, the way we are surprised and embarrassed by the sound of our own voices on tape. This is, of course, a composite sketch; it should not be expected that where one such attribute is found so will all the others be.

It is now time to turn the thinking upside-down; the following exercise has as its underlying thoughts, "I am not my *tone*—I partake of tone; my *instruments* are separate from *me*." Part of its intention is to make the violin seem unfamiliar. In this way, it is like the universal children's game of saying a common word over and over again until its sound becomes separated from its meaning and it begins to sound very strange (try it).

Place the violin on your lap, scroll pointing away from you, and draw tone from an open string, holding the bow any which way you like; try holding the bow on both ends. There is no established dogma about what to do with your body—arms, hands, fingers—in this situation, so you are free to give your attention to what the bow does to the violin. In this latter regard, do pay attention to the established dogma; play against the bridge and let the stroke follow the curve of the bow. Bear in mind that a good reason constantly to challenge yourself to play against the bridge (where the string response is, after all, more difficult) is not that you are trying to be louder than everybody else, but that you want to find the greatest number of overtones; the more overtones there are in your sound, the more colors are available to you.

I like to imagine that I develop a new and unique technique for each piece that I learn.

In my own experience of trying this many years ago, I immediately got a more focused, more open sound when in this crazy position than when holding the violin in the conventional way (yes, I got a second opinion). Even if this is not your experience, simply strive for the maximum focus and openness, keeping your body as relaxed as possible. Notice the novelty of hearing your violin as though somebody else is playing it; in a sense, you are hearing your own tone in a more realistic way than ever before. It is also very good if you can be aware of yourself receiving the sound; take note of what part of your body feels the sound.

The next step is to work your way, gradually, to a conventional playing position, through a series of intermediate positions. Stand up and, as best you can, hold the violin projecting outward horizontally from your hip, and bow an open string. Again, listen for focus, openness, novelty. Move the violin up to your waist, your ribs, chest, until it finally sits in its accustomed position. At each step along the way, bow the open string and notice the strangeness, the foreignness, of both the sound and the feeling. Notice that the violin is not a part of you; it is not that third arm that grew out of your neck Long, Long Ago. The idea is to retain that sense of novelty, of being distant from the sound, even at the end of the exercise. Make sure that you keep holding the violin in your left hand, and do not grip it between the chin and the shoulder (it's best not even to touch the chinrest).

We might call this kind of tone "strange tone," but let the name put you in mind of "something rich and strange." It may, for some students, be an acquired taste, but it is one of the hallmarks of an artist. It, and the physical attitude associated with it, enable one to cut a deep, bold, musical line rather than a series of prettyish shapes. One cannot always hold the violin this loosely when one is performing, but those who try to as much as possible can produce fabulously colorful playing.

. . .Up Like the Rain

Before we bring the left hand into the picture, let us consider some imagery that helps to preserve this tone and this feeling. I often ask my students to notice that gravity is pulling the bow towards the floor, but that they do not have to hold on to the bow, because the violin is holding it up for them. Now, I like to imagine that there is a reverse gravity in effect for the violin; the violin is in danger of falling towards the ceiling but, luckily, the bow is there to catch it.

If you wish to take some time to imagine reverse gravity, take a hand-held mirror, point it at the ceiling, and walk around the house as you peer down into it. This creates an illusion that you are walking on the ceiling; you may find yourself picking up your feet to step over the chandelier or the top of the doorway. Next, take your violin in playing position and move the scroll rapidly upward as though it were falling in that direction. Stop it just in the nick of time and say "whoops!" Do the same thing, letting the violin "fall" against the bow.

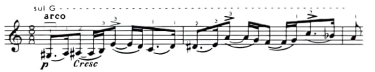
Aside from helping to foster "strange tone," this concept of the bow and the violin mutually breaking one another's fall (I can think of an M. C. Escher print in which this would be quite natural!) has another advantage in solving a common technical problem. Many students persist in playing with the bow far away from the bridge, despite the efforts of a resourceful and patient teacher! Particularly as the tip of the bow is approached, it tends to drift towards the fingerboard. In many such cases, it is not the bow-arm that is at fault; the problem is actually caused by too rigid a chin/shoulder grip on the violin, and can be solved by the gravity/antigravity image.

If you have such students, ask them to pull a long down-bow with a healthy sound, close to the bridge. As they approach

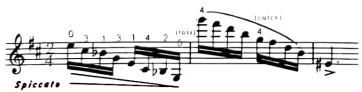
the tip, they should follow a set of simultaneous instructions (simultaneous instructions are very important in violin playing; ask the student to recite them and imagine them happening simultaneously): scroll falls towards the ceiling, top of head grows towards the ceiling (chin comes off the chinrest), shoulders drop. When these instructions are carried out, the tip of the bow moves naturally towards the bridge, and that action no longer feels like an uncomfortable obligation.

In considering the activities of the left hand, we introduce a host of new things to hear, feel, and think about. There is not sufficient space in the rest of this article to discuss even one of them adequately; it is urgent, however, that we reconcile the lack of a chin/shoulder hold with the requirement of mobility in the left hand.

Let us again try the "strange tone" experiment, this time on a fingered note. Awkward as it may be, place your second finger on a note in fourth position, and hold the violin as low as possible against your waist. Make as beautiful and as focused a sound as you can; you will find that, with the heel of your left hand braced against the shoulder of the violin, you can produce quite a decent vibrato. Move by stages until you arrive at a standard playing position. Try specific pitches with which you have musical associations. Has the F always been duller than you wanted it? When you separate yourself enough from the violin, you can make it bright, deep, and penetrating. With the shoulder of the violin resting in your hand, you will feel quite safe, but what about when you need to shift? The obvious answer would be to use the chin/shoulder hold when we shift and to avoid it the rest of the time. But this smacks of compromise, and I prefer to think that violin playing is perfect and free of compromise, provided one approaches it adventurously enough. One way to be adventurous is to avoid the chin/shoulder hold even during a shift, and to introduce it only just after the shift, when the left hand is recovering its composure. This passage from the Ravel Trio certainly gains in sweep and style by that approach:



During these shifts, I literally toss the violin upward—the bow keeps it from getting away! A "toss" in this case amounts to an emphatic carrying-out of the simultaneous instructions mentioned above. Another way to get a feel for what the toss might be like is to hold a small object such as a tennis ball under your chin and toss it across the room by thrusting with your knees and your chest as you release it (please be careful of your neck and back if you try this—it might be better to just imagine it). We sometimes have no choice but to grip with the chin and shoulder for a downward shift. In this case, it is helpful if the shift can be immediately preceded by a toss. The violin is then caught again (have somebody throw you the tennis ball and catch it under your chin) roughly simultaneous with the shift, as in this nasty passage from Stravinski's Divertimento:



It is interesting the way our technique must be built around the landscape of the music. Instead of imagining that I am developing one perfect violin technique with which I can play any repertoire, I like to imagine that I develop a new and unique technique for each piece that I learn. I've heard it said that violin playing is a virtuoso balancing act. I might now go so far as to say that it is a virtuoso juggling act. I think of it as a series of tosses and catches, where everything worthwhile happens after the toss and before the catch. Paradoxically, this concept can lead to more secure, accurate shifting than is available with the false safety of the chin/shoulder grip. It also results, ultimately, in that sense of grace that makes the instrument seem truly a part of you: you can escape from the planet Mercury by pointing your ship (your thought in this case) in exactly the opposite of the desired direction of travel. Lest this all sound too glib, I should emphasize that it requires much work over a long period of time to become comfortable playing this way. It is always an important turning point in one's development when one decides that such an expenditure is worth the result.

I have not given myself the responsibility of explaining what effect these ideas might have upon the way we teach beginning students. I do believe, however, that what a teacher understands is more important than what a teacher does. Therefore, if a class of beginning students is taught to hold their violins "with no hands", I see no reason that this should necessarily work in opposition to the ideas set forth here; there are many different ways to reach a single artistic goal.

I am now ready to close with my second upside-down thought (we actually encountered a third one along the way with "antigravity"). Having an in-depth knowledge of the workings of the body in violin playing can enable a teacher to produce seemingly magical results with students, not only through explicit instruction, but also through imagery. It is remarkable to hear the way a student's tone can change through a different placement of the feet, for instance, or through having him imagine that the tone is coming from various places other than from the violin. There are two ways of looking at such instruction, however, one of which leads to complexity, the other to simplicity.

The default assumption, by which I mean the assumption upon which one would tend to base everything if one didn't stop to think about it, is that the body does things to the violin and out comes tone; therefore, the body is the source of the tone and the violin receives the actions of the body. If you want to change the tone, change what you are doing with your body. The default image might be one of little arrows, arrows of causation, that move from the body to the violin. This image can lead to complexity: a proliferation of instructions as we search for the sound we want, the burden of responsibility for everything that does not turn out as expected. It can give rise to all of the characteristics listed in the above "composite sketch" of a student.

Now reverse that default assumption. The violin is the source of tone; the body receives tone from the violin. Visualize arrows of causation moving from the violin to the body. This image leads to simplicity. We stop trying to give birth to Athena. We put the bow to the string with a genuine curiosity for what will come out. We listen keenly for the possibilities that sound holds. Our actions acquire a boldness that cuts right through the roughness of dry acoustics, new hair and rosin, getting to the heart of the sound. The process of warming up becomes a process of being wooed and won by one's instrument.

I cannot say that one image, the default image or its reverse, is truer than the other, much less that I would wish to erase either from my thought. But I can report to have reached higher artistic ends with greater ease and simplicity through these reversals, and I invite you to try all of these games and thoughts. ♣

James Stern, an active recitalist and chamber musician, has appeared in concert throughout North America, notably 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. A faculty member at the Cleveland Institute of Music for five years, Mr. Stern currently holds the position of Assistant Professor of Violin at the University of the Pacific Conservatory of Music in Stockton.

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A Vibrato Recipe

by Virginia Dixon

Children who are studying a string instrument tend to equate vibrato with prowess, no matter how stiff and cumbersome the vibrato is. They will spend many spare moments attempting to make their fingers wiggle, and when that first motion is achieved, it brings a great feeling of pride and accomplishment.

Therefore, I like to begin teaching vibrato to my young cello students very early in the course of lessons. It combines extremely well with setting the child up at the cello. In my studio we follow something called the "Vibrato Recipe." I tell them that if they practice it faithfully, I guarantee that they will get their lesson fee back if they don't develop a great vibrato. I have yet to return any money. However, they eagerly accept my challenge, and they work very hard and with great enthusiasm.

The recipe is as follows:

VIBRATO RECIPE

5 spins

5 ski jumps

5 reverses

5 zips

Zip into 3rd and 4th finger vibrato

Zip into just the 3rd finger vibrato

Zip into a 2nd finger vibrato

Zip into a 1st finger vibrato

Now that you've done the above, don't think any more about it. Just play your heart out on your favorite slow piece, like French Folk Song, but be sure to wiggle!

Obviously the uninitiated need a little more explanation as to what these various exercises are. Some of them have grown out of my own teaching. However, much has come out of interaction with other Suzuki cello teachers.

A **spin** is to me the most marvelous of warm-ups because it simultaneously engages the back muscles and the sound of the cello. It is often the first thing that I ask students to do. While resting the cello comfortably in good position, the student does a kind of butterfly stroke with all eight fingers strumming the four cello strings. Engaging the back muscles is vital to vibrato in that it is the weight of the back and arm resting on the pad of the finger that initiates the slight changes in pitch that we call vibrato. The job of the finger is not to execute the vibrato, but to act as a conduit for energy from the arm and back.

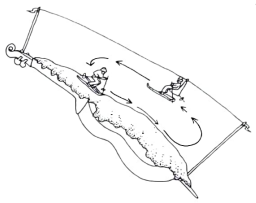
The **ski jump** serves to transfer this back and arm power to a vertical position, the one in which the vibrato will eventually take place. In these exercises the spaces between the strings become our ski slopes. (I think it is important for the rest of the recipe to be executed on the fingerboard rather than on the string. It is important for the student to practice the motions of vibrato without worrying about depressing the string. In addition, the strings form perfect boundaries on either side of the fingers.) The student needs to pick a separate slope for each hand and to line up the four fingers of each in their respective slopes. Then comes the big slide, clear from the nut to the end of the fingerboard and off into flight. The more speed gained, the better. The reverse is a "movie" of the ski jump being rewound. The student starts in flight, approaches the end of the fingerboard, and slides up to the nut.

If at any point the student seems stiff, or if the cello wobbles out of control and the student needs to rescue it, issues of balance and positioning must be addressed and corrected. But that is a topic for another article.

At this point I ask the bow arm to rest, and continue with the left arm. A **zip** should be thought of as just a small piece of the ski jump. The student lines the left fingers up in one of the ski slopes at the nut and then slides down the fingerboard, but only to the neck block, where the thumb stops the hand from proceeding any farther. These should be done at a slow pace, much slower than the vibrato will eventually be. There should still be no pressure on the finger tips. This is strictly a tactile exercise in which the student is feeling the pads of the fingers as they slide on the wood, while remembering the feel of the large muscle activity of the earlier exercises. The sound made should be akin to the opening and closing of a zipper: very high-pitched and very light. Since each cello has a very different zipping sound, I always demonstrate on the student's instrument so that he/she can hear exactly how it will sound.

The next step, **zipping into vibrato**, is always my favorite because it involves a story. My students' reactions are great fun to watch. The littlest ones carry a look of wonder, as if Santa Claus is ready to appear. The junior high kids like to act jaded and cool, and my college students and I just have a giddy laugh together. I tell the student that there is a little gnome who lives inside the neck of the cello. He has been supplied with an incredible network of spiral staircases and trap doors. As we zip, he is running up and down the staircases at incredible speed. As we shorten the zip to just a few inches, he flips open a trap door and grabs our fingertip(s). Vibrato!!! The finger is stuck, but the arm keeps on moving in that two-dimensional up and down pattern. I have students zip into their 3rd and 4th fingers first, because the hand is most balanced in this position. The 1st finger comes last because it is so easy for the student to get into a squeezing or rocking situation.

If the recipe is practiced before each attempt to use vibrato in playing, the proper physical feelings are created and remembered by the body. I also leave the performance of the favorite piece as a time without my comment so that the student feels free and safe. A vibrato that starts out as wretched will become something very lovely before we know it! The recipe is also a perfect fix for my transfer students who arrive with poor vibratos.

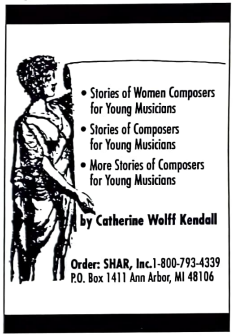


Virginia Dixon is on the faculties of Elgin Area Talent Education, Barrington Suzuki Strings, and McHenry County Youth Orchestra Community Arts Center, as well as Wheaton College Conservatory, Elmhurst College, and Blue Lake Fine Arts Camp. She is also a member of the Chicago String Ensemble and the Schulhoff Trio.

At a student's first lesson I teach the spin, adding the rest of the recipe as he/she appears ready. I also use these exercises as a way to teach balance and positioning. My quickest students have learned vibrato by about half-way through Book 1, which for some older students is a matter of weeks. They all have developed vibrato by Book 2, even if they have not been working on it very diligently.

A good vibrato is a symptom that all is well. It brings me great pleasure to watch my students develop a fine one. Along with vibrato development comes an increasingly beautiful sound and a fluid technique. As proud as it makes me, I think the student's growth of self esteem and confidence is much more important.

Illustrations by Sally Blakemore, reprinted with permission from *Playing the String Game* by Phyllis Young, University of Texas Press, 1978.



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Teaching Ensemble Skills

A Creative Approach

by Kathy I. LeBoeuf

Scenario #1: You are a double bass teacher with a beginning Suzuki studio with two or more students. You are able to schedule a private lesson and a group class for all of the students. You're off to a great start!

Scenario #2: You are a double bass teacher with a beginning Suzuki program with one student. There is an orchestra/ensemble program and the student bassist is a welcome addition. The student bassist receives a private lesson and an ensemble experience in the orchestra. Both the student bassist and the orchestra benefit from the arrangement!

What a wonderful world it would be if every beginning double bass program could be like one of the two just mentioned. When you have a Suzuki program with two or more bassists, they can have private lessons and a group class. When you have a Suzuki program with an orchestra, the orchestras will benefit from having the basses just as much as the bassists will benefit from being a part of the orchestra. What happens when you have only one bassist? Or no orchestral program? How do you give the student opportunities to develop all aspects of playing? I hope the following suggestions will be of help.

I try to give my students the opportunity to develop their playing of melody, harmony and bass lines. Melody is easiest to teach, especially with the wonderful repertoire that is found in the Suzuki Double Bass School books. I don't need to tell you how important and necessary that kind of training is to a student's playing. With no group experience, the student loses out on a playing opportunity and a wonderful social time with other students. In lieu of a double bass group class, try to arrange another string group class for your student. There are many pieces in the early books that basses can play in the same key as violas and cello. For the student bassist, this is an opportunity to develop many of the skills needed for orchestra. Matching pitches an octave or two above the pitch being played is a skill I constantly use. The student will also be working on matching bowstrokes and tone and following a leader playing another string instrument. How many times do bass section leaders watch another section leader in symphony concerts?

Teaching a bassist to play harmony or to accompany the melody is easiest in an orchestra. When there is no orchestra in which your students can play, you can do the next best thing: Why not include the bassist in a violin group class? Until the bassist gets to the end of Book 1, s/he cannot play the melody with the violins because of the different keys, but the bassist can play a number of the harmonies found in the Suzuki duet/harmony books. The ear training alone is worth trying this every few weeks even if you have a double bass group.

One fun way to teach a bassist to play bass lines is to have the student play along with the piano in a violin or viola group class. The bassist can play the left hand notes in most cases. You may need to transpose a few notes up or down an octave, but most piano parts work very well. It is good for both the violins and the bassist to learn to listen to each other. The pitch is lower than violinists are used to hearing and the piano may cover up some of the double bass sound, but it is another way for the bassist to have a group experience and develop skills necessary for ensemble playing. The audience loves it also. The wonderful sense of community you will gain in your program will benefit the students' musical growth.

When the opportunity arises to get your students playing in a group class, get to know the other instrument's repertoire. Offer your help to the teacher of the group class. He or she will not know our repertoire or our terminology. If you are available to consult with the teacher, especially the first few weeks, it will make your student and the other teacher more comfortable and it will make it easier the next time you ask this teacher for special assistance. With team work and enthusiasm, this is a great opportunity for everyone! ♪

Kathy LeBoeuf, left, performing with group at '94 Conference.

Kathy I. LeBoeuf was the double bass area conference coordinator for the Sixth SAA Conference. She also serves on the double bass committee and is a contributor to the bass column in the *AJ*. Ms. LeBoeuf holds a degree in double bass and music education from New England Conservatory of Music where her principle teachers were Larry Wolfe and Henry Portnoi. She has had experience in teaching in both New York and Massachusetts, where she is currently the string specialist for the Shrewsbury, MA, public school system. She is also a Suzuki parent with two daughters.

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Teaching Young Guitarists to Read Music

by Simon Salz

How do you get an electric guitarist to turn down his volume? Answer: Put music in front of him.

This joke passed around by professional musicians reflects badly on guitarists' reading ability. Unfortunately, there is a ring of truth to it that must be faced by guitarists. It is incumbent on us as teachers to make sure that all our students become fluent readers so that they can relate as equals in the world of musicians. It is truly a joy to be able to play chamber music, play in an orchestra or a show, or simply to sightread new music.

Getting Ready to Read

I'd like to share with you some ideas that I'm using in my studio.

Before introducing reading, I make sure my students can play all the songs through Perpetual Motion with good basic posture, correct hand and finger movements, and of course with good tone. A good test of reading readiness is whether the student can play the pieces with eyes closed.

Prior to teaching reading I want my students to know the letter names of the notes as well as the names of the open strings. I avoid using numbers for the open strings since this can be confused with finger numbers. Instead, the children learn letter names: low E, A, D, G, B, and high E. A good time to teach and review this is during tuning at the beginning of each lesson.

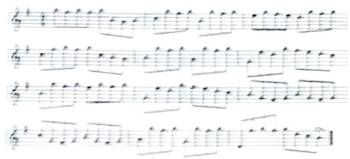
At first I use "finger 3" for the D on the B string, but I want them to know that it is called D before reading is introduced. Likewise, finger 1 is called C and finger 2 is called A. To avoid confusion I call each note by a specific name in its own octave. For example, the E on the D string is called Middle E and the A on the high E string is called high A.

Once my students can play fluently without using their eyes and can name the notes they are playing, I introduce note reading.

I like to have a separate repertoire for reading apart from Suzuki songs. I use music that uses the same notes and rhythms as their memorized repertoire and can be played as duets or in larger ensembles. I highly recommend Early Elementary Trios, by Jamie Williams-Grossman. These can be ordered directly from the composer at 36 Seven Oaks Lane, Brewster, NY 10509.

I find that ensemble playing is the most motivating way to develop reading skills. I have been writing obligatos to accompany the basic Suzuki repertoire. These can be played in group classes and recitals to allow more advanced students to play with beginning students. Here is an obligato to Twinkle that I wrote for this purpose.

Twinkle Obligato



Here are some other teaching points regarding reading:

1. Complexity can be broken in half by perfecting rhythms (tapping, clapping or singing) and separately playing notes (either out of tempo or assigning whole notes to each pitch).

2. Initially deal with the rhythms of each individual note or note groups without relating to the meter. Meter is a more advanced concept.

3. Count aloud only in the spaces between notes to help students subdivide. Avoid distracting sounds while they are playing.

Instead of:

Try:

I think it is important for students to feel that reading is easy and fun. It is important to emphasize playing correctly and with confidence so that even when reading music for the first time, it should sound like and be music! We read small amounts but as in other aspects of the Suzuki Method, we don't progress until each phrase can be played with quality.

If other guitar teachers would like to send me summaries of their process of teaching music reading, I would consider publishing them in this column in a later issue. ♪

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

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Meet Some New Friends!

Changes to the Suzuki Flute Repertoire

by David Gerry

Over the past few months, there has been much discussion between teacher trainers and Mr. Takahashi regarding possible changes to the Suzuki flute repertoire. Mr. Takahashi spent years working on the contents of the books, undertaking many hours of research, and they have proved to be an outstanding sequence of pedagogical material. Since the repertoire has been published, there have been some changes made. Anyone who attended the 1992 SAA Teachers' Conference will remember the introduction of changes to Book 3 (*Serenade á Pierrette* by Szulc) and Book 8 (Genin's *Air Napolitan*). Subsequently, these pieces have been in general use by teachers all over the world. At the 1994 Teachers' Conference, Mr. Takahashi introduced new pieces for Books 3 and 4 and led classes on interpreting these works for everyone who attended. Since the conference, Mr. Takahashi has also made significant changes to Book 2. As Mr. Takahashi is planning a return to North America in 1995, it will be useful for teachers to make note of these changes for use in their studios, as well as in preparation for workshops, institutes, and teacher training classes.

Many of the pieces have been put in a new order. You will notice that Book 2 in particular looks quite different. Two new pieces have been added to Books 3 and 4. Some old friends have been retired but there are some exciting new works to introduce to your students. New pieces are indicated by *.

BOOK 2:
1. Minuet - Gluck
2. Theme (Omit variation) Beethoven (formerly #7)
3. Minuet in g minor - Bach (formerly #2)
4. March - Bach (formerly #3)
5. Minuet in b minor - Bach
*6. Last Rose of Summer (Theme only) - Irish Folk Song
7. Melancholic Fantasy - Reichert (formerly #60)
8. Carnival of Venice - Genin (fomerly#10)
*9. Minuet (2nd minuet from the Suite in a minor) - Telemann
10. Gavotte - Bach (formerly #11)
*11. Polonaise from the Suite in b minor (Theme only) - Bach
12. On Wings of Song - Mendelssohn (formerly #8)

BOOK 3:
1. Humoresque - Dvorak
2. Orpheé - Gluck
3. Serenade - Drigo
*4. Scherzino - Andersen
5. Serenade - Woodall
*6. Serenade á Pierrette - Szulc
7. Minuet - Bizet

BOOK 4:
*1. 2 Minuets (from the Sonata in C major) - Bach
*2. Siciliano (from the Sonata in E flat Major) - Bach
3. Minuet - Handel
4. Allegro - Handel
5. Sonata - Blavet

BOOK 7:
Allegretto by Godard moves from Book 5 to #2 in this book, acting as a connecting piece between *Swiss Air* and *By the Brook*.

Perhaps the greatest challenge in implementing these changes is the problem of making sure that all teachers have access to the music. In order to facilitate this, Mr. Takahashi has asked that I find a way to distribute copies of his versions of the new pieces until new versions of the books are published. I have asked one of my American colleagues to help me with this process. Flute teachers who are current members of the SAA will be able to obtain copies of these new additions to the repertoire. In order to avoid any potential problems, I would ask any students and parents reading this to please let your teachers request these works. Teachers can then be responsible for distributing them within their studios. Piano accompaniments for the new works in Book 2 can be found in later books as in the case of the *Last Rose* and the *Polonaise*. The new works by Andersen, Bach (*Minuets* and *Siciliano*), Telemann, and Szulc can be found in numerous collections and should be easily available. Anyone who has difficulty in obtaining piano parts should contact me directly.

To obtain copies of the new pieces, teachers living in Canada should send a self-addressed stamped envelope (10 by 13 size with 88 cent stamp) to:

David Gerry
107 Cannon Street East
Hamilton, Ontario L8L 2A2

(continued p. 32.)

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I will forward copies to you. SAA Member Teachers should contact me for information on how to receive these pieces.

Teachers living in the USA should send a self-addressed stamped envelope (10 x 13 size with 75 cents in postage) to:

Gail Seay
373 N. Clermont Parkway
Denver, CO 80220

Many thanks to Gail for her invaluable assistance in distributing these repertoire changes.

For some of these pieces, teachers will be able to use the recordings of the upper books. Recordings of the other works are not yet available. I will pass on information regarding this when it becomes available. I look forward to hearing these pieces at workshops and concerts during the coming months. As flutists, we are fortunate to have such a wide and varied repertoire to draw from. These new additions are sure to become favourites in our books. I hope you enjoy introducing your students to these "new friends."

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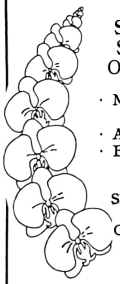

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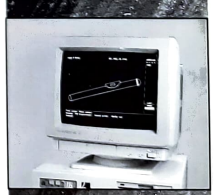

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Chamber Music Challenges

by Marie Lorcini

Teacher Roles

The success of a young chamber ensemble depends to a large extent on the energies of the leaders and the attention given to each student's particular situation. Some will need more time to prepare their parts because of slower reading skills or less confidence in their abilities. Others will be the opposite and will have to learn to be considerate and patient with their peers. The young musician who hears and understands how music fits together will play with more confidence and consideration for his partners. The leaders will have a number of roles to fulfill:

1. Find suitable repertoire flexible enough to be adapted to different ranges of instruments.
2. Be prepared to transcribe music into suitable keys or clefs for alternate instruments.
3. Have a co-leader, preferably of another instrument family, to collaborate on the choice of material and adaptation to the level of ability of individual students.
4. Schedule part of a student's private lesson time for explaining and demonstrating rhythmic and intonation problems of group pieces.
5. Demonstrate on a keyboard (or harp) the harmonic structure of the music in preparation, for all kinds of reasons:
   - understanding how a composer goes about creating a chord foundation
   - hearing how melodies are born from chords
   - feeling how rhythm shapes the music

Schedules and the Weather

Any teacher having a planned group schedule for the winter of 1994 must have had many hours of frustrations trying to reschedule classes to the satisfaction of all involved. The climate where we choose to live is a major controlling factor in the number of rehearsals one can hope to achieve. Finding alternative ways to play together when the traveling of any distance is dangerous because of snow, ice, flood, etc. takes some creative thinking on the part of the teachers in charge of coaching.

The hazards of weather can create unique challenges in deciding what to do when group classes are scuttled by the elements. I have found that extending the principle of listening to tapes is one solution, the teachers themselves being responsible for the recording of the demonstration tapes based on the system of "Music Minus One" (or two or three)! Making cassettes to guide beginning chamber musicians has benefits as a learning tool. Specific directions can be given such as tempo and musical guidelines. Counting out loud an extra first bar at the beginning of each section tells the student when to be ready to start. Taping slightly under tempo is beneficial as the natural tendency of most students when playing with others is to rush ahead without listening. The chamber music repertoire for beginners consists mostly of adaptations, and therefore recordings are not available commercially. The preparation of demonstration tapes by the teachers becomes important, weather or not! Ideally the coaching team should perform regularly as a group and be accessible to students and parents for advice pertaining to the music in preparation.

Non-Suzuki material easily adapted to Book I and II student levels:

Rounds and Rounds (for 3 and 4 part voices) - collected by Mary C. Taylor, Hargail Music Press (ideal preparation for Bach minuets)
Bach for Beginners (Book 1) - From the Notebook of Anna Magdalene Bach (for piano) (Boston Music Co.)
Songs and Carols for Two (Harps) arr. Jane Weidensaul (Willow Hall Press) ♣

Marie Lorcini graduated with First Prize in Harp from the Conservatoire de Musique de Quebec where she was a student of Marcel Grandjany. At the age of 16 Marie became Principal Harp for L'Orchestre Symphonique de Montreal. She has appeared as soloist with the McGill Chamber Orchestra, the Montreal, Kingston, and London Symphony Orchestras, the Stratford Festival, La Societe Contemporaine de Quebec and on CBC Radio and Television. Marie is currently Principal Harp with the Hamilton Philharmonic Orchestra and Associate Professor at the University of Western Ontario. She and David Gerry teach at the Hamilton Suzuki School of Music where they share a studio and group classes. They also perform together as the duo "Orfeo."


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Rewards of an Institute Director

by Alice Joy Lewis

Let's face it—directing an institute is a *lot* of work. There's building and living within a budget, applying for grants, hiring and communicating with faculty, developing and mailing a brochure, scheduling, etc., etc.

One of the pluses for an institute director is seeing these efforts bear fruit in the lives of families who participate. As playing skills and musicianship reach new heights, motivation increases, and families experience inspiring performances, the director can take a deep breath and have a moment's realization that there *is* purpose to all the work involved in ten months (or more) preparation and that there *is* incredible *value* for families who take the plunge into the institute experience!

One such "It's Really Worth It" experience occurred for me as the result of the 1994 Suzuki Institute Mid-Southwest. I'd like to share with readers of the institute column my own relearning of something simple yet profound, something that at one and the same time I already knew and learned afresh.

The ability to grow musically and technically is developed for students when they clearly understand the goals of practice and are clearly organized in the attempt to reach them!

I've known this for years, of course. But something quite special happened when Guest Artist Teacher Dorothy DeLay of the Juilliard School worked with violin students in the Sound Encounters (advanced student's chamber music program) division of the institute and set out her general suggestions for practicing effectively in a five-hour practice format.

FIRST HOUR
Basics
Left Hand
1. Articulation — 8 minutes
2. Shifting — 8 minutes
3. Vibrato exercises — 8 minutes

Right Hand
1. Legato (whole bow) — 8 minutes
   tone control exercises
   bow grip
   bow changes
2. Martelé — 8 minutes
   collé
   lancé
   staccato
3. Detaché — 8 minutes
   porté
4. Bouncing stroke — 8 minutes
   spiccato
   sautillé
   ricochet

SECOND HOUR
Passages from repertoire
Scales

THIRD HOUR
Etudes or Paganini

FOURTH HOUR
Concerto

FIFTH HOUR
Bach or recital repertoire

On orchestra rehearsal days do only hours 1, 3, & 4. Rest at least 10 minutes between hours.

Reality for most of us is that even our most advanced students do not have *five* hours daily for practice. The point to be appreciated here is actually not in the *length* of time but instead in the development of a practice *plan* that keeps all elements of playing skills developing simultaneously.

Teachers of advanced students, and students themselves, have occasionally felt like circus entertainers trying to keep lots of plates spinning atop long poles as they attempt to address technical development, vibrato, scales, new pieces, review, orchestral excerpts, etc. Running from pole to pole to give a quick spin seemed to be the only answer to keep the plates from crashing. Ms. DeLay suggests developing a plan for daily work in all these areas, so that one systematically gives continued attention to vibrato refinement, bowing styles, etc., not waiting until one observes a "plate about to crash."

As I have observed various of my own advanced students trying to implement a systematic plan which does attend faithfully to many areas of development, I can nearly feel their empowerment! It gives me a feeling of great fulfillment and sincere appreciation to Dorothy DeLay whose Kansas Homecoming inspired so many students, parents, and teachers; to Brian Lewis who honored Ms. DeLay in A Kansas Homecoming Recital and assisted her in many ways throughout her Master Classes; and to the Kansas Arts Commission whose partial funding of these special events allowed the dream to become reality.

As an institute director I am ready for another season of applying for grants, hiring and communicating with faculty, developing and mailing a brochure, scheduling, etc., etc. Even a director can be empowered! In this case by others' empowerment and the fresh insights gained on long-standing issues. ♣

Alice Joy Lewis is director of the Ottawa University Suzuki Institute Mid-Southwest and the Ottawa Suzuki Strings. She is a registered SAA teacher trainer and has served on the board of directors and as coordinator of the institute committee.

Ms. DeLay—gracious and warm to students of all ages seeking her autograph.

The Suzuki Association of Washington State

By Carol Cross & Jennifer Burton

In the Beginning...

Establishing a Suzuki association for Washington State was the dream of Jeff Cox while he was on the music faculty of Central Washington University in Ellensburg. He laid the groundwork in 1981 by bringing teachers together at an annual festival for strings. A newsletter was also published to enable teachers to share news with others across the state. Jeff was encouraged by the State Affiliations Committee of the Suzuki Association of the Americas and the SAA Executive Secretary to form a statewide organization and the wheels were set in motion.

Association Officially Formed

In 1984, Jeff left for Texas Christian University in Fort Worth, TX, and Carol Cross assumed direction of the Washington State Suzuki Festival. Program offerings were expanded to include piano and flute, supplementary enrichment classes, and a day of teacher training with an out-of-state clinician. Carol shared Jeff's vision for creating a statewide association and asked for cooperation from others.

Under the persistent and able leadership of Bob Evans, a group struggled to organize an association. Finally, in 1987, the Suzuki Association of Washington State (SAWS), was born. It began with 57 members, an annual festival and a newsletter.

Growth Brings New Projects

Over the years, each president brought his or her own dreams for additional projects. Today, there are almost 100 projects including a successful graduation program, a scholarship program, and a video lending library. Financial support is also given to local workshops. This year, for the first time, several piano teachers collaborated on a mini-series of concerts held across the state in an effort to share high-quality Suzuki training with each other and the world at large.

Structure and Dues

Currently, the SAWS Board consists of nine members and five officers who represent various geographic regions and a variety of Suzuki disciplines. They meet twice a year at Ellensburg. Members pay $15 for dues.

Expansion of SAWS Scholarship Program

The scholarship program enables students and teachers to attend summer institutes. In 1994, five students received assistance to attend the Oregon Suzuki Institute, the Suzuki Institute of Seattle Summer Camp, and the Japan-Seattle Suzuki Institute. At its April meeting this year, the SAWS Board of Directors voted to expand funding for teacher training scholarships. Funds are earmarked for teachers with less than five years of Suzuki teaching experience. Cello teachers can also apply for the Cathy Hayward Memorial Scholarship, a fund established in loving memory of a Washington cello teacher.

Fall Festival Evolves in Response to Members' Needs

The annual festival has been the association's most popular event. It is so popular that changes needed to be made in order to accommodate everyone. To identify possible solutions, festival coordinator Carol Cross mailed a survey to the general membership asking for feedback. As a result, the 1994 festival will be increased from one to two days and string students will participate in group classes with an option of an additional masterclass.

Newsletter Adds Parent Column

Since SAWS began publishing its newsletter seven years ago, relatively little space has been devoted to the needs and concerns of parents. This year it will include a regular column featuring letters and articles written by parents.

What happens at Suzuki Festival? Left: Performance classes; Above: Movement; Right:String groups. (And much more!)

Fundraising

Revenues to support the association are generated by dues, fees from the graduation recital, interest, and a special festival fund drive. This year, receipts from the sale of merchandise and T-shirts will cover the scholarship program. Fundraising coordinator Karen Hillyard will conduct a T-shirt logo contest. Interested students will create an original design for this year's T-shirt. The student whose design is selected for use on the festival T-shirt will be awarded the prize of a $25 festival tuition.

Primary Challenge

The size of the state of Washington makes it difficult for members to get together. This is the primary challenge. Like Suzuki teachers everywhere, everyone is extremely busy, but almost everyone makes it to the annual festival. As the SAWS projects multiply and expand, the workload seems to be carried by only a few very dedicated people. This is the case with all volunteer organizations and the SAWS Board of Directors is looking for ways to deal with this. The Board is very proud of the organization and its projects and would be happy to share further details with anyone interested.

SAWS Endeavors to be a Model Association

In his April, 1994 newsletter message to the members, SAWS President Michael Jacobsen wrote, "I end my term of office with the same hope that I had when it began—that someday the Suzuki movement in Washington State will be the model for Suzuki associations everywhere." Services of the association meet the needs of students, parents, and teachers from across the state of Washington. Most importantly, the organization continues to grow and seek input from the parents and teachers located in the cities and towns it serves. ♣

CAROL CROSS is an SAA teacher trainer and has taught piano in Ellensburg, Washington, for 13 years. She is the SAA State Liaison for the state of Washington. Carol is a founding member and a former President of the Suzuki Association of Washington State. In addition to hosting the Board meetings, she remains active with the SAWS as the Festival Coordinator. Further information regarding SAWS may be obtained by contacting Carol at: 103 W. 9th Av., Ellensburg, WA 98926, (509)925-5104.

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Sustaining Beginning Parents

by Mary Cay Neal

(Adapted from a parent lecture, June, 1993, Denver Suzuki Institute.)

As parents and teachers of beginning students, we are all interested in the ever-present challenge of the beginning stages. I feel that I'm coming from a really good vantage point to talk about this subject because I am a teacher and the mother of three Suzuki-trained violinists who are now 22, 24 and 26. That means I've been on both sides of the fence for a very long time. And the good news is that it is all worth it.

There was never any question in my mind that I was going to give the gift of music to my children. I had the determination—though it was challenged, believe me—that music, having meant so much to me, would mean something special to my three boys.

The good news is that today we are very close. Through the common bond of music, my children and I have ended up being the best of friends. No matter how turbulent it might have been while they were growing up, we ended up being friends; we get on the phone and talk about music all the time. Two of them did choose to be professional musicians and the third is a violin maker, so you know they have utilized their early environment.

It was not my purpose to make them into professionals. When I was at the stage we're discussing today, my only goal was that they would play the violin through high school. At that point they could decide what to do with it. Along the way I got challenged from time to time, "I want to quit! I'm sick of doing this!" But we negotiated that and they fell in love with what they were doing by the time they reached the high school years. So it did work out all right. I just don't want to paint it as a completely easy task, because that would be a lie, wouldn't it? But it did work out in the end.

I also have a good vantage point as a teacher who has led many, many students from the beginning. I've been lucky because I've stayed in one place throughout my Suzuki teaching career (next year we will celebrate our 25th anniversary at Buffalo Suzuki Strings). So I have been able to watch the development of many students, from the very beginning all the way to conservatory. I have many students in conservatories, but I don't want you to think that that's the most important thing to me—it isn't. I can also tell you stories about students I had who are studying math and law in college, who are playing and soloing with their college orchestras. So the investment is worth it. However, in the beginning stages it really requires a lot of ingenuity and patience.

I decided to pose a few questions for you, trying to pick a scenario that posed the most necessary questions we must ask ourselves. I would love for you to jot down these ideas; they're going to be very simple and very quick.

Dr. Suzuki says, "Set high standards of excellence. ... Every child is born with the potential to attain this excellence." Even if the child is handicapped, we simply have to be sensitive to the handicap. I don't know if any of you saw the article in a recent issue of the *ASJ* (Vol 21, No. 1) written by the parents of a child with cerebral palsy. He's a cello student who plays absolutely beautifully, and they have figured out how to teach him the instrument. The point is that they didn't just say, "This child is handicapped, there's no way to teach him this." They thought about what instrument he would be able to play, and now he is really successful. That's how we can approach teaching children with special challenges; we must think about how they can be successful. As Dr. Suzuki says, every child has the potential to attain excellence.

My husband has a favorite story about the first time we visited Hawaii 18 years ago. We were at the Polynesian Cultural Center, and he ran across a very old man who was demonstrating how to make a canoe. He told my husband that there is a log in every canoe, a canoe in every log. I translate that to mean that there's a Mozart Concerto in every beginner. It's up to me, and their parents, to help it happen. To attain this excellence, you must believe in the child's potential ability, provide excellent instruction, and provide a nurturing environment.

These three things are very simple to write down on paper but in fact are very hard to achieve in daily life. So the rest of our discussion will be, "How do we attain these, especially for the beginners? How are we going to organize ourselves, so that we can make it happen for our child, or for our student?" The following series of questions will help clarify the issues and are good questions for all of us to ask ourselves.

1. ***Am I determined to teach my child to play the _____? Have I decided that this is what I'm going to do?***

A lot of parents get started without really deciding that this is what they want to do. I hear things like, "I'm not sure if he'll like it." I promise you that this is not the issue. You are definitely the deciding factor for your child. We decide about all kinds of other things for our children, so why do we have to start apologizing when deciding on music?

Our parent association once sponsored a program with a panel discussion by teenagers for the parents. A panel of four teenagers came to say what they do with their music now that they have gotten to be fairly good at it. One of them said string quartets. Another, who now studies at the University of Chicago, said that he had done semi-professional type playing and had made money at it, and remarked that it's lots better than working at McDonalds. During the course of the discussion, my son said, "I did not choose this instrument, but now that I can play it well I'm really glad." That's a way of assuring yourself that the decisions that we make for our children will work out just fine in the end.

2. Have I set aside the time in my schedule to practice with my child? Have I given up my time?

I had a mom say to me, "We're quitting because I want to drink coffee with my husband in the evenings." That's fine; at least she was honest enough to tell me that she didn't want to practice with her kid. She was honest enough with him not to set him up for a disaster.

3. ***Am I committed to attending private and group lessons regularly?***

Group lessons can be a little iffy sometimes. Maybe a soccer game conflicts and the child says, "Oh, I have to go to the soccer game, my coach will be mad at me."

In my program, I'm known as a very tough teacher but also as one who loves her students without question. I tell them, "You have a choice. You don't have to decide to be in the advanced class. You don't have to decide to be in the tour group. It is your choice. But once you've made your choice, don't give me any excuses. Don't tell me you have a soccer game. Don't tell me the coach is going to throw you off the team. Don't tell me any of those things. I'll help you work it out. I'll give you one absence for this sequence of rehearsals. But you must also go to your coach and work it out with him." They're very reluctant to do that because they're afraid of the reprisals, especially in team sports. The best way for parents to help is to get on the phone and say, "My child has music in his life and that's important to us." And work it out, don't just accept it as a non-issue.

One of my sons was playing soccer in high school. He played the first year, but the second year I heard that he wasn't going to do it. So I asked him, "Honey, aren't you going to play soccer this year?" And he said, "No, Mom, because the coach does not understand about music."

Set high standards of excellence.

Obviously he had thought about whether or not he could work it out, felt that he couldn't, and he decided not to do it. That was his choice.

4. ***Do I leave each private lesson knowing exactly what to practice, in the right order (the order is really important) and how to practice in a step by step manner?***

If you cannot answer that question with a resounding yes, I suggest you set up a parent teacher conference and sit down (without your child) with your teacher to work out a system. My students get a practice chart which I write in a kind of shorthand. I write what their assignment is and what order it comes in. The parent should still take notes and write down how to accomplish the tasks. It seems to help my parents and children practice, because the children see that these are jobs to be done, this is not what mommy says, or daddy says, or even teacher says. And when you put checks or stickers there, they feel a sense of accomplishment. It seems to help that I've written it, even if it's really short.

This year we instituted a policy of school-wide parent-teacher conferences. The conference took the place of a normal lesson, and though a few parents were reluctant to give up their lesson time, the vast majority loved it. I encourage all of you to make a time when you can talk directly together and sort out any problems. I learned about so many things that were concerns to my parents, even those that I was very close to. Without that special time, there were things we just never got to articulate.

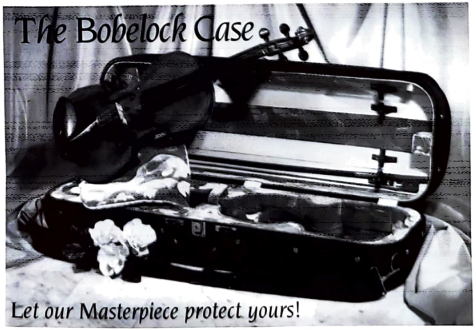
5. Do I approach each practice time feeling happy and positive about spending this time with my child?

Wow, that's a big one. I approached each practice time knowing that I owed it to my children. It wasn't their fault that I had spent the past fourteen hours in that studio. We just have to talk to ourselves, don't we?

6. Do I make my expectations for their practice appropriate to their age? That means length of time, number of repetitions, games, rewards, etc.

A lot of people like my system of involving the child in counting the number of repetitions. You can guide them in picking the appropriate number by asking them, "How many times do you think you can do this?" They often pick a really low number, because they think, "I can do this!" That's what you want, that can-do attitude. Or sometimes they pick a really high number, and you should advise them to pick something more appropriate, maybe a number between one and twenty. I found that this worked well with my own children, because when I heard them practicing upstairs, I could hear them repeating things over and over again.

Think about using appropriate rewards. Many people don't like to use rewards. They call them bribes. No! Re-



wards! Rewards motivate children and can make practice more fun. Also, it's best not to practice too long.

7. Do we attend concerts and listen to classical music on the radio, CDs, and tapes? Do we take the children to concerts?

There are lots of free concerts listed in the paper. Go for half of a concert; if you don't pay for the ticket, you don't feel bad leaving when it's appropriate. Listening to classical music makes it important. Listening orients them to what you want them to do. And, of course, do you listen to your Suzuki tape?

The last question is really important:

8. Do I truly believe that my child will learn to play beautifully?

When I do orientations with new parents, I ask them all these hard questions. Then I tell them I'm going to make them a 100% guarantee–that if they do what I say, their child will learn to play beautifully. I don't even apologize for sounding like some sort of dictator, because I'm taking on the responsibility too. We're going to work as a team and this child is going to play beautifully. I also give them my favorite handout, an article called The Big Payoff, written by a neurologist. It talks about how studying music helps the mind, the heart, the body.

Questions from the audience:

Should the student be included in the conference?

Parents of elementary and preschool students came alone. Middle school students came with their parents and high school students came by themselves. Sometimes the parents came with the high school student if they felt there was some problem. It also helps to set goals. I said to a student, "What do you want to accomplish? What do you want to accomplish by the time you graduate from high school? What pieces would you like to play?"

Did you have a regular schedule of doing them or did you just play it by ear?

We did it once near the beginning of the year at their lesson time. We scheduled a conference during first semester after we had been in session for five weeks.

When your children were starting, at a young age I presume, how many other activities did work out (in addition to) violin and school?

They were very young: my first one was almost four, the second was only two and a half, and my third wanted to play as soon as he could talk, but I made him wait until he was about three. I recommend one other activity besides music study, preferably something physical. But beware of the schedules of team sports.

When you have children, say seven years old, and all their friends want to play soccer and T-ball, how do you enforce practice?

The rule in our house was always to get the practice done first and then go out to play. In the middle school and high school years, we even said practice before homework because practice takes more physical stamina and concentration.

Do you think it is wise to study two instruments?

Some of my students play piano as well as violin; in fact, my children did. It's best to start with violin. If you have already started one or the other, it is best to give the first instrument a good start of two or three years before adding the second instrument. Also, you have to decide if you have practice time for both. I decided that piano was my children's second instrument, that they had a half hour a day to practice piano and they would do what they could do in a half hour. They learned to play the piano relatively well; they got to the Bach Two-Part Invention and this abil-

(continued p. 90.)

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Suzuki Beyond America: One Teacher's Impressions

Joan Krzywicki

In 1993 and 1994, opportunities arose for me to study the Suzuki philosophy on three different continents over a period of fourteen months. Meeting and sharing experiences with teachers from around the world, I was overwhelmed by the incredible power of Dr. Suzuki's wisdom and how it binds together so many different corners of the world.

My odyssey began in February 1993, when I attended the first Suzuki Piano Basics International Workshop in Sacramento, California. Teachers came from England, Belgium, Switzerland, the Netherlands, Australia, Canada, and several corners of the United States. There were several teachers from Japan in addition to master teacher Haruko Kataoka. We observed Dr. Kataoka teaching American and European students and watched American and European teachers give lessons to Japanese students. One of the workshop highlights was a panel discussion presented by various foreign teachers outlining the history and current direction of the Suzuki movement in their countries. My own concept of the Suzuki community expanded immeasurably. Being in the same room with those teachers, parents, and students from all over the globe filled me with an energy I had not previously experienced.

Just three months later, in May, 1993, I visited Matsumoto, Japan, for ten days. At the Talent Education Institute, the energy I had encountered at Sacramento was everywhere. It emanated from Dr. Suzuki himself and was evident in teachers, *kenkyusei*, parents, and students. In addition to trainees from the U.S. and Japan, there were Suzuki teachers from Australia, China, Chile, and Denmark, all there because of one very great and generous man. I strove to absorb as much of the energy as I could during my short stay.

I had traveled to the mecca of Suzuki teachers to gain greater knowledge of the Suzuki philosophy, and I found it from listening to music, observing lessons and recitals, and playing the piano myself. It was becoming increasingly clear to me that the energy around me was perhaps the same energy, or "life force," that babies have naturally. Every Suzuki teacher needs to own that energy himself in order to recognize it in children and then use it to help them reach their full musical potential.

In April, 1994, I attended the Second International Piano Basics Conference in Brussels, Belgium. Having connected with the worldwide community in Sacramento and Matsumoto, I felt compelled to observe the Suzuki movement in Europe. Countries represented included Scotland, France, Germany, Spain, Italy, Poland, Lithuania, Sweden, and Finland. There were two outstanding international student recitals. Dr. Kataoka was an inspiring master teacher, and there were opportunities to observe several other esteemed teachers from various countries. The overall feeling was one of cooperation, friendship, and gratefulness to Dr. Suzuki for bringing us all together.

Throughout the conference I found growing within me a very strong sense of responsibility as a Suzuki teacher ... more than ever before. I knew then that the heightened energy that I had experienced first in Sacramento and then in Matsumoto had to be channeled into making my home studio as true to the Suzuki ideal as possible. It was up to me to teach every parent the basic philosophy until he or she fully understood. It was up to me to provide a very special environment in my studio where children can use their natural energy to learn. I knew that I myself must never stop studying piano technique and music as a whole, following the example of Dr. Suzuki who is still studying at the age of 96. I decided that I would not rest until every student had developed a high level of musical ability and a beautiful heart as well!

What a challenge! After all my travels, I like to imagine that all Suzuki teachers are links of a beautiful gold chain necklace that begins in Matsumoto and circles the globe. Every parent and every child, no matter how small, is also part of that chain. How appropriate is the old saying, "a chain is only as strong as its weakest link." One can truly appreciate the need to spend an entire lifetime strengthening one's link in the necklace. This process becomes more successful with a vision of the future. More than anything else, my travels gave me greater vision of where I wanted to go in the Suzuki method.

It now seems clear to me that students would also benefit from foreign experiences and should be encouraged to participate in international conferences as often as possible. More teachers need to arrange exchange programs with Suzuki teachers in other countries. As all of us, adults and children alike, share music and love with friends abroad, global harmony becomes more possible. Perhaps our shiny gold necklace will serve as a glistening invitation for all the nations of the world to lay down their weapons and join hands in peace.

Joan Krzywicki has been a Suzuki piano teacher since 1981 and was recently named a Teacher Trainer. She received a B.M.E. degree from Indiana University where she carried a second major in piano performance. She also has an M.M. degree from Youngstown State University. In addition to a home studio, Joan teaches at the Temple University Music Preparatory Division and at Ancillae-Assumpta Academy.

Beyond Cultural & Language Barriers

by Emily Louise Davis

Left: Emily Davis with Nicholas and Clare Habershon, members of B.A.C.H. Suzuki Group in Cambridge, England. Right: Summer Extravaganza in London, July '94. Cast of Noah's Ark.

Music is the universal language. This is a phrase I have heard throughout my life because, for seventeen of my twenty years, my family and I have been intimately involved with Suzuki violin. With the guidance and encouragement of Joanne Bath, I have been part of the family of the Suzuki Violinists of Eastern North Carolina. At lessons, workshops, and institutes over the years, I experienced both a sense of camaraderie and the bond of a larger family, but I never consciously appreciated the rich and loving environment provided by the Suzuki Method. As I left for college, I realized how lucky I have been.

Now, as I see younger children playing, I marvel at their musical and technical ability. What impresses me most, however, is the sense of cooperation which has been developed in these children. Not only are they able to play violin together, they are also able to interact peacefully and sensitively with each other.

The Suzuki Method now includes thousands of students all over the world. This summer, with a grant from the Dean Rusk Program and the Music Department at Davidson College, I had the opportunity to visit Suzuki programs throughout Europe to see for myself how Dr. Suzuki's concepts have been applied in different countries.

As I traveled through Europe, I was struck by the abundance of music of all types, from bagpipes to mandolins, and found that many conversations began because I was carrying my violin. During a visit with friends in Austria, we went to a Hungarian restaurant where a gypsy group was playing folk and gypsy music. Finding out that I was a violinist, the fiddler handed me his violin. I caught my breath and began "Csardas," a Hungarian folk song, and the group joined in with me. When we finished, the fiddler asked me (in German) to sit and talk over a glass of wine, but the language barrier made this impossible. However, he placed his hand over his heart and then mine, trying to tell me that we had communicated in a deeper way than with words; we had shared music together. I left the restaurant feeling a sense of accomplishment and joy, both because I had played successfully "on the spot" and because I felt I had overcome a linguistic and cultural barrier with music.

As I attended Suzuki events throughout Europe, I continually witnessed the bonding of Suzuki families and felt a strong sense of community. I was especially impressed by Judith Berenson's group in Geneva, Switzerland. Though she had been unable to give lessons for several months, the children gave a beautiful concert. The most advanced student led the pieces and the younger children seemed to admire and accept her expertise. Even I, a foreigner with little command of their language, was accepted immediately as a sort of substitute teacher when they learned I was also a Suzuki student.

In Ayr, Scotland, the sense of community was apparent at an institute directed by Brenda Smith. As children and parents lined up for registration, I saw faces light up with recognition of old friends and excitement about meeting new ones. Parents chatted in the halls, and one six month old boy gurgled his way through all his sister's lessons.

Everywhere I traveled, I was much impressed by the confidence of the children. In London at the Summer Extravaganza, young children performed in Noah's Ark, an original musical combining new music with tunes from the Suzuki repertoire. Written by a Suzuki father, Paul Griseri, and directed by Lyn Thompson and Jillian Leddra, this musical encouraged children to participate in all aspects of the production. With a confidence born of many performances, the children sang, danced, and played their instruments.

In England, children and their families from the three counties of Bedfordshire, Cambridgeshire, and Hartfordshire compose the B.A.C.H. Suzuki group, led by Stephanie Way. These families destroyed any misconceptions I might have had that the British are cold and unfriendly. One family, the Habershons, even invited me to stay in their home. Their two children, Nicholas and Clare, enjoyed playing their violins and were curious about my background as a Suzuki student.

In Lyon, France, at the Bossuats' studio, I was impressed by the positive relationships between the students, teachers, and parents. I saw their respect for each other and, despite my limited understanding of the language, I could feel that the learning atmosphere was positive and full of encouragement.

Joanne Bath always said that among the Suzuki Violinists of Eastern North Carolina there was a cheering squad. I found this same type of support among the Suzuki groups that I visited in Europe. The harmonious relationships that I observed this summer and in my years of training seem to be the result of the supportive and caring environments which the Suzuki approach encourages. My mother says "Peace on earth begins at home," and I do believe the harmony fostered within the Suzuki home and the

(continued p. 43.)

Emily Louise Davis is a junior and an A.J. Fletcher music scholar at Davidson College in North Carolina. With the aid of a Dean Rusk Scholarship and a Music Department Scholarship from Davidson College, she visited Suzuki programs in Europe this past summer. Emily was a Suzuki violin student of Joanne Bath in Greenville, North Carolina for fourteen years. She currently teaches several Suzuki students while she pursues her college degree.

Dr. and Mrs. Suzuki Break Ground For a New House

by Allen Lieb

Left: The "Ji-Chin Sai" begins with a traditional shinto tune played on the bamboo flute. Right: The priest offers prayers for the health and well-being of all who will live in the new house.

Dr. and Mrs. Suzuki celebrated the groundbreaking for their new house on Monday, September 5, with a traditional shinto ceremony called "jichin sai." Literally translated, the three "kanji," or Chinese characters in "jichin sai" mean: (ji) - land; (chin) - to quiet or calm; (sai) - celebration. The ceremony is conducted by a "kanushi," a priest from the local "jinju" or shrine. The ceremony has three main purposes. The first is to enshrine the god who can help avoid any calamity, misfortune or accident for the new house and the land. The second purpose is to pray to finish the construction without any accident or trouble. And the third is to pray that no disasters or diseases come to the family in the new house. Attending the ceremony in addition to Dr. and Mrs. Suzuki were Mr. Takahashi, several board members from ISA and TEI of Japan, the TEI office staff, the architect, the contractor and the construction crew. After the readings and prayers from the priest, all joined in the round of sake and each placed a tree branch, called "sakaki," at the altar for good luck.

The Suzuki's new house is located just a five-minute walk from the Institute. It will have a bedroom and study each for Dr. and Mrs. Suzuki, a living room, dining room, kitchen and a large garden. The "jichin sai" marked the end of a two-year search by Mrs. Suzuki for a suitable and affordable space to build. Two years ago Mrs. Suzuki decided the old house was too big and drafty in the winter for her health and Dr. Suzuki's. She asked the TEI office to find an agent to set about selling the house. The Suzuki's present house is located in the Asahi district of Matsumoto, on a quiet street about two kilometers north of the Institute. It began as a very small house. "We bought what we could afford when we came to Matsumoto," Mrs. Suzuki said. "We had no money then. Every time we got a little money, we would add on to the house, you see. Before the school was built, Suzuki did all the teaching at home. There were always people in the house, teachers and students." Eventually, the Suzukis were able to purchase the adjoining property with a small house and the two were connected, giving Dr. and Mrs. Suzuki some private quarters. Given the level of activity in and around the house from the time the Suzukis moved in and the now widespread popularity of Suzuki Method, the Suzuki's house has come to be a landmark in Matsumoto.

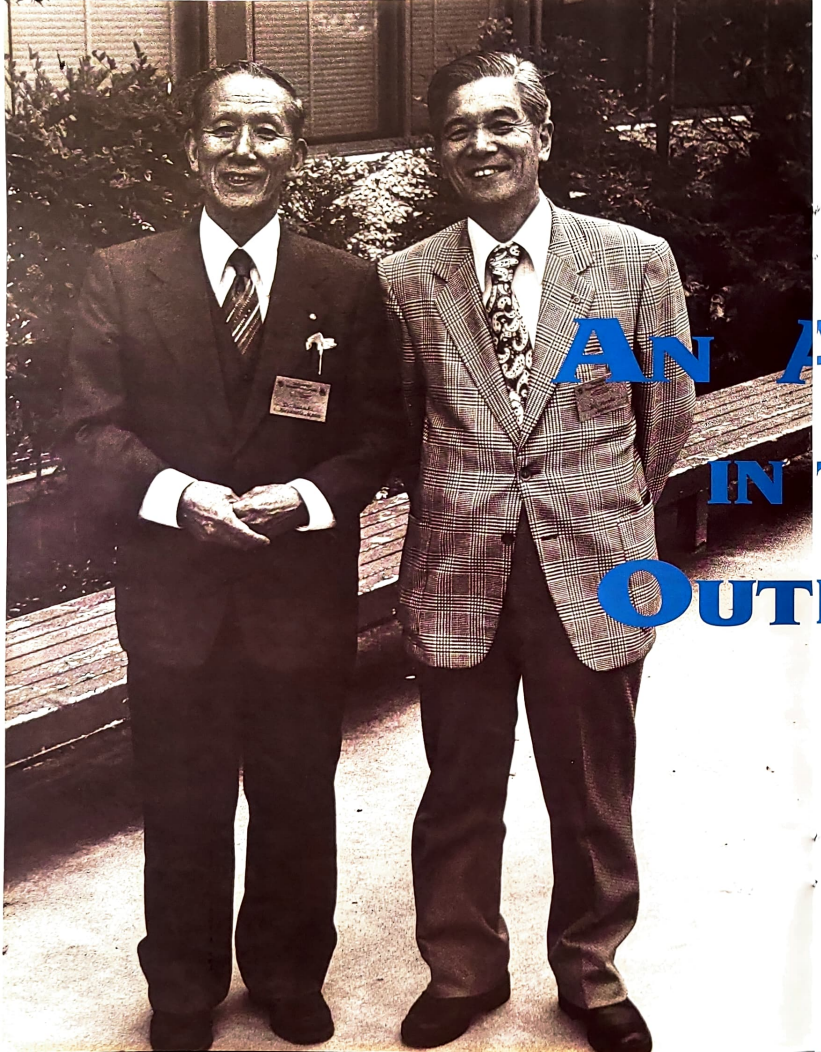
Once it became known that Mrs. Suzuki was putting the house up for sale, several prominent citizens approached the Matsumoto city government about purchasing the house to preserve it as a museum to Dr. Suzuki's work. The city of Matsumoto agreed to the idea, and it will establish a museum preserving the Suzuki's home. "Unfortunately, I have to leave almost everything in the house, including my new piano!" Mrs. Suzuki commented with her famous wry smile. "So I thought Suzuki would like property with a nice view of the mountains. We drove out to look at some land, and Dr. Suzuki asked me: 'Is this still Matsumoto?' So we looked closer in town and found this land very close to school. I asked Suzuki: 'Well, what do you think?' 'It's fine,' he said. 'You take care of everything—but hurry up!' The builders have promised they will finish by the end of November."

These days you can find Mrs. Suzuki with her arms loaded with fabric swatches for upholstery and wallpaper samples. After the Suzukis have moved, the Matsumoto city government will begin its work readying their long-time residence for the public.♣

Allen Lieb has served as Director of the 1994 SAA Conference, Assistant Coordinator of the 1992 conference, Treasurer of the Executive Board, Chair of the AV and Finance Committees, and member of the Institute Committee. A regular contributor to the *American Suzuki Journal*, Allen is a registered Teacher Trainer and a frequent clinician at workshops and institutes across the U.S., Canada and Australia. Allen made his New York debut this spring at the Westbeth Arts Center and the 92nd St. Y. He currently teaches at the Diller-Quaile School and the School for Strings in Manhattan, and the Thurnauer School of Music in New Jersey.

(from p. 42.)

greater Suzuki family is one of the best foundations for peaceful relations among all people. Children who grow up in this kind of environment are bound to be more sensitive and understanding towards others as adults. The sense of camaraderie and respect which is developed among those who belong to the worldwide Suzuki family is a wonderful first step towards world peace. ♣



An Angel in the Outfield

by Joseph McSpadden

The word "angel" means messenger. Messages can be received in many ways. The unimportant ones usually arrive by phone, fax or mail. The important ones, those that teach us to make the right choices for our destiny when such decisions are most difficult, we variously call vibes, hunches, insight, intuition or inspiration, or sometimes we call them angels.

In his youth, Shinichi Suzuki was a very fine baseball pitcher. Good pitchers are the core of every baseball team. The goal of every pitcher is to throw a no-hitter. But in baseball, as in life, no-hitters are extremely rare. When an opposing batter gets a hit it is often up to the outfielder to save the play, or even the game. For nearly fifty years Dr. Masaaki Honda has been Suzuki's chief outfielder.

I'll not attempt to recount in detail Dr. Honda's long career as an outfielder and an angel, first because he would modestly deny all my encomiums, and second because he has told the story far more accurately and eloquently than I ever could in his inspiring book *Suzuki Changed My Life.** It is a story of fate, karma, kismet, destiny. The fact is that without Masaaki Honda the rest of the world might never have learned of the miracles Shinichi Suzuki was performing in Japan.

Masaaki Honda was born September 11th, 1914, in Tokyo. At age six he learned for the first time that the parents with whom he had grown up, and whom he loved very much, were not his biological parents, but in fact his aunt and uncle. During World War I, when he was only two years old, his real parents had moved to the United States, but were unable to take Masaaki and his younger brother with them. Both boys were left to be raised by relatives in Japan. One day he was stunned to learn from his first-grade teacher that his "real" mother would arrive the next day to take him with her to America!

So, suddenly six-year-old Masaaki found himself plucked out of the only environment he had ever known and plopped down in the middle of San Francisco. To an American child it might have seemed like a vacation, but to him it was a terrifying experience. He spoke no English, had no friends, and even his parents were strangers to him. But with the resilience of every young child he began to adapt to his new environment.

Masaaki's first hurdle was to learn this strange foreign language called English. Outside of his family, nearly everyone around him spoke only English, and though he didn't realize it at the time this worked to his advantage. He had to listen very carefully in order to understand. Meanwhile, in school he was also learning to read English. His favorite books were a series called the "Junior Classics." So, by diligent listening and reading, Masaaki gradually developed an excellent command of the English language. This knowledge and skill were to become important factors in his future fate.

Six years after Masaaki arrived in America his parents decided to return to Japan, this time taking their children with them. Surprisingly, the six-year hiatus made it difficult for Masaaki to catch up on his Japanese, especially the complicated Kanji, the written characters of the Japanese language. With typical determination, he decided to memorize the entire Kanji dictionary. After all, if he had learned to read English, he could also learn to read Japanese!

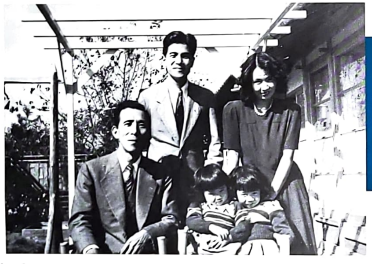
The changes in the climate and the environment were hard on his health, however. By the 1920's tuberculosis had been virtually eradicated in America, and due to the lack of the immunizing effects of exposure, Masaaki's immune defenses to the disease had been lost. When he returned to Japan the dreaded disease struck him with a vengeance. From sixth grade through his first semester of junior high school most of his school work was completed from his hospital bed. Even while in medical school at Nihon University he was so ill that he mostly studied in bed and only attended classes enough to meet the minimum requirement for graduation.

After four years as a ship's doctor in the Japanese navy, Masaaki enrolled at the Tokyo University Institute for Infectious Diseases. There he met an old friend from medical school, Takayo Sakurada. Takayo's younger sister, Junko, played the piano and sang beautifully. Though he could not play himself, Masaaki enjoyed listening to Junko during his frequent visits to the Sakurada's home. He and Junko also had long conversations. On March 21st, 1944 they married, and on May 1, 1945 their first child, Yuko, was born.

In 1946 Masaaki's tuberculosis recurred, and the severe hemorrhaging was nearly fatal. Junko was told that there was little hope of his recovering. Ironically, it was this life-threatening disease that played a significant role in determining the future course of Honda's long and productive life. He was sent to Sanage, a countryside resort, to recover. While there he listened to the radio to pass the time, and one day heard an interview with a man named Shinichi Suzuki. What Suzuki said struck him like a lightening bolt: "If children are given a good environment at a young age, they all can learn." This was in the midst of Japan's darkest days surrounding the end of World War II. But Honda understood immediately what Suzuki was talking about. He knew that he had not been born with a genius for languages, but because he had been placed in challenging environments as a youngster, he could speak English and Japanese almost equally well. At this moment he made up his mind, "I WILL MEET THIS MAN!"

Masaaki's health improved in the clean country air, and in 1947 Junko and Yuko moved to Sanage to be with him. (Their thirteen-hour train ride in a dark box car can now be completed in two hours on the bullet train.) In November of the same year Dr. Honda received a Ph.D. from Tokyo University for his study of influenza.

In September of 1948 Dr. Honda learned that a Mr. Shoichi Yamamura was opening a Suzuki violin studio in a nearby city, and he enrolled Yuko without hesitation. Mayako, their second daughter, who had been born March 27, 1948, was still a little too young for lessons. On April 28, 1950, however, the entire Honda family went to Matsumoto to meet Mr. Suzuki. Now completely convinced of the value and importance of Suzuki's philosophy, and because he could speak English, Honda vowed to help introduce Suzuki's ideas to America. He thus became Suzuki's messenger to the outside world—his angel in the outfield.

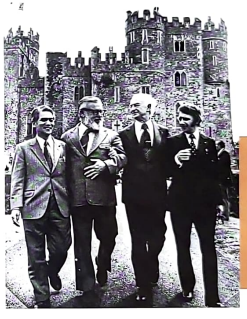


It was not an easy task. Less than five years had passed since the end of World War II, and Japan was still very much in confusion. Even Junko, listening to her husband's words of hope, was a little doubtful: "How could such a big dream come true?" Still, Dr. Honda persisted, and began by writing letters all over the world. Two of his addressees were Yehudi Menuhin and President John F. Kennedy.

Above, top: Around 1915, Masaaki with his parents.
Above: Dr. Suzuki visited the young Honda Family. (Back: Dr. & Mrs. Honda. Front: Dr. Suzuki, Mayako, and Yuko.)
Below: At the palace on March 25, 1992.From left, Empress Michiko, Emperor Akihito, Mrs. Suzuki, Dr. Suzuki, Mr. Masaru Ibuka (Sony Chairman), and Dr. Honda.

In 1951 the Honda family moved to Fujisawa, where they still reside, and Dr. Honda joined the Board of Directors of Talent Education Institute. He worked hard to establish the graduation system and the annual National Concert, the first of which was held March, 1954 in Tokyo. The same year, 40-year-old Masaaki decided to take violin lessons. Beginning with Twinkle, Twinkle Little Star, he went on to finally play the Vivaldi Concerto in A minor. On October 13, 1955 the Honda family was blessed by the arrival of a third daughter, Asami.

Still, despite his many commitments, Dr. Honda did not forget his mission to bring Suzuki's ideas to America. It was obvious that many people needed to see and hear what was happening in Matsumoto and elsewhere in Japan, and that a film would be the most effective way to do this. The cost of producing one, however, seemed prohibitive. Finally, through constant work and determination a thirty-minute film was



Top, right: Dr. Suzuki's 77th birthday party. From left: Dr. Honda, Mr. Ibuka, Prince Tokugawa, Dr. Suzuki.
Above: In Dublin, Ireland. Left: Dr. Honda & Dr. Doman. Right:The Honda family at their 40th wedding anniversary. (From left: Asami, Dr.Honda, Mrs. Honda, Yuko Honda, and Mayako Honda.)
Below: Dr. Suzuki & Dr. Honda.

produced. In 1958 Mr. Kenji Mochizuki requested a copy of the film to show at the Ohio String Teachers' Association conference at Oberlin College. Here was an opportunity that could not be missed. The film was sent, and Prof. Clifford Cook made arrangements for it to be shown at the conference.

Several weeks later Dr. Honda received a letter from Prof. John Kendall, who had attended the Oberlin conference, expressing a sincere desire to come to Japan and learn more about Suzuki's ideas and methods. After his visit, Prof. Kendall wrote a glowing report that ended:

"All of us who are interested in the future of string playing will now ask the question: 'Can Mr. Suzuki's methods succeed in America?' It is this writer's opinion that they can succeed.

"The next 50 years will be crucial ones in which the demands on human leadership will be found, and Mr. Suzuki's contention that developing the talents of small children is as important as atomic energy may not be as fantastic as it sounds. Certainly we must begin early to develop to the fullest the human potential for thoughtful, sensitive, capable leadership."

The idea for a group of Japanese Suzuki students to tour the United States began to germinate in the minds of Dr. Honda and Professor Kendall. It would be an enormous undertaking, and at first Dr. Suzuki himself was reticent. At last he was won over and then the tough work began on both sides of the Pacific. Dr. Honda began the tedious task of getting Japanese government approval for the children to be excused from school for a month. Even a single adult who has traveled overseas from any country knows how much paperwork is involved. Taking ten tiny tots and their teachers on a tour thousands of miles from home seemed unthinkable. Initially Honda was rebuffed by the bureaucracy from many quarters. In retrospect it is mind-boggling to think how much persistence and resistance to rejection must have gone into this unprecedented project.

The American team consisted of Professors John Kendall, Clifford Cook and Robert Klotman. Their obstacles were a bit different, but no less difficult. Chief among these was skepticism. Who in his right mind would buy a ticket to hear a bunch of Japanese kids play the violin? First of all, they were "just kids." And second, many Americans still considered them "the enemy."

Because the angels persisted, on March 5th, 1964, the first Talent Education Tour— ten Japanese children—played their first concert on American soil in Seattle. These tiny hands reaching across the Pacific were extended in peace, not war. A few days later Prof. Kendall introduced the children to an audience in Philadelphia with the words:

"There are moments in history when a place, a time, a man, and an idea converge to produce results of great significance. . . Such an historical moment occurred when Shinichi Suzuki began his experiments in violin teaching in Japan."

John the Apostle for Talent Education in America and indeed was worthy of his name."

For many Americans whose lives have been profoundly benefited by Dr. Suzuki's teaching, John Kendall and Dr. Honda are very special angels.

Always the innovator, Dr. Honda has many and varied firsts to his credit. The Fujisawa Musicians' Association, which he founded, celebrated its 30th anniversary in 1992. This 90-member group of professional and amateur musicians meets monthly for music and camaraderie. In 1965 Honda helped establish the Rotary Club in Fujisawa, and in 1968, along with Sony president Masaru Ibuka, founded the Early Development Association, which applies the Suzuki philosophy to general education.

In the Fall of 1971 Dr. Honda traveled to Philadelphia to examine first-hand the work of Dr. Glenn Doman at The Institutes for the Achievement of Human Potential. Honda had read of Doman's remarkable work with brain-damaged children and found similarities between Doman's findings and those of Suzuki. In 1972, at Dr. Honda's invitation and with the assistance of the ASAP Newspaper and Readers' Digest, Dr. Doman lectured in Tokyo, Osaka and Kobe. His views on the potential of young children received widespread approval. In 1973 Doman invited Dr. and Mrs. Honda to a world conference on human potential in Rio de Janeiro. Dr. Honda spoke about Talent Education and showed tapes of the children's performances. On the last day of the conference there was a black tie ceremony in a beautiful hotel. Dr. Honda wore a tuxedo and Mrs. Honda, her finest kimono. Near the end of the ceremony the lights dimmed, and someone said in a solemn voice:

"This year's highest honor is awarded to . . ." Spotlights circled right and left.

"Dr. Masaaki Honda!" The spotlight stopped right on him.

At a party following the ceremony many people introduced themselves in their native languages. When Dr. Honda's turn came he said simply, "Even if I talked in English or Japanese, there are some of you who would not understand me." Implying the importance of family and that music is the universal language, he continued: "So instead of me talking, my wife will sing." Junko was taken completely by surprise, but gave a beautiful rendition of a Japanese song called "Hatsukoi." The message was understood. Everyone liked her singing very much, and many came afterward to thank her, including President and Mrs. Kubichek of Brazil.

In May, 1973 Dr. Honda traveled to Texas to receive an Honorary Doctor of Science degree. In 1976 he established the Brain Research Institute, and in 1978 founded a kindergarten for brain-damaged children called the Twinkle, Twinkle Little Star Institute. In 1987 he helped establish a Talent Education preschool in Fukuoka, Japan. Ever active and inquisitive, he has recently begun computer lessons and leads a ballroom dance group of fellow medical doctors and their wives in Fujisawa!

A quote from *Suzuki Changed My Life* is a fitting conclusion. Dr. Honda speaks from a medical perspective about his life-long battle with tuberculosis, and of how any adversity can be turned to advantage:

"Once immunity is made, it will prevent the development of disease when the germs enter the body. It works automatically day and night without the person knowing it is working. This immunity is made artificially or, in a sense, acquired after birth, boosting what the body originally had.

"The function of immunity is wonderful. If this phenomenon could be applied to a child's mentality, it should inhibit evil entering his mind. For instance, if a child is brought up in a good environment and exposed only to good from a tender age, then if evil happens to enter, the senses will work to neutralize or even to counteract this antigen. At least the mind would be so uneasy that it could not tolerate the evil taking root within it.

"The most important role of education is to immunize a child so that he cannot tolerate evil, ugliness, and cruelty."

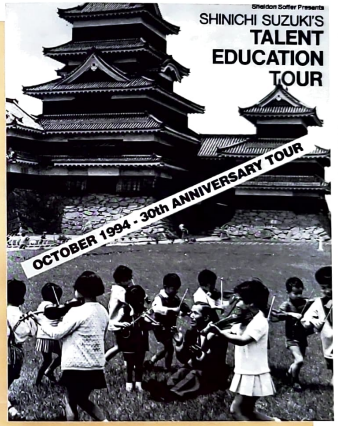
On September 11, 1994, Dr. Honda turned the ripe young age of 80 years, 08 by Dr. Suzuki's reckoning. He still works every day in his medical clinic in Fujisawa treating brain-damaged children. Every day, that is, that he is not caring for the Talent Education Tour children whom he has escorted all over the world for the last thirty years. May God grant us all more such angels! ♪

*Published in 1976 by Summy-Birchard, Inc.

Joseph McSpadden is a violinist, composer and teacher in Little Rock, Arkansas. He is an SAA Teacher Trainer and has served on the SAA Board of Directors. Mr. McSpadden is a regular contributor to the *ASJ*.

My Father and the Talent Education Tour

By Yuko Honda



There was a scarcity of string players. Many orchestras around the country had openings in their string sections. Many people were worried about the future of classical music in the United States of America.

That was in 1964, the year that the first Talent Education Tour brought ten Japanese children to perform in the USA. People who came to hear these concerts could not believe their own eyes and ears. That was thirty years ago. In those days communication was not as developed as it is today. Americans knew very little about Japan. In many people's minds, Japan was a country that was still very backward in many respects. I am sure it was surprising enough just to see Japanese children playing violin. But, these children played so well and so beautifully! Their performance brought tears to many people's eyes. At the end of the performance, everybody was on their feet cheering.

At first, people thought these children must be very special children. After the children performed a few pieces, Dr. Shinichi Suzuki came up on the stage and spoke to the audience. He said these were all ordinary children. Dr. Suzuki then stunned the audience by claiming that any child could play the violin like these children if they were given a good environment and good instruction at an early age!

Dr. Suzuki said, "American children are not born speaking English. They learned how to speak because they heard English from the day they were born. There are no failures in learning their mother tongue. If it works for language skills, it has to work the same way for any other area of a child's education. I have applied this idea to music education. Now, you are seeing the result."

It was hard to believe. However, the audience had little choice but to believe. The evidence was right before their eyes. Although there were already a few teachers experimenting with the method in this country, this first tour performance was really the birth of the Suzuki method outside of Japan.

The first Talent Education Tour was planned by Clifford Cook, John Kendall, Robert Klotman and my father, Masaaki Honda. It was not an easy task for any of them. First, there were financial problems. After tossing around many ideas, their solution was to choose children whose families could pay the round trip airfare from Japan to the United States. But, on the American side, they still needed to cover expenses for the tour once they arrived.

These days the Suzuki Method is well known, so selling tickets is a relatively easy task. I don't know how in 1964, Cook, Kendall and Klotman thought they could convince people to host and plan concerts for Japanese children. I am amazed at the determination and courage of those people who decided to accept this responsibility, without knowing how they were going to sell tickets to the public. They could not be sure themselves if indeed these children could play the violin!

While booking concerts at various places was underway in America, in Japan my father was facing incredible difficulties. When he visited big businesses for sponsorship, they would almost laugh at him. "Japanese children playing violin for Americans? Don't you know Americans are much more advanced in Western music than we are?"

Not only that, but my father had to deal with Dr. Suzuki's reluctance to make the trip. In Japan, Dr. Suzuki's ideas were not yet widely accepted. He thought that an American tour was too risky. After all, those business people might be right. Maybe Americans would not come to hear the Japanese children's violin performance. But my father thought that Americans would understand Dr. Suzuki's method and probably it would be a sensation. He told Dr. Suzuki, "I promise to spread your method to America. It is my mission. Please agree to make a trip." Dr. Suzuki did not reply.

Then John Kendall wrote to my father that bookings in America were progressing. With this news and more pleading, my father finally convinced Dr. Suzuki. They then selected the tour group members. It seemed everything was finally under way when suddenly another big blow came!

The Minister of Education sent the message that he would not permit children to be absent from the school for such a long time. Without the Minister of Education's approval, passports could not be issued to the children. It was obvious they were at a dead end, but my father was not to be discouraged. He left his

real job behind for the moment and began daily trips to Tokyo once again. He made appointment after appointment to influence the government's decision. He always believed George Bernard Shaw's saying, "Where there is a will, there is a way." Soon Dr. and Mrs. Suzuki, ten children, and my father were on their way to the first tour of America!

On March 5, 1964, the tour left Tokyo airport at 9:50 p.m. Their first stop was Seattle. The plane landed at 1:30 p.m. Seattle time, only 6:30 a.m. Tokyo time. The children had very little sleep on the plane. The first performance was scheduled at the University of Washington at 3:30 p.m. They did not have a chance to eat, nor even to change their clothes!

The children were taken directly to the University from the airport. Suddenly they were on the stage, performing for the first time for the American audiences. When they finished, however, their day was not yet over. They had only time enough to eat and sit for a while before they had another performance at 7:30 p.m. Forty hours after they got up that morning in Japan, they were finally taken to the host family's home for a short rest.

Top, left: Tour group at Rochester airport, October, 1968.

Lower left: Tour group arrives at Memphis, TN, airport, Oct., 1976.

Above: 1989 Tour Group is welcomed with a concert at the Chicago airport at midnight. (Flight arrived late)

Below: 1993 Tour Group in Mt. Vernon, WA.

The next morning they played on a TV show at 8:30 a.m., played another performance at 10:30 a.m., then dashed to the airport to catch a 2:55 p.m. flight to Chicago!

It was already spring in Japan and Seattle had been warm. It was a big surprise for them to find that Chicago was still in a middle of winter. Snow was deep and the wind from the lake was ice cold. Next day in the afternoon, they performed at Northwestern University in Evanston, Illinois.

Their tour went on and performed at Southeastern Illinois University in St. Louis, The New England Conservatory in Boston, The United Nations and The Juilliard School in New York City. They played at White Plains, NY, and Trenton, NJ, at the Music Educator's National Conference and the American String Teachers Association in Philadelphia. Then they went on to Oberlin College in Oberlin, OH, Wayne University in Detroit, and Wichita University in Wichita, KS. From there they traveled to the University of Arizona in Tucson, AZ, on to San Fernando State College in Los Angeles, and then played for the California String Teachers Association in San Francisco. Their final performance was in Honolulu, HI. When they left Honolulu on March 25th, they had given nineteen concerts in twenty days in twelve different states!

During the 1966 concert in Pasadena, CA, 10 year old Asako Hata performed the Mendelssohn concerto just before intermission. At intermission, Jack Benny came backstage and said, " I play violin myself and have played the Mendelssohn. But when I heard that 10 year old girl play, I felt like throwing my violin away." Mr. Mochizuki whispered, "I wish he would throw his violin away. He has a Stradivarius."

Dr. Suzuki asked, "How old are you, Mr. Benny?" "I am 39 years old and never get older." Dr. Suzuki said, "Oh, I am 5 years younger than you are, so then I am 34 years old." For a long time after that, Dr. Suzuki said he was 34 years old.

Tour Group Facts

Total visits:	**283 cities/20 countries**
U.S. tours:	**217 cities/46 states**
No. Concerts per tour:	**10 (average)**
Group size:	**10 children**
Age range:	**4 to 19 years**
Average age across groups:	**10 years**
Participating siblings:	**9 pairs**
Children participating in multiple tours:	**more than 1/3 (some up to 11 times)**
Former participants now prof musicians:	**approximately 20%**

There have been some changes in the years since the first tour. During the early years, the group stayed in each location for only one or two nights. Now they stay longer, participating in workshops and play-ins with local students as well as playing performances at concert halls and local schools. Audiences have also changed. For the first tours, many audiences were skeptical and became excited as the concerts progressed. These days, audiences are made up of many Suzuki students and their families, though the excitement is the same.

Problems and exciting moments have also been part of the tours, with misplaced instruments, lost clothes, and dashes for planes. In 1976, the group was to take a chartered flight to New York City after a performance in Ithaca. As they were autographing after the concert, the pilot of the chartered plane dashed backstage and shouted that the airport in New York would close at midnight. The group ran to the taxi without changing. In the rush, six-year-old Yasuko's 1/10 size violin was forgotten in the taxi. Though the loss was announced on the radio with a reward offered, the violin was not returned. In those days small violins were not readily available. However, a Japanese woman living in New York brought her daughter's 1/10 size violin to Lincoln Center so that Yasuko could perform.

With each tour, the children have reached out to countless people to demonstrate Dr. Suzuki's message. There are now many Suzuki programs in this country which produce very highly skilled students. Many American groups have made concert tours to different destinations around the world. They impress people as much or even more than the students in the Japanese Talent Education Tour. Why then has the tour group been returning to America for such a long time? The Japanese tour group travels to America every year only to demonstrate the philosophy of Dr. Suzuki, that EVERY child can be educated. They are still reaching out to people for the same purpose as during the first tour.

My father is not a musician, as many people assume. He is a medical doctor who admires Dr. Suzuki. He has pledged his lifelong commitment to help spread the Suzuki philosophy. I remember when he first took our entire family to visit Dr. Suzuki in Matsumoto in 1950. It was only seven months after he enrolled me in violin classes. Talking to Dr. Suzuki and listening to young Koji Toyoda's violin performance, my father was completely convinced about Dr. Suzuki's philosophy. He promised Dr. Suzuki that because he could speak English, he would help him introduce the Suzuki method to the world. That very day, my father started his life's work, to introduce the Suzuki Method to the entire world.

As he worked to fulfill this mission, my father has met many famous musicians who have been impressed by the work of Dr. Suzuki and the performances of the children. Once while waiting in New York's Grand Central Station, my father heard someone call, "Dr. Honda." He turned to see Leopold Stokowski standing there, smiling at him. They talked about the Suzuki method. When the group was getting on the train, Maestro Stokowski called out, "Please remember me to Dr. Suzuki." Another year, the group visited Philadelphia to perform at the Academy of Music, home of the Philadelphia Orchestra. As the children rehearsed on stage for that evening's concert, my father saw an elderly man listening to the children's playing. My father walked toward him and asked,"Do you like music?" The old man replied, "Yes, I like music very much." After they talked for a while, my father asked, "What is your name?" "Eugene Ormandy."

In this country people know Dr. Honda only as a spokesman for the Suzuki Method. In Japan, he has been on the Board of Directors of the Talent Education Institute for forty-three years. During the long history of the Suzuki movement, many people who have supported Dr. Suzuki have come and gone. Those who have become disenchanted with Dr. Suzuki for one reason or another, have criticized my father's unshakable loyalty. He said to those people, "A true friend would stay when there is trouble and would help in any circumstance." My father has been an advisor, navigator, and sometimes a sounding board for Dr. Suzuki.

Thirty years have passed since that first tour. Many American children who have grown up as Suzuki students have become top

students at music schools and have become leaders in the music world. Orchestras around the country have very few openings in the string sections these days. My father wrote a book entitled *Suzuki Changed My Life*. Indeed, Suzuki not only changed my father's life, but also changed the music world. That fact itself is testimony to my father's fulfillment of his promise to Dr. Suzuki.

As I am writing this, my father is preparing his thirtieth tour to the United States. I know he is hoping to reach even more new people to spread Dr. Suzuki's philosophy. ♣

Yuko Honda is the daughter of Dr. Masaaki Honda. She was born in Japan and began violin instruction in the Suzuki method at the age of four. She was a long time student of Dr. Suzuki and has assisted him in giving workshops and lectures in the United States. Yuko has performed as a soloist with orchestras across the U.S. and has given numerous recitals both in this country and in Japan. In 1968 she was asked by Dr. Suzuki to help develop the Suzuki String Program at the Eastman School of Music. From there she has gone on to teach at many colleges and universities in the U.S. She directed the Suzuki String Program at Memphis State University and founded the Memphis Suzuki Institute. Yuko is a registered teacher trainer and has taught at many workshops and institutes throughout the U.S. and in Europe.

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The Place of Children in the World Community

by James Garbarino

Text from Keynote Address
SAA Sixth Conference, Chicago, IL, June 3, 1994.

I was asked to speak about the place of children in the world community, and certainly there is no better group than you with whom to discuss this topic. I must confess that I don't know much about Suzuki, but I've been impressed with the little I know. I began to be very impressed when I got to know Jeff Cox, and just sitting here today and sensing the sharing and the feelings and the ideas that bind you all together, I've become more impressed.

When speaking about the place of children in the world community, there's a big picture (and I'll return to that in the end when I speak a bit about the United Nations Convention on the Rights of the Child), but there's also a small picture, a child-sized picture. Each of the adults here needs to cultivate what I would call an intelligent empathy if we are really to understand the place of children in the world community. Understanding what the world looks like from a child's point of view, and how important it is that we see the world that way if we wish to communicate with children, that's the goal of intelligent empathy.

One thing we need to understand about the way the world looks to children is the central importance of safety. The world is a dangerous and scary place, and for a child it's very important to find some way to make sense of that world, to make it seem safe. The research from war zones and communities around the world tells us that the single most important thing in determining whether children feel safe in the world is if they look up at the adults in the world and see that those adults are competent and confident. When children are living with and working with and are taught by confident and competent adults, there is no end to what they can do in making the world work for them. Let me give you two little stories that illustrate the lengths to which children will go to make the world safe for them.

A little boy lived in a very dangerous city. One night his mother came into his room and found an empty deodorant bottle on the table next to his bed. She didn't comment, and there it was again the next night. After the third night she wondered what this deodorant bottle was doing on the table by the child's bed, living as they were in this dangerous part of the city. So finally she broke down and asked him, and he said, "Well, mom, look at that on the label, right there printed on the label–*Guaranteed 100% Safe.*" This little boy hoped that the safety that was magically conveyed by this bottle would create an aura of safety around him and his bed. And he was looking at his mother to validate that, to participate in this idea that he was creating about making a safe place.

Children create stories about their place in the world, and we as adults need to listen to those stories and enter into them from a child's point of view. A while back I was on an airplane, sitting next to a young girl traveling by herself, and being a snoopy sort of psychologist, I entered into a conversation with her. Since I guess she was absent the day they did Stranger Danger, she was quite ready to talk with me. Over the course of the trip she began to tell me about her place in the world. She explained to me that when she was a little girl (after all, she was now all of eight), her mother had gotten sick and had had to go live somewhere else, and so she had lived with her father. She told me that she lived with her father for a long time, but in the last two years her mother had gotten better, so now she spent the summers with her mother in Chicago.

This was September, so I was naturally curious about why she was on an airplane coming to Chicago. Eventually she explained that the reason she was coming to Chicago was that her father had bought a new house, and in this new house there weren't enough rooms for her to have a bedroom of her own. So she was coming to Chicago to live with her mother. To be inside this story was to understand that this was a girl making a positive place for herself in what was probably a very frightening world. And far be it for us to challenge the inconsistencies of her story, the illogical elements, unless we have something better to offer. I think the underlying emotional validity of the story was confirmed when we got to Chicago, and the flight attendant told the little girl that she would have to wait on board until everyone else was off. The little girl asked me if I would tell her mother, who was waiting in the airport, that she was okay.

I said to her, "How will I know your mother?"

She said, "She'll be the happiest person there."

And when I got off the plane, indeed there was the happiest person in the airport, her mother, and I told her she'd be out soon.

Children are developing stories about the world, but they're also developing maps of the world. I think if there's one thing most important in the development of children it is the development of their social maps. The maps that they develop represent what the world looks like and where they fit in. We want those maps of the world to be a blend of realistic and positive. Realistic and positive. I think it's important that when we adults look at our maps of the world, we recognize that our maps, like the maps of children, are drawn from a particular point of view, that each of our maps is a projection of the world. You can recognize this if you think back to childhood. Probably if all of you were to close your eyes, and I were to say, "What does the world look like?" you'd probably envision, at least those of you from the United States, a big rectangle. A rectangle like the map that hung on the wall in your elementary school classroom. That's the projection of the world that most of us had. In fact, if you ask most Americans what the geographic center of the world is, they'd be likely to say Kansas City, because if you think back to that rectangular map on the elementary school wall, that's about in the middle.

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The importance of recognizing a map as a projection drawn from a point of view is illustrated by the fact that if you ask Americans, "What is the equator?" many, if not most Americans can tell you that the equator is the line that divides the world into a northern half and a southern half. Then ask, "Where do you think that equator was on that map that you grew up with?" At first people will say that obviously it must have been in the middle. But then you say, "How could Kansas City have been in the middle?" Turns out that most of us, at least as Americans, grow up with a projection of the world that saw the northern hemisphere as being twice as large as the southern hemisphere, and it comes as quite a shock to people to realize that Greenland is not the biggest place in the world.

Just as adults have projections of the world contained in their maps, so do children. Children's maps of the world are drawn from their point of view. Initially those maps are the product of their experience, the result of their encounters with the world, what they're taught, what they see, what they hear, what they've come to learn. But eventually a great deal of those maps become the *cause* of their experience, not just the result but the cause.

For example, we were once interviewing teenagers for a film, and we asked a girl a few questions, and she said, "Whenever I meet someone new, right away I do something bad, because then I know where I stand."

Her map portrays the world as surrounding her with threatening and hostile forces, and she constantly reinforces that map. Because that's the way she sees the world, she acts in a belligerent and aggressive and obnoxious way, and of course people tend to respond to her in a negative way and she says, "See, I told you so. This is what the world looks like."

Early in life, children begin to develop these maps of the world that become self-fulfilling prophecies, all the more reason why we should begin to think about the quality and the texture and the nature of the maps of the world that children are drawing early in their lives. Are they drawing maps that show them at the center, surrounded by allies? Or, are they drawing maps that portray them as being stuck off in a corner, perhaps as an insignificant nothing?

When it comes down to it, what we want for children are maps that offer a balance between realistic and positive. You might ask how we begin to balance realistic and positive. I think that most people who know children would say that what we want to emphasize is the positive, that the realistic features of the world need to come gradually, on some developmental timetable.

Imagine that as you were coming to a meeting like this the young child in the house said, "Will you be home tonight?" If you were being 100% realistic you should say, "Well, probably. I mean, I could be struck down by a car. I'm going to Chicago after all, there could be a gunman in the street. I might have an embolism in my brain. A meteor might come through the roof of the building. So the odds are very good that I am coming home, but because I want to be 100% realistic, I don't want to mislead you."

I think everyone would recognize that this response would be totally irresponsible, if not pathological. What we want to convey to children is an overwhelmingly positive view of the world, that the world is something wonderful to explore, that you should have confidence that the people in the world will help you, that you should have basic trust about the world. I mention this because, more and more, that issue of basic trust is an issue in the maps of children. More and more children are concerned about their place in the world, because more and more they are privy to the realistic knowledge the world can offer.

A study done in Ohio a few years ago gave children a list of seven or eight bad things that could happen to kids. And they asked them two questions, "How bad would it be if this happened to you?" and "How likely do you think it is that each of these will actually happen to you?"

One of the items on that list was being kidnapped by a stranger. Not surprisingly, these elementary school children rated that a 6.9 on a seven-point scale of how bad it would be. But when they asked how likely it was that this would actually happen to them, 43% of the children said they thought it was likely or very likely. Of course, if I were to say to you, "How bad would it be if a meteor were to come through this roof?" I think all of you would say "seven." But if I said, "How likely do you think it is that it's actually going to happen?" I would hope that all of you would say it's very, very unlikely. If you think it's likely, either you know something the rest of us don't know or you're losing touch.

So what does it mean when 43% of the children think it is likely or very likely that they will be kidnapped? I think it

means that in our efforts to protect children, we are discoloring their maps of the world. It means that we are giving up the essential positiveness that children thrive on, for some supposed benefit of having realistic knowledge of the bad things that can happen.

A group of four and five-year-old children in Chicago went for a walk with their teacher. A young man came down the street the other way and said good morning to the kids. One of the boys broke from the group and ran up to this man and began to punch him. The teacher was very embarrassed and asked the child what he was doing.

The boy said, "Well, he's a stranger."

This was the child's view of the logical response to stranger danger: preemptive attacks on strangers, get them before they have a chance to get you. I think it comes from a map of the world that is improperly realistic. Contrast that with a friend of mine in her mid-sixties who lived in New York City. She was taught as a child—as children were then—that if you need help, you ask someone. For example, if you go to a busy street and you need help crossing, you go to the corner, hold up your hand when an adult comes and say, "Excuse me, would you cross me please?"

Which child has a better map of the world with which to proceed in confidence? I think it's pretty clear that what we want to do, particularly for young children, is to help them develop maps of the world that are realistic as is developmentally appropriate, but which are overwhelmingly positive. How do we do this? How do we help children develop the kind of emotional robustness and the kind of competence it takes to form a map of the world that is developmentally realistic and basically positive? I think it takes involving them in relationships that are emotionally validating and at the same time developmentally challenging.

Imagine that a young child moves the car along the ground and says, "Vroom, vroom, car go." What does the child need? What is the emotionally validating and developmentally challenging response when a child says, "Vroom, car go"? It's the adult that says, "That's right, honey, the car is going. Where do you think the car is going?" It's the adult who validates the child by showing attention, by responding, but at the same time offers the child the next step forward in becoming more competent. Imagine some of the alternatives when the child goes, "Vroom, car go." One is to simply say, "Hm, uh-huh." Another is, "Don't bother me now. I've got to get dinner ready!" Another is, "That's right, car go." That's not even developmentally challenging though, because what the child needs is, "The car *is* going." Children need that elaboration on the language that draws them forward to a greater level of competence.

Now that really resonates with the ideas of one of the most important thinkers in child development in this century, Russian psychologist Lev Vygotsky. Vygotsky understood that development is fundamentally social—it takes place within relationships. So the fundamental relationship of development is that of the teacher and the student (teacher with a small "t" here—because the teacher is anyone who can interact with the child and recognize where they are now and what they are capable of being with the intervention of that teacher. That's why it's teaching to say, "The car is going," but it's just being there to say, "Car go." The teacher operates in what Vygotsky called the "zone of proximal development." The child is capable of one level of competence on his or her own, but a higher level of competence when the response is pitched appropriately. It's possible to respond, but not to operate in the zone of proximal development, by going too far. Imagine that the child says, "Car go," and the adult says, "Let me explain advanced engineering to you." This is not developmentally challenging either.

I think the great leap forward that Vygotsky represented in child development was to put the social relationship between teacher and child at the forefront of development, not to make it an ancillary concern. Running through this model of development is the reality of unconscious forces in the child's life. The child is not simply a little computer, the child is a person. I want to illustrate that with reference to something that Jeff (Cox) mentioned. When I travel around the world, usually to visit with children in war zones, I take puppets with me. I brought some of them with me today.

I have a bag with about thirty-five puppets in my office, and yet over the last ten years of taking puppets around the world, a kind of Darwinian evolution has taken place, a process of natural selection. Out of the thirty-five puppets in the bag, three have come to the fore as the central characters that always seem to succeed (a crocodile and a kangaroo holding a baby). Why is that? Why do these puppets succeed? What do they offer? What do they represent? What do they resonate with across children in all kinds of cultures, all kinds of societies, and most vividly for children living in difficult and threatening circumstances? I think they represent a fundamental drama in every child's life, particularly that of children at risk: the caring parent and the baby on the one hand, and the threatening force on the other. Everywhere in the world, children want to play the same game with these puppets: the parent protecting the baby from the crocodile. This is a kind of universal drama, and I think it reflects some of the underlying forces in development. It reminds us that children are not simply computers but are the product of evolution, that the primal forces in the human experience are at work for the child as well, that children are concerned about loss, about threat, about security, about caring and belonging. And we need to understand those as well. We can hear the reference to these stories when we listen to children with the sort of intelligent empathy that I was mentioning before. When we recognize that for children, words are important.

My wife, my daughter, my son and I made a trip to Europe a number of years ago, and we brought with us my daughter's teddy bear, "Mr. Bear." Mr. Bear stuck with us throughout our tour of Europe on buses and planes and boats and cars and trains, all through Germany and Switzerland and France, until the very last moments of the trip. When we got to the airport in Paris, we got off the train and on the bus to go to the terminal and discovered that Mr. Bear was gone. Of course, *then* I could visualize him sitting on the seat at the train station. So, like a typical father, I went back to find Mr. Bear, but it was too late.

For several months my daughter never mentioned Mr. Bear, and I wondered where he had gone in her mind. Finally, one night as I was putting her to bed she said, "Dad, do you remember Mr. Bear?" I said, "Yes, I remember Mr. Bear." She said, "Mr. Bear has gone to become a conductor bear on the French Railroad."

It had taken her weeks to come up with a solution to her loss, to find some words that offered a compelling and comprehensive story to explain an experience that had become one of the central experiences of her young life, the loss of Mr. Bear. We need to understand these stories in the lives of children, and understand that they represent an attempt to make sense of the world using the competence that they have, in counterpoint to the powerful issues that are always with them, the issues of loss, identity, connection, caring, and safety.

Children all over the world are facing these issues on an unlevel playing field. One of the central lessons from child development research in the last fifty years is captured in this phrase: risk accumulates, opportunity ameliorates. "Risk accumulates" refers to the fact that we can't know much about the outcome for a child simply by knowing whether any particular risk factor is present. Rather, what tells the story is the accumulation of those risk factors, to a point at which they overwhelm the child's capacity to cope.

Let me illustrate that with a study done in Chicago, measuring the intellectual competence of four-year-old children. This is a very important measure, not just because it predicts school success, but because it's a factor in resilience for overcoming challenges in the world. The independent measures in this study are eight risk factors present in the child's life, any one of which sounds like it ought to be a threat, e.g., unemployment, drug abuse in the home, a rigid and punitive child rearing style, poverty, low educational attainment, mental illness, absence of a father, or being part of a minority group. Eight factors, any one of which sounds threatening. But the data are very encouraging, because they testify to the fact that children have the capacity to overcome a single or even a couple of risk factors. With zero risk factors, the average IQ scores of these children at age four was 119, which is great, since 100 is supposed to be average. With any one risk factor on that list (e.g., living with a drug-abusing mother, living with a mentally ill mother, living in poverty), the IQ scores of the children were still good–116. With any two risk factors (e.g., living with a punitive and rigid child rearing style and being poor, living with a drug-abusing mother and the absence of a father), the IQ scores were still good–113. But when you get up to four risk factors, those IQ scores went to 113 at two years to 93 at four years. Now children are in jeopardy. Their intellectual development is lagging behind; their ability to master the world is beginning to deteriorate. But that's only part of the story.

There's another study that goes beyond that to consider not only the total risk factors, but opportunity factors, factors that offer something special to the child. In that kind of scheme, it's not just a matter of adding up all the "minuses" for a total minus score, but adding into that equation the number of "pluses." The pluses are opportunity factors such as a particularly flexible and nurturing parent, an arts program in the child's school, or some factor that goes beyond simply risk or the absence of risk. The striking finding is that the pluses can balance out the minuses. I mention this here because in schools and communities across the country, arts programs are being seen as luxuries, as frills. They are being cut out of budgets, particularly for the children who need them most. Whereas arts programs may be kind of a luxury item in a middle class, safe, affluent community with well-functioning families, in a high risk community where there is trauma and threat, these programs are some of the basic necessities of life. They represent one of the few areas in which we can offer opportunity to compensate for risk. So there's a compelling public policy dimension to arts and music education, one that becomes more important each year as the lot of children in our society and societies around the world becomes more difficult.

And this leads me back to that big picture. The UN Convention on the Rights of the Child is a marvelous document because it captures a kind of global attempt to define what it means to be a child, what it *ought* to mean to be a child. If you read it you will see contained within it the concept of a child's emerging social map and the role of emotionally validating and developmentally challenging relationships. In it you see that children are defined as being human, and therefore having human rights. That children are off-limits to adult sexuality, that children have a special place in the economic life of the community, because they are to be understood as an investment rather than a cost or liability or a product that can be disposed of. And finally, that children first and foremost are not property but citizens, and as citizens they have a right of access to the community. They have a right to participate in the cultural life of a community. I recommend that you read the UN Convention, and if you're a US citizen or a resident of the United States, that one of the things you do is get on the phone to your congressman or senators and say, how about it? Why has the U.S. not signed the document? Why do we stand with just a few of the renegade countries of the world, like Iraq, that have not signed on to the UN Convention? Get on to the president and the vice-president. Because the interest you represent in the meaning of childhood, in childhood as the glorious evolution of the human community, will find a first step on the UN Convention on the Rights of the Child. So, on the behalf of the children and other friends, keep at it. ♣

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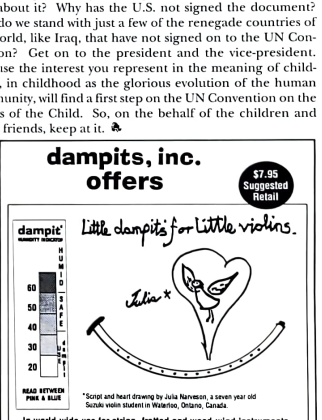

*Script and heart drawing by Julia Norveson, a seven year old Suzuki violin student in Waterloo, Ontario, Canada.

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The Nature of Talent

by Eileen T. Cline

Excerpted Version of Luncheon Keynote Address
SAA Sixth Conference, Chicago, Illinois, June 4, 1994

Thank you for your gracious introduction. Let me first comment on my tongue-twisting title, Dean of the Conservatory of the Peabody Institute of The Johns Hopkins University, because it is indicative of a phenomenon that has interested me about Peabody. The Institute consists of two parts, the Conservatory and the Preparatory, each of which has its own Dean. We each answer to the Director of the Peabody Institute, which is a division of The Johns Hopkins University. I mention this because of its pertinence to the work you are doing and celebrate today. It always has impressed me that an institution of this stature [Peabody/Hopkins] long ago recognized the importance of pre-college development to the accomplishment of its own mission in addressing the needs of our society. It's no small thing.

The topic I was asked to speak on is "The Nature of Talent." What is it? Who has it? Who cares? Why does it matter?

Can you remember when you first fell in love with music? Can you imagine what your life would be like if that had not happened? Has it ever occurred to you that it is not merely a semantic quirk that the word "talent" when scrambled spells "latent"—a ready-state of most human beings and a fertile ground for artistic development? From the introduction of the Suzuki ideal to this country, I have been touched and warmed by the ideal, by the concept of sharing and by the bringing to public attention the awareness that any child can make music. I recall what a revolutionary concept that was to many people.

Suzuki preschool literature, focusing on the importance of educating the whole person, describes an environment in which parents and teachers (and I would add the children themselves) work closely together with energy, imagination, and commitment in a family grouping. A fundamental assumption is that children "respond well to adults who respect them and never doubt that they will succeed." Remember those two last phrases:

> "...work closely together with energy, imagination, and commitment in a family grouping" and "...respond well to adults who respect them and never doubt that they will succeed." (SAA Suzuki preschool brochure)

This teaching, as you all well know, involves close observation of each individual child to see how that child really learns. A premium is put on "[Developing] an imaginative vocabulary of many different ways to say the same thing, ...building a solid foundation of skills that allow true creativity to develop." (ibid.) Key qualities fostered in Suzuki instruction are:

- memory
- coordination
- quick response
- careful observation
- pride in accomplishment
- sensitivity to others

Dr. Suzuki's ideal is that these qualities can be developed to great depth and intensity where all subjects are taught from this Suzuki point of view—through "Suzuki eyes." I would call that the "eyes of love" —and you all know how love illumines, gives insights, lets us see things we would otherwise miss, in all areas of our lives. Can you imagine how such education, universally adopted, could revolutionize the world?

You will be interested to know of an "A+" program that is gathering momentum in North Carolina, having outstanding success in its implementation of just such an approach: a curriculum based on the arts.

I also am reminded of my son's fascination some years ago with the international table tennis craze. The teams from first one country then another would gain dominance, based on some fabulous "new" technique which everyone rushed to emulate. Eventually opponents began to learn how to counter those techniques. Then came along the Chinese, who were most unbeatable of all. Why? As my son explained it to me: instead of looking for a technique that everyone was to use indiscriminately, each youngster was observed carefully and his own individual strengths maximized and nurtured. Thus, players were quite individual in their play—and yet teamwork was the ruling ethic. My son learned a lot from that observation, as did I.

It is noted in the Suzuki brochure that it is

> "the *spirit* of such a classroom [or such a training approach] rather than its content that is the key to its success, [the goal being to develop] children who have wonderful self-discipline and who believe they can do anything because adults believe that they can."(Italics mine.)

This philosophy does not say *some* children, but implies applicability to *all* children: a revolutionary idea in an essentially class-dominated society. It was a magnificent concept in the relatively ethnically singular Japanese society. When applied to more heterogeneous societies, the implications were of monumental portent.

Seymour Sarason in his book *The Challenge of Art to Psychology* defines artistic activity as "...an individual's choice and use of a particular medium to give ordered external expression to internal imagery, feelings, and ideas that are unique in some way for that individual." (Sarason, p.1) He makes an important caveat: that he does not mean copying, which he describes as the polar *opposite* of artistic activity. How essential it is for us teachers, especially when overworked, to resist the nickel-in-a-slot temptation that often seems the quickest way to desired results. Sarason goes on to observe that in industrial literature, much is to be found about

> ...[the] many practical consequences of the differences between work and labor. Laboring is an activity whose products are completely unrelated to what the individual thinks, feels, imagines. The product of an assembly line remains the same independent of who is on the assembly line... Work, in contrast, is an activity that bears in some way and to some extent a personal signature.... (ibid., p. 2)

He further notes:

> "...the ways in which people can experience satisfaction over their lifetimes from the ordered expression of their imagery, thoughts, and feelings," and laments the fact that "The satisfaction that comes from making something, and being made and formed by it, is missing in the lives of most people." (ibid., p. ix)

I am struck by the number of people I meet in Baltimore who attended the Peabody Prep years ago and are extremely proud of that fact. One can hardly go into a store or other establishment without getting the delighted response from a salesperson, owner, professional provider: "Oh, I went to Peabody..." But I am dismayed by the number of them who then say, wistfully yet matter-of-factly: "— but it didn't take." That was before the advent of Suzuki. And the same story in essence was repeated all over the country.

Nevertheless, at least people used to sing in the public schools and at home before the advent of TV and Sputnik. The voice is an instrument all of us have, and costs nothing—but it must be used in order to develop normally. Alas, now, due to the absence of music, especially singing, in the public schools, there is a scenario that all of us have probably heard at some time. When a number of passersby on the streets of Boston and Cambridge were asked to sing "Happy Birthday," " ...half of the people refused. [They said] "I can't sing"; "My teacher told me I had no voice, and I had to stand in the back of the chorus."(Waleson, 1991) "*My teacher told me* I had no voice... "!!!

We even find in conservatories that sometimes students who are "hot-shots" on their instruments initially have a terrible time with the traditional ear-training and sight-singing, not because they cannot hear nor read music but because they have not learned to use their voices. Where children of other generations were singing at school and at home, outdoors playing singing games, many of this generation have been schlepped from academically-intensified schools, essentially devoid of participation in the arts, to sports, to instrumental lessons, to TV viewing.

And yet, Sarason writes something most of us here have known for a long time:

> ...artistic activity is a predictable function, observable in all young children in all cultures on this earth. Why, then, does this activity seem to get extinguished with the passing years? Why do most adults come to regard themselves as uncreative or unartistic? How do we explain the persistence of the view that artistic activity is a special feature of special people? (Sarason, p. ix)
>
> Nothing has been more effective in obscuring the presence of artistic processes than the tendency to regard them as special features of special people, the most special of whom have their works exhibited in museums, galleries, or other sites... No one would contend that biologically intact humans can be divided into those who can run fast and those who cannot...we do not conclude that there are only two classes of humans. But that is precisely what we do conclude in regard to the potential for artistic activity and development. (ibid., p. 2)

Artistic activity is universal in young children, but

> ...to the earliest manifestations of artistic activity, the prepotent response is one that considers how well the product squares with "reality"—that is, how representational or recognizable the contents or forms are... (Sarason, p. 4)

It means coloring inside the lines.

> Ours is not a culture that places a premium on the artistic activity of young children. Scores of child-rearing books sensitize parents to the importance of reading, writing, numbers, and "objective" thinking as necessary for the good life. They say nothing about artistic activity as a source of personal expression, mastery, and satisfaction over a lifetime. (ibid., p. 4)

For a great many people in our society:

> Artistic activity is extinguished relatively early in life in large part because of the individual's feeling of inadequacy in representing reality, the belief that artistry is a talent or gift that few possess, and intimidation by the perceived gulf between what the individual can do and what great artists have done. The result is a form of learned helplessness or inadequacy. (ibid., p. 4)

Some people might say: "Big deal! In a world where many people are hungry, homeless, illiterate, etc., there are more important things to think about."

Really?

I suspect that much of the cause for this mentality that has surfaced in the latter part of this century, along with the related fact that the human condition in many ways has worsened, is related to the advent of Sputnik. We lost sight of the fact that those very Russian and German scientists whose technological breakthroughs we worshipped were all involved in musical learning from kindergarten. It does not escape notice, too, that Silicon Valley in California has for some time done some of its most serious recruiting at music schools in the southwest. It has become obvious that students trained in music have developed the creativity, mental discipline, flexibility, attention to detail, and ability to conceptualize, that are crucial to intellectual and technical progress.

It's even more serious than that. In his book entitled *Accelerated Learning*, Colin Rose, a member of the British Association for the Advancement of Science, makes some fascinating observations. He says:

> Man in the last fifty years has attained near magical achievements in

the technical sphere. He is gaining control over his physical environment at an exponential rate of progress. However, progress in finding solutions to more philosophical questions has been either nonexistent or painfully slow. We appear to have more than adequate brain power to solve material problems. What we need is a parallel improvement in our ability to develop new conceptual solutions to such age-old problems as injustice and international combativeness. It is no accident that our material success is largely due to the fact that we are trained to think in a pattern we call logical, and ... this seems to mainly involve one side of the brain, the left side. Conversely, our learning methods are generally not designed to stimulate the development of the side of the brain that processes concepts, the right side. So our success in logical, material pursuits is perhaps not surprising—nor is our comparative failure in conceptual ethical issues. (Rose, p.10)

He continues:

> Education that emphasizes only analytical thinking is literally "single-minded." As one psychologist put it, "Such people's brains are being systematically damaged. In many ways they are being de-educated." ... It would appear that the better connected the two halves of the brain, the greater the potential ... for learning and creativity. (ibid., p. 14)

> Educational researchers are talking increasingly of "whole brain learning" [and noting that] "the current emphasis in education on the acquisition of verbal skills and the development of analytical thought processes neglects the development of nonverbal abilities [thus] starving one half of the brain and ignoring its contributions to the whole person." [quote from Joseph Bogey in the UCLA Educator] (ibid., p. 15)

> Surveys of creative thinking have emphasized the importance of encouraging an initial right brain visualization, an intuitive solution, which can subsequently be evaluated logically by left brain processes. But the original impetus is from the nonverbal side of our brain. (ibid., p.16)

So you see how URGENT is the work you are doing. It is not just to keep kids joyful and happy. Given the implications of such research findings, the real effect on our society is monumental.

Rose goes into some interesting detail about brain waves, which I will try to capsulize as briefly as possible.

Beta: The conscious mind—logical thought, analysis, action.
Alpha: Relaxation and meditation, daydreaming, letting imagination run—relaxed alertness that facilitates inspiration, fast assimilation of facts, heightened memory.
Theta: Deep meditation and reverie; the twilight zone associated with creativity, high suggestibility, and flashes of inspiration: dominant during ages 2 to 5.
Delta: Deep dreamless sleep.

Nowadays, there seems to be a general awareness that in Beta you often don't see the woods for concentrating on the trees, and that learning to relax into Alpha helps. (Recall references you may have heard to "Beta blockers," a chemical "remedy" for stage-fright sometimes used by performers, such usage creating dilemmas of its own.)

The phenomenon of Theta waves is especially interesting.

> It seems to occur spontaneously to most of us in the twilight state between being fully awake and falling asleep.... Thousands of artistic and literary inspirations and scientific inventions have been credited to this state, a sort of free-form thinking that puts you in touch with your subconscious.
>
> Many psychologists would agree it is a reasonable hypothesis that when left/right brain symbiosis takes place, conscious and subconscious are also united, and the proportion of theta brain waves becomes much higher than normal. (Rose, p. 23).

This can have unexpected and salutary results. Rose relates that work done at the University of Colorado Medical Center and at the Biofeedback Center in Denver showed that people trained to achieve and maintain theta brain waves using biofeedback techniques learned much faster than before and that similar techniques were effective in solving certain emotional and attitudinal problems. He describes a situation in which

> ...a New York advertising agency was asked to produce a TV commercial to combat racial prejudice. They produced two. The first used a carefully built-up rational argument. The second was a highly emotional film featuring attractive young black children and using many subconscious but positive appeals for fairness.
>
> The logical TV commercial actually intensified the degree of racial prejudice. The subjects felt themselves threatened as they realized they could not give an equally dispassionate and rational counter-argument. Consequently, the only possible response was an aggressive defense involving an increased emotional commitment to their original attitude.
>
> The second commercial, however, worked. Emotion-laden appeals went beyond the conscious, the intellectual objections, and created a new positive image at the subconscious level that changed the subject's entire personal response, so no conflict or threat was aroused. (Rose, p. 24)

It is not surprising to find that, scientifically, the element of emotion also plays a major role in memory, one of the prime elements of interest noted in the Suzuki lite rature. We don't always remember to remember that fact. In discussing the three main divisions of the brain, Rose comments on the portion sometimes referred to as the limbic system, one of whose functions is control of the emotions, leading many scientists to

> "...come to the conclusion that the key to more effective learning may lie in the limbic system since it controls the emotions, and an appeal to the emotions is by far the most effective way to create attention and memory." (ibid., p. 18)

Rose speaks about long-term and short-term memory: a "working" memory and a storing memory. Both must be used, and the element of subvocalization is a significant factor. In one experiment, subjects could only remember as much as they could say in 15 seconds. Fast talkers could remember more. (That's something to ponder.)

He discusses the length of time it takes to learn and the active involvement required. On the latter point, he describes a UCLA experiment on three groups of rats as providing "...conclusive evidence that the provision of constant stimuli improves mental ability."

> Group 1 lived in a cage full of wheels, ladders, toys, mazes, etc.
>
> Group 2 lived in an impoverished environment without any stimulation.
>
> Group 3 could see the richer environment in an adjoining cage but could not join it.
>
> Later examination of the three groups showed that group 1 rats, who had directly interacted with a challenging environment, all had a heavier and thicker cerebral cortex, whereas neither the observer rats nor the environmentally deprived rats had any increase in brain size.
>
> The conclusion is that it is necessary to be *involved* in mental exercise, to experiment directly with new ideas.... (Rose, p. 191f)

Rose extends this line of thought to the phenomenon of retention, presenting the intriguing concept that we barely begin to use our mental capacity and that, if properly developed, *mental capacity should increase with age*, rather than reach a limit and decline.

> Many people seem to think of memory as a water jug of limited capacity. Some of the old has to be poured out to make way for the new. As we shall see, however, the reverse is true. Your memory is more like a tree. The more branches on the tree, the greater the possibility for new branches to grow. (ibid., p. 36)

As I will refer to later, Rose affirms the value of testing as essential to the development of memory. He notes, too, that overview is important, and that the understanding of broad principles plays a major role in memory:

> ...When we understand the principle involved—when we say "Aha, I see now"—we have given the subject meaning and a personal relevance....We remember very poorly anything that is not meaningful to us, but we remember easily anything that has significance, and particularly emotional significance....
>
> If you are not "involved" with new information, it will not be processed at anything but a superficial level. It will "go in one ear and out the other." This is why you always remember the results of a problem that was initially difficult to solve.
>
> Involvement then leads to a deeper processing of the material and then to stronger memory. We have the beginning of a virtuous circle. (ibid., p. 44)

In one of the most "fun" observations, which you will easily relate to, he discusses the phenomenon of "chunking." Referring to the findings of Harvard University's George Miller that, in terms of immediate memory span, people cannot correctly recall lists of more than about seven words or numbers, Rose noted that "...this is not surprising because it fits in with the fact that you are unlikely to subvocalize more than seven items in less than ten seconds, which is the approximate span of the short-term memory store." (Rose, p. 54)

It is consistent with the concept of overview and perception of principle to find that it is not just a question of remembering seven individual words or letters or notes. If each of those seven entities contains a lot of information (chunks of information), memory is increased. According to this theory, more information can be effectively compressed into larger chunks, but to add chunks is not similarly useful. "Chunking" seems to be almost a reflex action for human beings, which may be why telephone numbers all around the world are basically seven digits. Rhythm and rhyme add to the picture: "chunking and chanting," as it were. You undoubtedly can think of many examples. Several come immediately to mind, including any number of nursery rhymes:

- Thirty days hath September
  April, June, and November...
- Baa-baa black sheep have you any wool
  Yes, sir, yes, sir, three bags full.
- The familiar Alphabet Song, including the compacting of *l-m-n-o-p*.

Those of you of a certain age recall how quickly tiny children learned to rattle off:

su-per-*ca*-li-*fra*-gi-*lis*-tic-*ex*-pi-*al*-i-*do*-cious

And, of course:

Twinkle-twinkle...

To put this into "musician's language:" if, in 4/4 time you were to clap six quarter notes and a half note, every one of these rhymes would fit within that two-measure space.

So: the key is to find the right "handles" and practice, practice, practice, right?

Wrong.

I used to delight in telling my piano students at around the serious age of eleven, that they could practice for six hours (a mind-boggling thought to most of them)—and get worse!! Referring to the pioneering scientific memory research conducted by Hermann Ebbinghaus in the latter quarter of the nineteenth century, Rose noted that what Ebbinghaus called

> ...*the total time hypothesis*...seemed to support the theory on which teaching is based even to this day—that the way to learn is through grim determination and repetition. We now know that this is simplistic, and while time spent is certainly important, the *way* the time is spent and the way the information is presented have an enormous effect on the rate of learning. (Rose, p. 34)
>
> ...For all those people who have been brought up to equate learning with endless and boring repetition, we have some good news. You were right—repetition is not an effective way to learn! (ibid., p. 36)

Try an experiment yourselves. Consider how many times during the past twenty years you have handled a penny. How many details of it can you actually recall and describe to someone else? How many times have you told your children (or your students) something and it seemed not to register at all—you'll swear that sometimes the more you tell them, the less they remember. Can't you just hear your own parents saying "How many times do I have to tell you ...?"

> The reason why mere repetition is ineffective is not hard to guess. First, without strong motivation and unless the repetition is accompanied by strong encoding, it just goes "in one ear and out the other." Second, the repetition itself cancels out a feature of strong encoding—the power of the unusual or outstanding to attract attention and thereby create memory. (ibid., p. 56)

Not to oversimplify connecting intelligence with brain capacity—but these give some glimpses of the fascinating complexity of the enterprise in which we as teachers are engaged.

All children learn to speak their linguistic (and musical) mother tongue; but how is it that some have more to say and/or say it better? come up with new things? lead the rest of us? Dr. Suzuki has said that talent is not inherited and that the potential of every child is unlimited. Without disagreeing, Rose says:

> The way in which the brain actually develops enables us to dispose of the question of whether intelligence is a function of heredity (nature) or environment (nurture). The answer is both. The number of brain cells is a factor, but the way those brain cells are stimulated to make rich connections is far more significant. Thus it probably is correct to say that almost every normal child is born a potential genius. (Rose, p. 20)

The verity of this thought was borne out in a University of Chicago study reported in the *New York Times* in 1982. This study of 100 concert pianists, Olympic swimmers, tennis players, and research mathematicians who reached the top of their fields between the ages of seventeen and thirty-five, indicated that there are certain conditions that stand apart from native gifts and appear to be crucial to producing excellence (Pines, 1982). Results of the study suggest that it probably is not true that "genius will out" in spite of circumstances. Apparently, *most* human beings are born with enormous potential in one area or another, and parents have extraordinary power in determining the development of the potential. A few of the factors present in all cases are:

1. Parents who believe in the work ethic, who drilled into their children the idea that you always have to do the very best you are capable of. Anything less is not enough. Thus, the child is given a head start in the development of basic skills and willingness to work hard—qualities later praised by teachers.
2. A first teacher who is warm and loving, makes the lessons seem like games, lavishes rewards. This first experience was on a one-to-one basis, with parents taking a great interest in it.
3. A second teacher who emphasizes skills and self-discipline—with individualized instruction.

No sacrifice in time, money, or effort was deemed too great. At an early age, these children were picked out by teachers as favorite students and given extra attention. Consequently the children began to *feel they were special.*

Key motivating factors for the children were found to be: What does the home value? How much encouragement does the child receive at an early age? What are the normal parts of family life? Parents of successful musicians liked listening to music, bought the children records and musical toys, sang together, showed the chil-

dren how to play and read notes. Then, once the child showed proficiency, family members made a big fuss about it. Thus the children realized early that they were on the surest road to attention and praise.

None of the subjects were prodigies, nor pressured to learn a great deal at an early age. According to project researcher Benjamin S. Bloom, youngsters who are force-fed sometimes deteriorate as they grow older. His earlier findings in the investigation of the development of human potential showed that children's experiences during the pre-school years largely determine their intelligence and learning ability, the ideal condition being a one-to-one tutoring situation. Especially significant is the discovery *that ability was developed as the result of instruction and attention, rather than having a child first show outstanding ability and* **then** *being given special attention and instruction.* A final perspective attributed to Professor Bloom was that "...some form of dedication to a talent is good for the child and good for society. There is great satisfaction in excelling....and those efforts are the source of most human achievement." (Pines, 1982, p. C2)

These findings run counter to the notion that only a few will/can be "musical," and they hint at something more expansive about the possibilities for the larger society. Is it really necessary that people who develop their interests in "classical" music are in some way alien from the mainstream? or that dedication to a talent needs to be the kind of isolating phenomenon that renders humankind strangers to one another?

We speak of community. This conference has articulated that concept as a main point of focus. Recall the two key phrases noted in the beginning of my remarks:

"...work closely together with energy, imagination, and commitment in a family grouping " and

" ...respond well to adults who respect them and never doubt that they will succeed."

Those words bring to mind the story of young Ben Carson, a black child growing up in distressed conditions in inner city Boston and Detroit, his mother having been left to raise her two young boys alone. I don't need to tell you what the "outside" world expected of him; and it gave him that message repeatedly. He was buffeted by the numbing physical and sociological dangers that confront any of us in an economically battered and ghettoized environment. And when the family "escaped" to a place of somewhat better economic circumstances, he found that coming from an inadequate school had put him much behind. Furthermore, his new school was predominantly white, and he was repeatedly humiliated, patronized, jeered at, his life even threatened. Not surprisingly, he was unmotivated, got terrible grades, etc.

At the age of thirty-three he became Director of Pediatric Neurosurgery at Johns Hopkins Hospital. Today he is widely known as the extraordinary young neurosurgeon at Johns Hopkins Hospital who came to public attention a few years ago as a key figure in the history-making successful separation of the Binder Siamese twins from Germany. Having also developed a procedure that saved dozens of children for whom there was otherwise no hope of survival, he often is referred to as "the remarkable man who gives dying children a second chance at life." Yet at one time, in a different kind of life-threatening situation, there seemed no hope for his own survival.

What happened? How did he go from being the "dumbest kid in the fifth grade" to being one of the youngest, most effective neurosurgeons in the history of Johns Hopkins University, indeed, in the world? What made the difference?

In an inspiring biography entitled *Gifted Hands,* this story of Benjamin Carson's growing up under, and out from, terrible conditions is riveting—and instructive. His mother, fighting for the lives of her children, became a single parent when they were very young. Though she herself only had gone as far as third grade, she insisted that her two sons read and have sound values in face of all kinds of lures to the contrary. What unfolds is an astonishing story of family and teachers who challenged Carson, believed in him, and *made him feel special.* As an eight-year-old he heard of the work of missionary doctors, and recounts that:

> Reports came to us of the physical suffering the doctors relieved and how they helped people to lead happier and healthier lives.
>
> "That's what I want to do," I said to my mother as we walked home. "I want to be a doctor. Can I be a doctor, Mother?" "Bennie," she said, "listen to me." We stopped walking and Mother stared into my eyes. Then laying her hands on my thin shoulders, she said, "If you ask the Lord for something and believe He will do it, then it'll happen." "I believe I can be a doctor." "Then, Bennie, you will be a doctor," she said matter-of-factly, and we started to walk on again. After Mother's words of assurance, I never doubted what I wanted to do with my life.

Nevertheless, describing an incident during fifth grade, in which he found himself at the bottom of the class in his new school, Carson said:

> Sitting stiffly at my desk, I acted as if I didn't hear them. I wanted them to think I didn't care what they said. But I did care. Their words hurt....As the weeks passed, I accepted that I was at the bottom of the class because that's where I deserved to be.
>
> *I'm just dumb* [he said to himself]....
>
> Although no one specifically said anything to me about my being Black, I think my poor record reinforced the general impression that Black kids just were not as smart as White ones. I shrugged, accepting the reality—that's the way things were supposed to be. (Carson, p.29)

It got worse, and he said looking back on it:

> I could easily have decided that life was cruel, that being Black meant everything was stacked against me. And I might have gone that way except for two things that happened during fifth grade to change my perception of the whole world. (ibid., p. 31)

You'll have to read the book for yourself to find out in detail what those two things were. But a major turning point occurred when the school discovered he had bad eyesight and gave him glasses; and when, at the same time, his mother found out what was going on. Not having realized how poorly prepared he was from his former school, she proceeded to give him and his older brother constant "tutoring and guidance"—along with the oft-voiced determination that her boys were smart. She allowed no excuses, no finger-pointing, no wasted energy on blaming bigoted individuals or "unfair" circumstances. She saw to it that they used their time well, whether they liked her rules or not. She was relentless in her belief in their ability and her discipline. Her love for them was the central functional reality in all their lives. What this mother with only a third grade formal education did, and what some key teachers did, was exactly what we have heard Dr. Suzuki and Dr. Bloom tell us is essential. Benjamin Carson and his brother became the "smartest kids in the class" by junior high, and by high school, Carson got exceptionally high SAT scores "unheard of for a kid from inner-city Detroit." The adventure led him to Yale, then to medical school at the University of Michigan, and then to Johns Hopkins.

Particularly intriguing is the story of how Carson became intensely interested in classical music. You'll find it on pages 68-70 in the book. He went from "...I didn't like the classical music much" to the point where he said, "By the time I got to college I could listen to just about any piece of music—from classical to pop—and I'd know who wrote it...." (Carson, p. 79)

As he observed, he had "gotten hooked." Eventually, it was that classical music knowledge and what it represented that was a key factor in his being admitted to Yale—and in being accepted into Hopkins for his residency, when interviewed by Dr. George Udvarhelyi, head of the neurosurgery training program, who is known there for his interest in and promotion of classical music.

It is touching that "deprived" children, hearing about Ben Carson's life and life-saving work, chose Carson as the person they most wanted to emulate—more than other "heroes" who make lots of money, have exotic adventures, etc. It says something encouraging about what is really in the deepest hearts of our children.

We can see from the preceding information, from the evidence found by researchers and from the testimony of this extraordinary life-story—which we know is only one of many such life stories—that this concept of community does not, cannot, merely mean the Euro-community, the Asian community, the African community, the Latino community, people with green hair, purple toes nor just the Suzuki "community." It means our global community. If any of us isolate ourselves, though it may be temporarily comforting, others will never really know, understand, appreciate, and learn from us and we them.

I am reminded of an intense discussion with students at a college where I was a trustee, during the debate on divestiture in South Africa. Some students were adamant in their view that one must look at our society as a great salad, with many different ingredients. I argued preference for a different analogy: that of a fabulous cake, in which all the ingredients, though put in individually, each become essential to and inextricable from the whole. Whereas, in a salad, some can decide they don't like the tomatoes.

Everyone has so much to give, each to the other. I think it was no less than Satchel Paige who reminded us that "all of us know a lot more than any one of us." But old notions die hard—as was illustrated with the cubes we saw yesterday. For those of you who might have missed that session, we were shown line drawings of cubes; then given another mental perspective and asked to look at them differently. One can, for instance, see a different orientation of direction, of relative importance of elements, etc. We tried an exercise of shifting perspective on command, back and forth. I had a *terrible* time with that, though I understood the concept perfectly. Changing perceptions is not at all easy. But we fail to learn to do so at our own peril.

Our "realities" tend to be what we already know, how we already see things. We come into this world struggling to make sense out of its complexities. Once we put it into manageable mental/emotional order for ourselves, we seem to have a desperate need to hang onto that perspective. People will fight to the death to "defend" those beliefs about reality. Is it not out of fear, yea terror, of losing what has come to be one's sense of life-order and identity? Is such determinedly limited mental perspective not, in a sense, the most debilitating kind of slavery?

That brings to mind what happened when, fresh out of the Oberlin Conservatory, I found a job teaching elementary school music a stone's throw away from this very room, in an all-black school in Gary, Indiana. The white thirty-year veteran music teacher who had preceded me there had been proud of her devotion to the children. She loved them and they loved music, I was told. It was undoubtedly true, and her love was sincere. But I found that the children's musical horizons were defined in terms of singing songs familiar in their neighborhood churches, along with a few children's records such as "El Torito (or the Little Bull)," set to the music of Bizet's *Carmen.* The neighborhood environment of hopscotch and Double-Dutch and some families with indoor plumbing and some without and some with coal in the bathtub all winter, was not dissimilar to that of my childhood neighborhood in South Side Chicago; and at the ripe old age of twenty-one, *I was not prepared to believe that those children had any less capacity for understanding and being able to relate to a larger world than did I.* I had a firsthand awareness of the keenness of their ears and imaginations, of the intensity of their energy—and the consequent sense that they had been short-changed along the way.

Indicative of the extent to which most of their teachers' approaches to educating these children was skimming across the surface of their very beings, was a question posed by one of the children when they finally began to trust that I cared about them and believed in their capacities. Raising her hand one day as we discussed something relating to meanings of words, she frowned and said: "Teacher, what's a tizza?" Puzzled, I asked her what she meant. She said, "You know, like in 'My country tizza thee.'" I explained it to her and the lights of comprehension went on. On the spot, the class learned about word contractions and immediately thought of all the other contexts in which they had heard the word "'Tis." The next time we sang "America" I listened very carefully. What they had been singing was:

"My country tizza thee,
Sweet land of liver tea
Of thee I sing (or of thee I see)
Land where my father died
Land where the pilgrims fried (or cried)
From every mountainside
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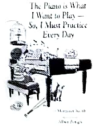

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How long had their enthusiasm for the beauty of the music and their heartfelt and trusting investment in their own version of the words been accepted at face value by teachers for whom that surface happiness and lack of "making trouble" was comforting? Had no one seen the tragedy of the intellectual betrayal of those innocent, trusting, agile, curious, capable young minds and hearts? Think about it again; think about these elements we have discussed and seen illustrated—whether in terms of your own household, your studio, your neighborhood, your city, or the whole world:

> "...work closely together with energy, imagination, and commitment in a family grouping" and "...respond well to adults who respect them and never doubt that they will succeed."

But now let me raise a couple of questions.

We've noted many times that children "respond well to adults who respect them and never doubt they will succeed," and in our teaching we are dedicated to providing that respect and affirmation for children—with the attendant sense of joy and well-being. But what if they *don't* have that loving support beyond our studios and later in their lives? How will they withstand the battering of the "real world" that James Garbarino referred to yesterday? What is our responsibility for *that*? Can we do anything about it, or is it beyond us?

Let me make note here of the difference between "training" and "educating." The dictionary defines "train" as a thing acted upon:

- something that trails behind;
- a moving file of persons, vehicles, animals;
- a series of moving mechanical parts;
- a connected line of railroad cars with or without a locomotive.

To look deeper, though, it means in its active form:

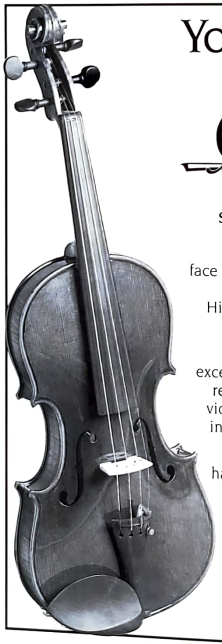
- to direct the growth of something by bending, pruning;
- to form by instruction, discipline, drill;
- to teach so as to make fit, qualified, or proficient;
- to make prepared.

Prepared for what? Whatever benefit children may derive from learning to make music, alone or in groups, developing the talent that is innate in every child, it is not enough to teach them to become proficient in performing on their instruments—unless we want to settle for pseudo-human beings who are closer to resembling a "series of moving mechanical parts"—helpless unless led by some external locomotive, and vulnerable to the whims of the world. Yet no generation, none of us in this room, knows ahead of time exactly what the world will be like in five years, in ten years, and I view it as immoral to "train" children only for whatever we may see as today's possibilities. They need the kind of education that will equip them to know what to do with their talents, how to relate them productively to the world they live in, however that world might develop.

We can do that.

Schools of all kinds, from kindergarten through college, charge tuition to teach students—and worry about the high cost of that tuition. We need to be mindful of the fact that "tuition" comes from words meaning protection, to look after, guardianship, the act or profession of teaching. It expands to the word "intuition" which means quick and ready insight; and insight is the act or result of apprehending the inner nature of things—the power of seeing into a situation. One can never overestimate the importance of learning how to learn—and the sense of freedom and power that comes with it.

When I was a child, like most others I was fascinated by the idea of Superman. The power was important. But mostly, it was the urge to be unfettered, to be free, to be able to fly—and to be able to see beyond the surface. It was his x-ray vision that was most tantalizing. So whatever the basic performing "talent," we must prepare children to stand on their own, guide them to learn to use insight and intuition, to be deeply informed, to be able to fly above that which otherwise would enslave them, bind them, clip their wings.



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From the outset, we can help them develop the capacity for intelligent independent judgment and nudge them toward becoming musically self-sufficient, opening doors to the history, sociology, technology, psychology of humankind and stimulating their ability to think in a critical and analytical way about the implications of those realities. As we can deduce from the kind of evidence Colin Rose brings to our attention, learning is enhanced when children understand the cultural context in which they are developing their skills. Thus, every stage of study must include information—and questions—about the composer, the structure, the purpose of the works being explored, the tools and materials used for the communication of ideas, and a sense of how all those factors relate to their own selves.

Too sophisticated for small children? I don't think so. Nor would anyone who has watched even a tiny child's absorption with taking things apart to see how they work. Nor would anyone who has experienced the extent to which young children are far more astute in their perceptions than in their ability to verbalize in adult language. Much of the time the connection is relatively simple. My Gary third-graders were entranced by, and whole-heartedly "related to," a situation in which a man had twenty children, wrote little pieces for his children (this translated to "loved children"), and walked from one town to another to find a job. They fell in love with Bach before they ever knew his name or heard his music—and their favorite record of all time became "Sheep May Safely Graze" played by E. Power Biggs.

In a very different setting, which yet included the same dynamic, I witnessed what happened when the legendary choral conductor Robert Fountain, during a community chorus rehearsal of the Bernstein "Chichester Psalms," told the singers what was going on at one point in the music: that King David had become so moved by the moment that he joined in the people's dancing. Fountain said, "Can you imagine how that made them feel?"

Can *you* imagine the inspired difference in the way the chorus then sang that part?

Can you imagine how much this understanding became a part of themselves and how much of that insightful understanding each invariably would take to other parts of his or her life experience?

Can you imagine how it would further arm them with the will and ability to see beneath the surface of things—and into the deeper heart of mankind?

Is not this what Dr. Suzuki was aiming for?

We can do that.

You can do that.

It is important—even thrilling—to realize that the teacher's role is most importantly a seminal one, that the teacher is a partner in the learning process. As educators such as Mortimer Adler have observed (and the research reported by Colin Rose has soundly confirmed), the primary cause of learning is the activity of the learner's own mind (Adler, 1984). We can be uplifted rather than threatened by the probability that the values or perceptions of teacher and student will become divergent at some point. The fact that the student has enough information and perspective to feel capable of making his or her own decisions is evidence that the teacher has done his or her job well. As anthropologist Margaret Mead (1970, 1978) noted, each generation is born into a different world, and consequently will have fresh visions not so obvious to an older generation which can share the best of its current knowledge but is nevertheless fettered by an experiential perspective that may no longer be entirely valid.

Let's look at the word "talent" yet another way. Its letters stand for much of what we have been talking about:

T Training, good teachers
A Assurance, ambition
L Learning, love
E Encouragement, environment
N Nurturing
T Times being tested

Times being tested? In a broad sense, that reminds me of talking with a student who was facing terrible problems of lack of funds, of parental discouragement, of cultural barriers, and sat in my office with unaccustomed tears rolling down her face, wondering why all these problems were besetting her, when she wanted so desperately to learn, to grow, to give to others. It finally occurred to me to say: "You know, you don't get muscles without having to use them." The light went on in her eyes, the tears stopped, and she said, "Oh! I never thought of that!" Her subsequent success was phenomenal: the "muscles" she had to develop gave her great, effective strength.

From both broad and specific perspectives, testing, properly used, is one of the best enabling-tools we have. To refer to Colin Rose again:

> "...if you test yourself and succeed in recalling the correct answer, your memory for those facts will be considerably strengthened compared with merely having the information given to you." (Rose, p. 34)

Or having someone else solve your problems...or having to depend on someone else to tell you how-it-should-go. Furthermore, researcher Richard Colwell writes:

> For the human being, the process of living requires the constant use of evaluation....man adapts to and overcomes his environment by constantly saying to himself, "How am I doing?" then, "How can I do better?" The second question is essential for progress, but it is always preceded by the first question....We are occasionally successful when we act according to whim or instinct, but to be consistently successful, actions must stem from continual, intelligent evaluation in various life situations...intelligent decisions cannot be made [otherwise]. (Colwell, 1970, pp. 1-2)

Colwell observes that the three essential parts of this learning tool are preparation, the examination itself, and the discussion and explanation of the results. This process is extremely valuable in terms of motivation:

> Motivation that comes from within is possible when an attainable goal is recognized, when the method for attaining it is at least partially understood, and when knowledge is available along the way of one's progress toward the goal. (ibid., 1970, p. 17)

The pedagogical value of testing is, however, directly related to the extent to which that testing provides usable feedback and expert direction to the learning process, as opposed to merely testing what the student already knows and leaving the growth between testings to the serendipitous development of the student's own "innate" talent. A main point of lessons, then, should be to teach students how to think and how to work when not at the lesson, and to expect to be held accountable for what happens between one time and the next.

We can do that.

In helping the children learn to deal with the "real world," the concept of evaluation will inevitably relate to the phenomenon of competition. What do you suppose you can do about that? In the world outside the cocoon, it is not escapable. It bears thoughtful attention. Glenn Gould biographer Geoffrey Payzant comments:

> Competitiveness is an important factor in our development both as individuals and as a species. It lends poignancy to our play, and provides motivation in our growth, our education, and our work. Without it there would be no innovation or change, technological and otherwise. In every human activity there occurs measurement of individuals by standards of more and less, better and worse. (Payzant, 1978, p. 62)

Indeed, in one study, it was found that high anxiety situations such as are found in performance juries are likely to pique curiosity and therefore heighten learning receptivity, and that a person's response to such anxiety-provoking situations varies

according to personality traits, levels of training, ability, and situational stress. (Hamann & Sobaje, 1981)

On the other hand, at the same time the competitive fire rages within our society—and is hailed in some quarters as the cause of progress—the element of creativity is an even more fundamental factor in the great breakthroughs of civilization, and requires quite a different approach or attitude. In a study discussing advances in the area of cognitive science, Morton Hunt reports:

> [several researchers] have noticed that the human mind seems most capable of creativity when motivated, not by the hope of reward, but by the intrinsic joy of finding new answers to a problem....[Although] highly creative people, of course, hope for financial and social success....they may be able to shut out the thought of reward while working. In any case, the findings imply that most of us are at our most creative when playing with ideas for the sheer pleasure of it rather than out of need or greed. (Hunt, 1982, p. 64)

Herein lies much of the dilemma we must help our culture resolve in a constructive way.

Some people despair:

> Can a culture that reveres winning...also place value upon artistic reflection, on warm and eloquent expression...? The cooperative, contemplative nature of artistic musical performance may not be congruent with the American ethos. (Baxter, 1975)

Perhaps not, if by "American ethos" is meant merely commercial elements. But I believe our culture does place value upon artistic reflection, on warm and eloquent expression, and that the cooperative, contemplative nature of artistic musical performance is not incongruent with the heart of mankind, despite the lowest common denominator of mass commercial appeal. In our work, can we help better understand and more constructively harness the best of the competitive ethic? I think we can and must. For instance, some might conclude from the findings of the Hamann & Sorabje study that high anxiety, stress, a competitive atmosphere, are inevitable in a negative sense. But I also noticed that, in consonance with Colwell's findings, a key element in positive results for the students was not the anxiety, not the factor of competition, *but their ability to define the problem and see proof of their ability to control it.* How well we equip them makes all the difference.

We can do that.

It's a serious responsibility, it's a joyous responsibility; and the impact of what you do, of what we do (and of what we fail to do), reaches much farther than our own studio doors. In closing, let me read to you an excerpt from an inspiring book which takes about forty-five minutes to read cover to cover, but has much to reflect on, pertinent to everything we have been talking about today. Written by Marian Wright Edelman, founder and President of the Children's Defense Fund, to her own children, it speaks to every one of us as we ponder our part as informed professionals in "Building Community" [the theme of this conference]. It is aptly titled *The Measure of Our Success: a Letter to My Children and Yours.*

"As a parent I believe that protecting you—my own children—does not end in our kitchen or at our front door or with narrow attention just to your personal needs....

"You must walk the streets with other people's children. You breathe polluted air and eat polluted food like millions of other children and are threatened by pesticides and chemicals and toxic wastes and a depleted ozone layer like everybody's children. Drunken drivers and crack addicts on the streets are a menace to every American child. So are violent television shows and movies and incessant advertising and cultural signals that hawk profligate consumption and excessive violence and tell you slick is real. It is too easy and unrealistic to say these forces can be tuned out just by individual parental vigilance.

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"So as a parent I wanted to make sure you had all your physical needs met and a lot of love. But as a parent I could not ignore other people's children or pain that spills over to public space and threatens the safety and quality of life and pocketbook and future of every American. I also wanted to make sure I left you a community and future more safe and hopeful than the one I inherited, and an example of one person trying to make a difference...

"I hope so much that the balance of your childhood memories will be positive and loving.... Parents are sometimes frail and troubled, but also strong and resilient human beings–just like you–if we get the nurturing and support all human beings need.... What we owe you, our children, is our best effort to be a person worth emulating and to send through our lives a message to the future we hope you will feel is worth transmitting to your children and grandchildren....

"...There are a whole lot of mornings when I can barely face the work I know I must do and feel discouraged and hopeless about whether America is ever going to finish the business of ensuring racial and economic and gender justice....

"... But I ask myself if I believe in my vision of America any less than the hatemongers and those who support them do in theirs. And I remember everything I have been given and all the chances each of us in this country has been given to make a difference. (Edelman, p.31ff)

"The overarching task of leadership today in every segment of American society is to give our youths, and all Americans, a sense that we can be engaged in enterprises that lend meaning to life, ...that we can make a positive difference individually and collectively in building a decent, safe nation and world. (Edelman, p.92)

What does this have to do with your daily "Twinkles?"

Everything.

To the extent that you are able, from the smallest beginnings, to spark that kind of creativity and strength and self-esteem and ability to be strong in love and determination to activate the best in ourselves and our fellow-man; to the extent that your work with children results in increased brain power, heart-power, and deep understanding of others; you are contributing to the dream that I believe Dr. Suzuki has had, for which his work is even now being considered as worthy of the Nobel Peace Prize.

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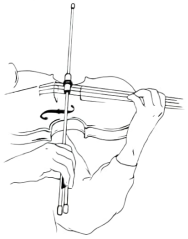

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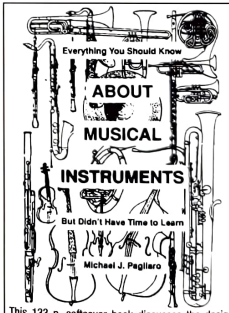

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Conference Reports

Violin Sessions at the Sixth Conference

by Edward Kreitman

In addition to the many fine general session offerings that were of interest to the violinists who attended the Sixth Suzuki Conference at the Chicago Hilton and Towers, Violin Coordinator Ronda Cole presented us with a slate of specific violin topics. Many topics were a direct result of listening to what members said they would like to see from the evaluations of past conferences.

We began with Dr. James Stern's Friday afternoon session on "Listening: An Act of Love," in which he spoke eloquently about the opportunities to listen on many different levels for more musical expression in performance. The discussion was peppered with wonderful musical examples performed by Dr. Stern.

Next we heard from Michele George from The Cleveland Institute of Music with a presentation on teaching ideas for Suzuki Books 1 and 2. Her topic, "The Promise and the Challenge," addressed the issues involved in teaching a method where the philosophy *promises* that every child has musical potential, and it is our *challenge* as teachers to draw out each student's musical potential.

On Saturday we were delighted by the musical talents of eight young violinists who are now performing at the young artist level. Each performed pieces from the standard violin repertoire for our guest master teacher, Donald Weilerstein, former violinist of the Cleveland Quartet and current member of the violin faculty at The Cleveland Institute of Music. Mr. Weilerstein's insightful and introspective approach to teaching the violin was observed by the large audience of Suzuki teachers who assembled for his session throughout the day.

John Kendall's brilliant session, "Be Your Own Sevcik: Creative Practice," drew a standing room only audience, despite the 9:30 am Sunday morning session time. Mr. Kendall treated us to specific examples of ways to teach the various left and right hand techniques, many of which he has discussed on his recently released video series. His student, Kirsten Charnond, provided demonstrations throughout the session and brought down the house with her performance of the Sarasate *Introduction and Tarantelle*.

Guest teacher Hiroko Masaoka from Matsumoto, Japan, brought us the latest of Dr. Suzuki's teaching points. Her special sessions provided opportunities for teachers to try out these points with their instruments in hand.

The Sunday program included sessions by Linda Fiore on "Suzuki Books 3-4, "Linda Case on "Reaching the Inner Performer," and a special presentation on group class techniques by Ann Schoelles and Carolyn Meyer, who gave many specific suggestions for combining violas and violins in groups.

For several years there have been requests to see experienced Suzuki teachers working with students from their own studios. The entire Monday morning program was dedicated to opportunities for observation of the following teachers: Linda Case, Edward Kreitman, Louise Behrend, Doris Preucil, Mark Mutter, Susan Kent Reed, Teri Einfeldt, Betty Haag and Kathy Rollings. All levels of the Suzuki repertoire were represented in the lessons. ✚

Ed. Sprunger's general conference session, "Tools for Your Truck 1994: NLP for Suzuki Teachers."

Edward Kreitman is the founder and director of the Western Springs School of Talent Education. An SAA teacher trainer, he is well-known throughout the United States and Canada as a guest clinician at Suzuki institutes and workshops. He has served on the SAA Board of Directors and as a member of the Violin Committee. Mr. Kreitman was Violin Coordinator for the Fourth Suzuki Teachers' Conference in San Francisco, and was Coordinator for the Fifth Suzuki Conference in Chicago.

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Sixth Conference Piano HIGHLIGHTS

by Doris Harrel

The piano program at the Suzuki Teachers Conference held in Chicago in June offered a variety of inspiring presentations, with a concentrated focus on high-quality music making.

1. Master classes with an international artist, celebrating the fact that our piano programs are producing students who can proudly be presented to such an artist, and who are capable of receiving musical guidance at the highest level.

Our guest artist was Claude Frank, concert pianist, recording artist, and teacher at the Curtis Institute and Yale University. During five hours of master classes, he inspired students and teachers with his passion for music and his constant search for meaning beyond the notes on the page. Students responded to his dynamic, albeit kind, suggestions with ease and readily apparent musical results.

In a lecture session for teachers, Mr. Frank stressed the importance of encouraging musical expressiveness from the earliest levels and taking responsibility for guiding students to high competence in reading skills.

Conference evaluations from all instrumental areas affirmed a great appreciation for the dynamic musical energy of Mr. Frank, the abilities of our students, and the emphasis on high-level music making.

2. Since Haruko Kataoka has been an important mentor to Suzuki teachers for many years, she was asked to teach four hours of master classes with exemplary students. Tone production was her primary focus. Attendance at her master classes and her lecture hour on piano basics indicated a strong interest in her ideas.

3. Participants at previous conferences had expressed a strong desire to observe and learn from our own master teachers through demonstration lessons. Those attending the 3-hour sessions conducted by Bruce Anderson, Doris Koppelman, and Mary Craig Powell expressed great appreciation for the insights gained. Enhancing the value of these sessions, some students from the home studios of Doris Koppelman and Mary Craig Powell were able to attend so that observers were able to watch lessons which included all the necessary elements of a "normal" lesson, such as reading, technique, repertoire, and musicianship.

4. A student recital showcased dynamic performers and presented interesting repertoire.

5. In order to provide a forum for teachers to evaluate their own methods and add the "yeast" of new ideas, six teachers took us back to the origins of their success–their goals for Book 1 and implementation of those goals. Generously sharing their ideas were Cleo Brimhall, Beverly Fest, Christopher Liccardo, Francoise Pierredon, Peggy Swingle, and Elaine Worley.

6. Dorothy Jones, successful teacher of very young children, informed us through lecture and video tapes of goals and techniques used in her Talent Education Centre in London, Ontario.

7. In keeping with the overall emphasis on musicianship, Barbara Schneiderman drew from her enviable experience to offer suggestions for "Nurturing Musicality in Students."

8. To deal with Dr. Suzuki's injunction to teach first for the love of the child, we called on Nancy Pederson who embodies that philosophy in her own studio. Her topic: "Synergy of Self-Esteem Building."

9. Since Suzuki students develop a high degree of performance accuracy at a very early age, the danger exists that they may lose contact with their natural creative selves. Nehama Patkin addressed this need in "Can Flexibility, Freedom, and Imagination at the Keyboard Be Taught?"

10. Teachers sometimes feel bound by the fingerings in the Suzuki Piano School editions. Ray Landers presented us with some innovative and helpful ideas in his session on "Alternate Fingerings."

Barbara Schneiderman presented "Nurturing Musicality in Students."

11. For those teachers who have been giving their all for many years and are experiencing some "burnout," help was provided by psychologist Elizabeth Baxter.

Accolades and thanks are due Michiko Yurko, who masterminded the Mentor-Buddy arrangements for this conference. Our desire to be an inclusive group was shown by the overwhelming number of teachers who volunteered to spend their time getting acquainted with newer teachers.

The Teachers' Conference is not, of course, a substitute for institutes and other forms of teacher training. My hope is that the piano program provided a nationwide "gathering in" of teachers who shared ideas informally, were intrigued by new information they would like to pursue, and were so inspired by the music making and teaching that they returned to their own studios full of passion for leading their students to discover that same musical excitement within themselves.

I would like to express my gratitude to the following people: Cheryl Kraft, who expertly arranged for the travel and well-being of Haruko Kataoka; all those who introduced presenters and were generally helpful in those sessions; teachers who helped guarantee uninterrupted practice for students in very busy rooms; Barbara Shepherd, who researched practice facilities outside the hotel; Marilyn Andersen, who made all the arrangements for instruments.

Many thanks are also due to the fine teachers who provided the superbly prepared students: Marilyn Andersen, Virginia Burkhart, Marlana Christensen, Cynthia Crotty-Gnandt, Theodore Edel, Beverly Fest, Robert Fraley, Patricia Heineman-Vernon, Louise Hill, Yasuko Joichi, Barbara Jones, Doris Koppelman, Lorraine Landefeld, Gail Lange, Annette Lee, Christopher Liccardo, Angelica Lopez, Nancy Pederson, Donald Pirone, Mary Craig Powell, John Reglin, Andrea Senderov, Barbara Shepherd, David Smithers, Marilyn Taggart, Sarah Williams. ✚

Doris Leland Harrel earned B.S and M.S. degrees in piano from the Juilliard School of Music and the D.M.A. degree in piano from the University of Texas. She has taught at the Universities of Texas at Austin, San Antonio, and Tyler and at Southwest Texas State University. She maintains a private studio in San Marcos, and as a Suzuki teacher trainer has taught at institutes in twelve states and in Chile and Peru. Dr. Harrel has served as President of the San Antonio Music Teachers' Association, and in 1988 she was named "Teacher of the Year" by the Austin Area Music Teachers' Association.

Singing in the Suzuki Style

1994 Conference Report

by Susan Matthews

The Sixth Conference was the first for which the singing area planned and organized its own sessions. I obtained much valuable information from Allen Lieb, conference director, and Dorothy Jones, early childhood session coordinator. After Dorothy reminded me that one of the greatest benefits of the conference is building community among teachers, the sessions began to fall into place. The conference included presentations on a wide variety of topics of interest to voice teachers and teachers of other instruments.

Joan Marie Bauman from France gave a session for singers and flutists on understanding and using the resonators. Participants in the session were actively involved as they explored the different resonators in their bodies with the use of phone books, pitchers, etc. Voice specialist Dr. Leon Thurman spoke on the growing voice, relating how the auditory and respiratory systems and the larynx and the vocal tract grow up from prenatal gestation through childhood and adolescent voice transformation.

Dr. Thurman also spoke at a Sunday morning general session, "How Voices Are Made, Played and Kept Healthy." He said that in the past twenty years, voice scientists have discovered for the first time some details about vocal anatomy, function and dysfunction, that can aid the speaking and singing skills of teachers and students, and make voice teaching methods more effective.

Mary Hofer, voice teacher from Wisconsin, spoke about her program which begins with pre-natal classes. Mary's singing program is modeled after the Finnish program developed by pioneer Paivi Kukkamaki. Besides a videotape presentation, five of Mary's students sang solos and then sang together *Twinkle* in five languages and the *Mozart Lullaby* in German.

Debby Smith also used a videotape in her presentation on Suzuki singing programs in Utah. The video showed how Debby involves the parents in lessons as she teaches the fundamentals of artistic singing and performance skills in the Suzuki way. The final session on Sunday afternoon was by Susan Matthews, who demonstrated vocal warm-ups with three of her voice students ages 5, 6, and 11, who also sang several pieces each. Susan has had many years of Alexander training which she uses constantly with her students to help release unneeded tension.

Monday sessions began with a presentation by Judy Smith, Kodaly specialist and Suzuki piano teacher, who spoke on the development of sight singing tools for pre-school and early elementary children. Judy led a demonstration and discussion of the Kodaly pedagogical elements leading to sight singing.

Dr. Lorna Lutz Heyge gave a session on group lessons for young children and their families, leading the group in age-appropriate, enjoyable activities to nurture and refine the young child's natural ability to make vocal sounds, move and play simple rhythm instruments, and to develop a musical bond between parent and child.

As these sessions indicate, the singing area had a very thorough menu of topics. There were many teachers of other instruments attending our sessions, especially in Kodaly and early childhood music and movement. Many of those teachers were inquiring about voice lessons for themselves so that they could feel more comfortable singing with and for their students.

So, we already have topics for the 1996 conference: Kodaly, early childhood music and movement, voice class for teachers of other instruments, etc. Other sessions might include master classes for students by Paivi Kukkamaki and possibly a large group of voice students singing at the luncheon. What would make all of this complete would be a group of fifty voice teachers from around the United States who wanted to "build community among voice teachers" of "singing in the Suzuki style." ✚

Susan Matthews has her B.M. from Colorado State University and her M.A. from Texas Women's University in Voice and Music Theater. She is currently a studio voice and piano teacher in Sherman, Texas and teaches singing at the Suzuki Institute in Dallas. For fifteen years she has directed a children's community choir and Music Theater Workshops for youth in grades 3 through 8. A member of several national music associations, Ms. Matthews has spoken at conferences for the Music Teachers National Association and the Suzuki Association about "Enabling the Singing Voice of Children and Youth to Develop Naturally."

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Conference Flute Sessions

by David Gerry

A large group of flute teachers gathered in Chicago to take part in the Sixth SAA Teachers' Conference. Sessions Coordinator Laura Larson, assisted by Deborah Kemper, put together a full and varied program for participants.

Friday afternoon began with a workshop on teaching penny whistle as a pre-woodwind instrument led by Mary Beth Norris and Sandra Olson. Mary Beth is the creator and director of The Penny Whistle School in Steamboat Springs, Colorado. Sandra is finishing her doctoral dissertation on "Penny Whistle for the Pre-schooler." They were able to offer insight into the use of penny whistle as preparation for participation in a Suzuki flute program. Nancy Osteraas offered a special welcome to all new teachers at the session. Flute technician Robert Johnson led workshops and discussions on flute repair for the novice. Friday sessions concluded with a roundtable discussion group led by Vicki Blechta of Toronto, Ontario, who discussed ways to improve music reading, offering valuable suggestions on new material to use in our studios.

Saturday afternoon was devoted to a session for teachers led by master teacher Toshio Takahashi, who worked on interpreting new additions to the Suzuki flute repertoire of Books 3 and 4. All teachers at the conference had the privilege of playing in two opera classes led by Mr. Takahashi during the weekend.

Sunday morning featured discussion groups on varied topics. David Gerry and Sandra Grad discussed the work being done in pre-school and baby classes at the Children's Talent Education Centre in London, Ontario, offering a quick overview of the innovative programs in place there. Cynthia Smith presented "Playing Without Pain: Proper Hand/Arm Technique to Alleviate Physical Stress," touching on many areas of playing to which all teachers must devote more attention. Finally, Lynne Cooksey shared her experience in dealing with teenagers, offering practical tips and pertinent examples. Peggy Wise shared her fine work in the area of teaching note reading with a workshop on the sequence of reading readiness skills, a topic always of interest to teachers. Flutist and soprano Joan Marie Bauman traveled from Paris to present well-received sessions, "Singing Principles Translated for Flutists," demonstrating her ideas with flare and great skill.

Sunday afternoon saw a masterclass for three advanced Suzuki students taught by Toshio Takahashi. Andrea Kaplan of Pennsylvania performed Chaminade's *Concertino*, Marcia McHugh played *The Last Rose of Summer Variations* of Kuhlau and Lindsay Melton of Colorado presented Doppler's *Hungarian Pastoral Fantasy*. It was inspiring to hear polished performances of our advanced repertoire taught with such joy by Mr. Takahashi. Conference sessions for flute concluded on Monday morning with a final roundtable wrap-up by all conference presenters and a session for teachers on advanced repertoire led by Mr. Takahashi.

Of course teachers had the chance to take part in numerous conference sessions not devoted to flute. I found it especially gratifying that scheduling made it possible for participants to experience a variety of presentations with a minimum of schedule conflicts. In addition to the conference activities, the SAA flute committee found time for intensive meetings with Mr. Takahashi, discussing many issues facing us. It was wonderful for teachers to get together with Mr. Takahashi and each other—it happens all too seldom. Congratulations to Laura and Deborah for their outstanding work. ✚

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FOCUS ON SUZUKI PIANO

by Mary Craig Powell

reviewed by Beverly Tucker Fest

Anyone who has observed the teaching of Mary Craig Powell or has heard her students play knows that one can trust the expertise which she shares in her book, *Focus on Suzuki Piano*. Reissued by Summy-Birchard, Inc. in 1994, the book was originally derived from articles which appeared in *Suzuki World* magazine from 1982-1987. Each of the nine chapters is complete in itself in its focus on specific aspects of the Suzuki Method.

Indeed, this is a book more universal than simply a focus on piano teaching. The overall theme is the application of the Suzuki philosophy to studio teaching. While most examples are specifically for piano, all examples and ideas could easily be adapted to other instruments.

Chapter One is the only chapter that is not related to the practical application of the Suzuki Method. Rather, it is a general outline of the fundamental ideas of the Suzuki philosophy. This would be particularly useful as a resource for introducing new Suzuki teachers and parents to the basic framework of the Suzuki philosophy.

Chapter Two is a "Focus on Parents." It includes practical suggestions for helping the new Suzuki parent as s/he begins exploring the method and starting lessons. I was pleased to read a section devoted to the need for a teacher's sensitivity to the parent. While we teachers seem aware of the need for sensitivity and support for students, there is little written about the equally important duty of guiding, supporting, and encouraging the Suzuki parent. Ms. Powell writes,

> Not only do we need to give attention to them in terms of teaching the musical needs, but we need to nurture them as we see their individual needs. All of them need encouragement. Certainly they all have times when the practicing might not be going well. Seldom does any home escape periods of personal problems or sickness. We need as teachers to recognize their feelings and needs, just as we do the child's. Some extra reassurance and gentleness on our part might be all they need to help them move on. Each is an important individual and must be treated as such. (p. 13)

This chapter concludes with suggestions for improving parent-teacher communication in making assignments, taking lesson notes, practicing, and listening. The sensitivity and wealth of practical ideas make this chapter truly outstanding as an aid to all Suzuki teachers.

Chapter Three deals with home practice. This is a chapter which I want all the parents in my program to read. Many aspects of practice are covered: how much, when, review, organizing practice sessions, music reading, and motivation. The topic of motivation includes how to use games and non-musical rewards to inspire the young student. Parents often need these concrete ideas to inspire their own creativity to put the pleasure back into practice.

Chapter Four is "Focus on Listening." This is not about listening to the Suzuki recordings but about getting the student to listen to himself. Ms. Powell states that imitation is the first step to developing this skill. That is, the teacher plays, and the student imitates what is heard. This then develops into giving students musical choices through demonstration. The point seems to be that if one can hear and identify a good tone, one can probably reproduce that sound. Until the student can truly hear it, it is unfair to expect him/her to produce the desired sound. Again, there are specific examples of how one can pose choices and use games to develop a student's ability to listen to him/herself.

With the plethora of parenting and child psychology books available, it is helpful to have a "Focus on Psychology," the fifth chapter in this book. It is a condensation of basic principles for working with children. With each principle specific examples are given showing how a teacher can appropriately word comments, praise, or criticism when speaking to children. I appreciated Mary Craig's comment that, "Our nurturing might be our greatest gift to some children. Hugs and smiles are good. Also, the way we approach our students verbally throughout their lessons can show love or lack of it." (p. 37) Again, this is a chapter which could be helpful to struggling parents as well as teachers, and reading a brief chapter is more inviting than being asked to read an entire book on child psychology.

While the title of Chapter Six is "Focus on Technique," the majority of the chapter is really a focus on how to teach music reading. The very brief section on technique is directed to teaching piano, and it is one of many opinions on the "correct" way to physically approach the piano. The remainder of the chapter would be helpful to teachers of all instruments. There are suggestions for how to begin reading, how to choose a reading method, and how to structure time for it in the lesson. There is also an explanation of sight-reading and how it contrasts to what we normally call "reading." The chapter continues with advice on when to introduce the metronome and how to help students acquire the ability to play accurately with a metronome. There is also a section on transposition which uses examples and ideas related specifically to the piano.

Having heard Mary Craig's students play, I was eager to read Chapter Seven, "Focus on Musicality." She describes her own frustrations as a student in trying to acquire a better control of dynamics:

> "...my teachers throughout my training were much better at telling me *what* I needed to do than showing me how to achieve it. This realization has led me to a lifetime search in my own teaching to acquire techniques that show *how* to arrive at results in all areas of my students' development." (p. 52)

Mary Craig then generously shares a number of ideas for helping students develop control of dynamics. She continues with excellent ideas for teaching phrasing and for helping children to play pieces with a steady and appropriate tempo. New teachers as well as experienced teachers will find this chapter helpful for exploring new ideas for teaching a student to play in a polished and expressive manner.

Chapter Eight is a reminder that we should all make time in our studios for a "Focus on Musical Periods." Examples are given of how one might acquaint students with the Baroque and the Classical periods. The examples are designed to be used in a group setting.

The final chapter is a "Focus on Effective Teaching" and is written in a question and answer format. Again, many of the questions would be inclusive for all instruments, while some refer specifically to the piano repertoire. The questions are designed to help evaluate one's own teaching; the answers include ways to improve one's teaching and also serve as inspiration to continue to assess the fruits of one's teaching.

Reading this book is an inspiration. The writing encourages reflection, evaluation, and action. My only criticism is the exclusivity implied by the title. It truly covers a scope much broader than merely Suzuki piano. Not only is most of the writing applicable to all instruments, but the ideas can be expanded to reach beyond the area of teaching music. Mary Craig Powell says it so well herself in the Afterword as she offers her own discovery:

> I have learned to use the one-point focus in goals I have set for myself even outside of teaching and have been elated with the results. What used to seem overwhelming is no longer when it is accomplished one step at a time. I find it fascinating how this, as well as many of the basic elements of the Suzuki philosophy and techniques, can be applicable to our entire life." (p. 76) ✤

Beverly Tucker Fest received a Bachelor's Degree in Music Education and Piano from Morningside College, and a Master's Degree from the University of Colorado. She has been teaching Suzuki piano since 1971 and currently has a private studio in Boulder, Colorado. As a Teacher Trainer and clinician she has taught at institutes and workshops throughout the United States, in Canada, South America, and Australia.She has written numerous articles for professional journals as well an annotated bibliography of supplementary student materials and is a frequent contributor to the *ASJ*.

The Music Alphabet Scale Book for Violin

by Elizabeth Sutton

World-Wide Press, P. O. Box 605
New Albany, IN 47150 (502) 361-8666

Reviewed by Stacey Shuck

Elizabeth Sutton's *The Music Alphabet Scale Book for Violin* looks at the fundamental concepts of music theory involved in the construction of a scale in a concise, engaging way for teachers, students and their parents. The book is divided into three parts. First, an explanation of scale theory is provided, teaching the basic principles and essential vocabulary. The middle section consists of major and melodic minor scales and arpeggios in first position. There are accompanying ascending and descending scale finger pattern charts that include as a reference the standard placement of the three beginning finger tapes. The last section of the book allows students to identify and notate key signatures, notes and finger patterns for each scale.

I found Ms. Sutton's book especially effective because of the author's systematic and direct format. The layout is very appealing, using bold print to emphasize main terms as well as a variety of visual aids to reinforce scale fundamentals. The book includes a reference list of all major and relative minor scale signatures, animal figures corresponding to music alphabet letters used throughout the book, diagrams of scale finger patterns, and a wheel depicting all half steps and enharmonic notes in the music alphabet.

Though the book is written to aid the young violin student able to read music, it is also useful for: 1) advanced students who know scales aurally but not theoretically; 2) adult beginners who function cerebrally and lack aural training; and 3) parents who have limited knowledge of theory.

I use Ms. Sutton's book as a supplement to scalework with my students. I strongly recommend it as a valuable scale resource guide for teachers, students and parents. ✤

Stacey Shuck has a Certificate of Graduation from the Talent Education Institute in Matsumoto, Japan, and a Master of Music degree from Butler University. She has been a private Suzuki violin teacher for 14 years and has taught at numerous workshops in the U.S. and New Zealand. Ms. Shuck has a private studio in Syracuse and teaches and coordinates the string program at the Waldorf School of the Fingerlakes in Ithaca, New York.

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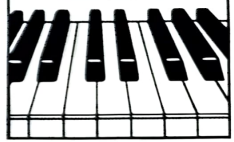

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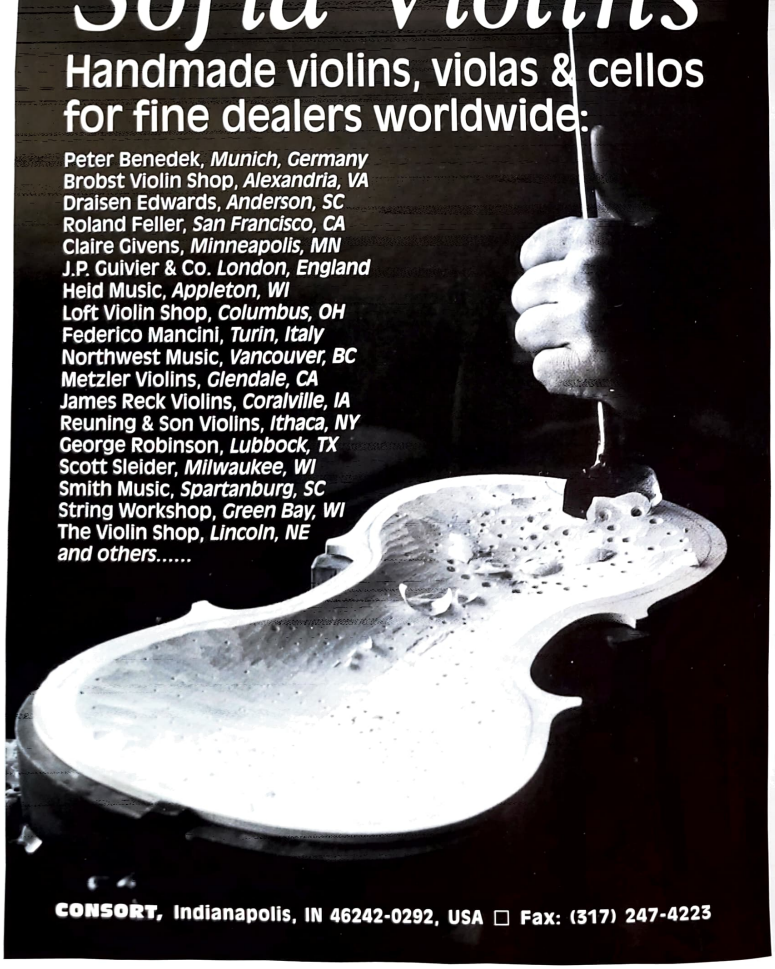

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Exploring the Bow Arm—Demonstrations and Discussions by Two Masters: Orlando Cole and Lynn Harrell

2 volumes: Shar Products Company, PO Box 1411, Ann Arbor, MI 48106-1411

Reviewed by Carol Tarr

How fortunate we are that two major cellists of our time have collaborated to make a set of videos exploring the bow arm. This set consists of two videotapes: *Volume 1–Basic Principles and the Correction of Common Faults and Tensions,* and *Volume 2–Analysis and Demonstration of Sevcik's Variations Opus 3 and a Guided Tour in Acquiring Advanced Bow Technique.* The discussion and demonstration format is effective in transmitting this information, and the videos enable us to see and hear much that can't be described nearly as well with the written word.

Orlando Cole, professor at the Curtis Institute of Music and Temple University, is one of the country's most distinguished cello teachers. Lynn Harrell is a well-known performing artist, professor at the University of Southern California and recently, a conductor. Orlando Cole and Lynn Harrell's mother were students together at the Curtis Institute, and Mr. Cole taught Mr. Harrell before he became principal cellist of the Cleveland Orchestra. Thus, the two men have a long association, as well as a genuine respect and fondness for each other which is very evident in the video.

The first tape opens with a discussion on the importance of developing the bow hand. Mr. Cole claims that, in many instances, the development of the right hand lags far behind the development of the left, because it is much easier to see what is happening in the left hand. There is also a lack of "well-organized comprehensive bow study material" in traditional cello etude material.

The video goes on to show a good bow grip, some exercises to develop the bow hand, and some principles of drawing a straight bow. I was particularly intrigued by the discussion of the art of playing staccato. Much emphasis was placed on allowing the string to resonate. At the end of the tape, a young student performs *Bourree* by Squire in order to stress the importance of good bow technique from the beginning, and Mr. Harrell plays the *Prelude* from the Bach C Major Suite.

Volume 2 is an analysis of Sevcik's *Variations,* Opus 3. Mr. Cole says that they are "the most exhaustive and best material to develop the potential of the bow arm." Lynn Harrell plays each variation and describes the teaching points of each and Mr. Cole adds his comments. They also make some interesting comparisons between string quartet playing and orchestral playing. Many of the variations emphasize the physical motions required in going from a loud vigorous passage to a soft delicate one. Their descriptions of this are very apt.

The tapes are very informal and seem like a conversation between two marvelous cello figures, which makes for very pleasant viewing. Though both Mr. Cole and Mr. Harrell spoke a great deal about the hand and the wrist, I would have liked more discussion on the role of the arm and shoulder. There are two times when Mr. Cole is describing a bow hold and the camera does not focus on his hand while he is demonstrating a particular point. Also there are the exact same words at the end of the first volume and the beginning of the second. The editing and photography could be improved in these instances.

These tapes are valuable for cello teachers and serious students. It is wonderful to see and hear these two cellists play and discuss their teaching ideas. The set should be a great addition to any serious cellist's music library. +

Carol Tarr is a cellist and SAA-registered Teacher Trainer. She maintains an active studio in Lakewood, Colorado. Carol is currently serving on the SAA Board of Directors and the ASJ Advisory Committee.

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THE MEASURE OF OUR SUCCESS:

A Letter To My Children and Yours

by Marian Wright Edelman

Harper-Collins, 10 East 53rd Street, New York, NY 10022

Reviewed by Joseph McSpadden

The Summer 1994 issue of the *American Suzuki Journal* was one of the best ever. I have spent a considerable part of the last two weeks writing to various contributors and thanking them for their inspiring input. Two of these were, not surprisingly, William Starr and his wife Connie, who offered a review of two wonderful new books, *Random Acts of Kindness* and *Kids' Random Acts of Kindness*. Goodness knows our world is desperately in need of such inspiration. I would like to add a third reading recommendation, *The Measure of Our Success: A Letter to My Children and Yours*, by Marian Wright Edelman.

Edelman is the founder and president of the Children's Defense Fund, a Washington-based lobby that works on behalf of children's rights. She is a black Baptist from South Carolina who married a Jew from Minnesota. One could hardly imagine a more perfect prescription for prejudicial disaster. But the Edelmans made their marriage work and raised three fine sons. Their struggle inspired *The Measure of Our Success*.

Maya Angelou wrote: "I hope I am the first of many gratified readers to thank you for this fine book." Ann Landers added: "A magnificent blueprint for living!" Bill Cosby, himself a Doctor of Education, said: "This book is filled with wisdom and inspiration. I recommend it to anyone concerned about the future of our children." And Hillary Clinton concluded: "This book is from the heart of a woman who practices each lesson she preaches. It struck a deep chord in me as a mother trying to raise a daughter in difficult times."

Edelman herself provides the best review in her "Twenty-five Lessons for Life" she gives her sons. A sampling follows:

Set goals and work quietly and systematically toward them.

Take parenting and family life seriously, and insist that those you work for and who represent you do.

Remember, and help America remember, that the fellowship of human beings is more important than the fellowship of race and class and gender in a democratic society.

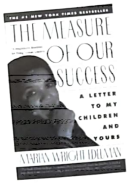
Be confident that you can make a difference.

Don't be afraid of hard work or of teaching your children to work.

Use your political and economic power for the community and others less fortunate.

Listen for "the sound of the genuine" within yourself and others. ✣

Joseph McSpadden is a violinist, composer and teacher in Little Rock, Arkansas. He is an SAA Teacher Trainer and has served on the Board of Directors. Mr. McSpadden is a regular contributor to the *ASJ*.



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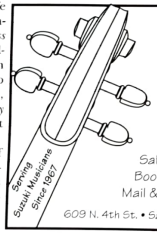

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Angela Dastrup, a student of Suzuki teacher Shru de h Ownbey at the Intermountain Suzuki Institute.

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Organizing Chamber Music in a Suzuki Program

by Jean Grieve

Jean Grieve studied cello at the Royal College of Music in London, and taught high school music on her arrival in Canada. When her children started studying Suzuki violin and cello in 1972, she was very impressed with the approach and began to use it in her own teaching. Ms. Grieve founded the Hamilton Youth Symphony and gradually expanded the Oakville Suzuki Association which now includes seven string teachers and six piano teachers. An interest in chamber music led to the foundation of an annual non-competitive chamber music festival and much research into easy, well-arranged musical materials for elementary and intermediate chamber groups. Ms. Grieve also conducts an enthusiastic parent orchestra, the Lakeshore Hopefuls.

In this second article on the subject of the development of chamber music in a Suzuki or traditional program, I will try not to repeat David Einfeldt's excellent ideas but add some that have come out of my experience and that of my colleagues in this part of Southern Ontario.

Suzuki programs were started in this area first in London and Hamilton. I started teaching violin and cello in Oakville, a town situated between Toronto and Hamilton on the north shore of Lake Ontario in 1972. Our Oakville Suzuki Association now has six string and six piano teachers. Most of our parents are very busy commuters. Where both parents work they have very little time; where one stays at home they often have very little money to spare. For these reasons it is hard to fit chamber music into a program which already includes both music lessons and orchestra.

From my own experience during my teenage years and from that of my two "Suzuki trained" children, however, I am convinced that playing in a well-matched chamber music group is one of the finest human experiences and that it is well worth every effort to enable it to happen. Over the past few years we have developed a chamber music program in our area which has proved to be one of the strongest motivating factors among our young people. We try to involve children of all ages and stages in our Suzuki program. To this end, I have done a good deal of research into well-arranged music, enjoyable to both the students and their audiences, originating both from Europe and from North America.

We have started an annual non-competitive chamber music festival where children and adults of all ages share their delight in playing in small groups, from Twinkle in two or three parts to Borodin quartet movements. An experienced adjudicator listens to each group and gives helpful and encouraging comments. There is no competition — only mutual admiration!

After duets with the teacher, the first experience of chamber music (and the easiest to organize) is of course a duet between family members. Friction is often present between siblings, however, and playing with a friend of one's own age is even more fun. If at all possible I try to schedule my students' lessons so that they have a possible duet partner before of after them. It is then easier to take a few minutes out of a lesson to help with a duet before the festival.

We also run a two-week Performing Arts Camp in the summer in a local high school, where many young people can to meet and practice together. This often helps them form lasting groups and gives a good start of learning some repertoire. We employ senior teenagers who are competent players to help with the camp and give them chamber music coaching as the main part of their pay. This year our most senior quartet gave a moving performance of the first movement of Schubert's C major quintet the first week and of a Shostakovich quartet the second, after practising together for the last hour of the camp afternoon each day. At a different end of the musical spectrum we invited Toronto fiddler Oliver Schroer, who plays in a wide variety of musical styles, from jazz to Indian and Celtic. He provided all the violinists who had reached at least the end of Book 1 an experience of simple "back-up" to a folk tune. All three of the groups he coached found the experience of harmonizing by ear an exciting one.

We receive many requests from our local town council, the hospital, local museums, service clubs and senior citizen's homes for small groups of players to entertain at many different types of events. These performances are highly motivating for the students. The chief difficulty is to help each group develop sufficient repertoire to be able to play for at least half an hour at a time and often longer.

Wherever possible we try to make sure that at least one parent in every group can read the music well enough to help when they practise in their own homes. Students are matched by both age and competence level. Sometimes family members are happy playing together, but quite often they prefer to be in different groups. We also choose music which is quite easy for the students to read — much easier than their solo repertoire. When starting out new groups we often invite up to three quartets to read through music together with one of our experienced teachers and the parents who have volunteered to help. Then the groups choose the pieces on which they would like to concentrate and contact a coach to work with them before a performance. If two or three groups know some common repertoire it is possible to substitute for a member missing due to illness or school trip, etc.

The program now has two string quartets of students aged 15-16 who have about three hours of repertoire each and are frequently paid for playing at weddings, anniversaries, parties, etc. They also perform at more public functions where they play on behalf of the Youth Symphony. Any donations given to the Youth Symphony are then put aside to pay for further quartet coaching.

We have a group of parents who either played an instrument during their teenage years but haven't had time or opportunity to play since then, have courageously started playing with their children, or have even begun studying after their children have "flown." I have invited many of these parents to join a small orchestra and have been impressed by the number of informal chamber groups which have been "spawned" by this group.

Our local Suzuki piano program has not been going as long as the string program, so we are only just beginning to involve the pianists in chamber music. Our piano teachers are excited at the prospect of matching up some of the Book 2 and 3 students with string players, first in very simple duets such as those in the *Junior Accompanist* by Mary Sanders and then in Katherine Johnson's *Accompanying the Violin*. The piano teachers plan to invite a string player or two to their monthly group lessons to perform with their students on a regular basis. We have used Joe McSpadden's Triolets and Sonatinas, Catherine McMichael's delightful compositions and Joanne Haroutounian's *Chamber Music Sampler* volumes at our Performing Arts Camp with great success.

We use a wide variety of material and encourage a lot of duet playing in our weekly group lessons from Book 2 up. Good arrangements of fiddle tunes such as those in *Jigs, Reels and Hornpipes* and well-known folk tunes such as those in *Tunes You Know* by Sheila Nelson, are particularly popular. The junior quartets start with simple arrangements of folk songs, popular classics, fiddle tunes and original works especially written for young people. Baroque composers such as Handel, Bach and Purcell are often very effective played by young musicians. When looking at arrangements, we make sure that a good proportion of them have interesting second violin, viola and cello parts. We have found a number of English and Scottish arrangers who are producing particularly useful work. Sometimes students have friends or family members who play other instruments such as clarinets, so we search out suitable music for unusual combinations as much as possible so that no one who really wants to be in a group is left out.

I have appended a list of music which we have used effectively, plus a few new works which have recently been sent to us and look useful. The music which is published in the U.S. is generally available to American teachers. Music published in England, Scotland or other parts or Europe may be harder to find, but may be obtained through the Toronto music business, The Sound Post. I have applied considerable pressure to get them to carry the best of this in regular stock and they are just producing a new mail-order catalogue which describes the music in more detail than is possible in this article. Write to 130 Harbord St., Toronto, M5S1G8, phone (416)323-1839 or fax (416)324-9435.

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7. **Poulenc** and **Hindemith** Sonatas
8. **Prokofieff** Sonata, **Martin** Ballade, **Burton** Sonatina

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2. **"Famous Flute Favorites"** (Stuart collection published by Boston Music Company)
3. **"Solos for the Flute Player"** (Moyse collection published by Schirmer)
4. Selections from **"24 Short Concert Pieces"** (Cavally collection published by Southern), including Quantz, Gluck, Joncieres, Pessard, Hue, Bizet, Donjon (2), Godard (2), Bach, Faure, Anderson
5. **"Pearls of the Old Masters"** Vol. I & II (Bettoney collection published by Cundy Bettoney)

I hope there will be more articles in this series so that we can all share ideas on how to help facilitate one of life's most rewarding experiences.

Here is a list of some of the chamber music we have found most useful in Oakville and Hamilton. We have omitted the works already mentioned in David Einfeldt's list and have tried to list them in order of difficulty though some books contain a variety of levels. Duos marked E may be played even by students towards the end of Book 1, quartets marked E start at Book 3-4 level of solo violin or piano playing, ME (end of Book 4-5), MD (Book 6), D (Book 8). In many cases the viola and cello players do not have to be as advanced technically, but they should be mature readers and have excellent intonation. An asterisk (*) indicates music used very frequently.

Violin Duos

Lollipop Man	E	Hewitt-Jones	Musicland
Right from the Start	E	S. Nelson	Boosey&Hawkes
Two in One	E	S. Nelson	B & H
Tunes You Know #1	E-ME*	S. Nelson	B & H
Tunes You Know #2	E-ME*	S.Nelson	B & H
String It Together	E-ME*	J. Gannaway	Mimram Music
(parts are equal and have a great deal of interplay)			
Two's Company	ME		Cramer
(well-arranged selections, Romantic era)			
Abracadabra Violin Duets	E-ME	P. Davey	A & C Black
Easy Baroque Duets	E-ME	B. Barlow	Summy Birchard
Violin Playtime Duets	E-ME	P. de Keyser	Faber
Playstrings Vols 1 & 2	ME-MD	W. Forbes	Chester
Jigs, Reels & Hornpipes	E-ME*	Huws Jones	B & H
(traditional fiddle tunes from England, Scotland & Ireland)			
Fiddle Club Vols 1&2	E-MD*	Calgary Fidlrs	Marshall
Fiddle Club Vol 3	advanced*	Calgary Fidlrs	Marshall
(books of fiddle tunes (many with duets), cassettes and accompaniment books)			
Arrival of Queen of Sheba	MD	Handel	Oxford
Fun for 2 Violins Vols 1-3	ME-D	M. Rygner	Ed Edvegt

Violin Ensembles

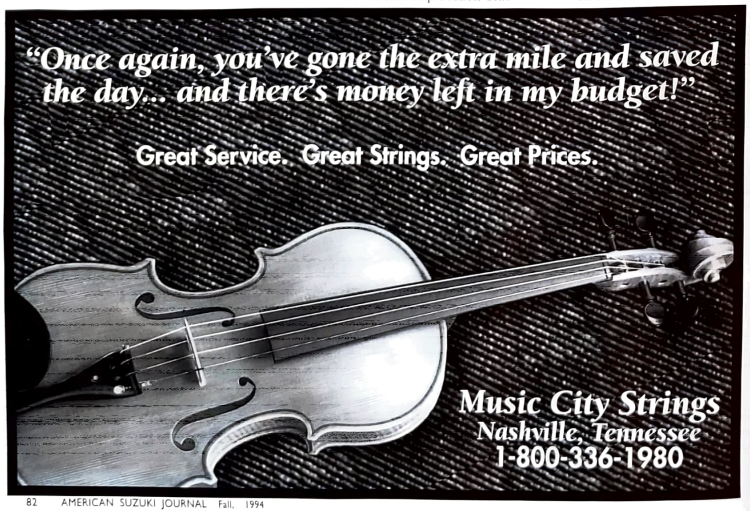
Threes	E	S. Nelson	B & H
Fours	E	S. Nelson	B & H
Fiddlers Four Vols 1&2	ME	Wettlaufer	B & H
Ten by Four	ME	Wiggins	B & H
Violin Trios	E-MD	Pejtsik	B & H
Ten Violin Trios		Baroque comp.	Latham
Little Dances, Handel	ME	Ar. Twarz	Noetzel
Fiddle Sessions	ME-D		Shawnee
Highland Etling Vln Qts V. 1-5	ME-MD		Alfred
Go Canon Go (rounds for 3-4 vlns, opt clo)			B & H
Leichte Ragtime Trios	ME	U. Heger	Noetzel
Two Short Pieces for violin trio			Latham

Viola Duos and Ensembles

Lollipop Man	E	Hewitt-Jones	Musicland
Fifteen Viola Duets		Baroque comp.	Latham
Keytunes for Viola	ME-MD		B & H
Christmas Songs for 2 Violas	ME	R. Bierwald	Schott
Beethoven Trio, Op. 87	MD	Ar. Tertis	Bosworth
Ten Viola Trios		Baroque comp.	Latham
Pachelbel Canon for Viola Quartet			Latham
Quatrabratsche Vols 1&2		D. Levenson	Latham

Cello Duos & Ensembles

Right from the Start (2 cellos)	E	S. Nelson	B & H
Pairs	E	S. Nelson	B & H
Threes and Fours	E	S. Nelson	B & H
First Year Cello Method	E	Benoy & Burr.	Paxton
Second Year Cello Method	ME	Benoy & Burr.	Paxton
Third Year Cello Method	ME	Benoy & Burr.	Paxton
Tunes You Know Vols 1&2	E-ME*	S. Nelson	B & H
Violoncello da Capo	E	M. Perrault	Consonance
(3 books of easy cello ensembles: Canoni, A Tre Voci, A Quattro Voci)			
6 Unaccomp. Duets for Cello		N. Ticciati	Oxford



First Cello Duets	E-ME	S. Deak	Shawnee
12 Duets (cellos & viola)	ME	Mozart	Moseler
11 Mozart Duets(bass clef instr)	ME	Ar. Powell	Shawnee
String It Together for 2 Cellos	E-ME		Miriam
Tricks & Games (grades 3-6)	ME-MD	M. Goddard	Spartan
Fifteen Cello Duets		Baroque comp.	Latham
Ein Stimm beginnt (57 canons)	ME	Ar. L. Benker	Noetzel
Twenty Trios for Young Cellists	E-ME	Benoy	Oxford
Scots Cello Books 1 & 2	ME*	D. Johnson	Edinburgh
Two's Company	ME		Cramer
Position Jazz	ME*	P. Legg	Faber
American Cello Duets	MD	A. Minsky	Oxford
20 Duets from Symph Masterwrks	ME-MD		Shawnee
Easy Ragtime Trios for 3 cellos	ME	Ar. Heger	Noetzel
Ten Cello Trios			Latham
Scott Joplin Ragtimes for 4 cellos	ME-MD	Ar. Benker	Noetzel
Bass Clef Sessions	ME-MD		Shawnee
Sonata in G for 2 celli & pno	MD	Handel	International
Three Cello Quartets	MD	Ar. F. Grant	Ludwig
3 Sea Songs/Interm cello qt	ME	Graham-Jones	Fentone
Jugendalbum (14 pieces)	ME	Tchaikovsky	Sikorski
Quatricelli: Vols 1-4 cello quartets			Latham
Pachelbel Canon for cello quartet			Latham

Piano and Strings

Little Songs from the Prairie	E	C. McMichael	Camellia
The Junior Accompanist	E	M. Sanders	Novello
Accompanying the Violin		K. Johnson	Kjos
Chamber Music Primer		A. Taylor	Boston
Rondino	E	A. Carse	Stainer&Bell
Carriage and Pair	E	A. Carse	Stainer&Bell
Follow the Leader	E	A. Carse	Stainer&Bell
Minuet	E	A. Carse	Stainer&Bell
Rumba	ME*	P. Martin	Stainer&Bell
Paso Doble	ME*	P. Martin	Stainer&Bell
Cakewalk	ME*	P. Martin	Stainer&Bell
Sonatina Concertata #1(Clementi)	ME-MD	Ar.McSpadden	Mariposa
Sonatina Concertata #2(Kulau)	ME-MD	Ar.McSpadden	Mariposa
Sonatina Concertata #3(Clementi)	ME-MD	Ar.McSpadden	Mariposa
Sonatina Concert #4 (Beethoven)	ME-MD	Ar.McSpadden	Mariposa
Strolling Strings (James "Red" Mcleod can be used as piano trio or quartet with adaptation-see orch section)			
Silver Strings Series, 4 Vols (pop, sel, for pno trios, quartets, quintets)			
Chamber Music Sampler	ME-MD	Haroutounian	Kjos
(3 vols original movements–Hadyn, Mozart, Beethoven, Clementi, etc.)			
Trio #1		Haydn	Boston
Trio, Haydn (2 violins, cello, piano)		Ar. Brodsky	EMB
Trio in G (2 vln, cello, pno)	MD	CPE Bach	Schirmer
Miniatures 1, 2 and 3	ME-MD	F. Bridge	Stainer&Bell
Early Baroque Works for Strings		Mariasse & Vigh	EMB
String Sounds (2 vlns, vla, cello, piano)		Ar. T. Hilton	Etling
Greensleeves (flute & pno trio)	ME	L. Johanson	Willis

Flexible Ensembles and Mixed Duos

Works below may be played as duos, trios, quartets, and other combinations using a variety of the parts listed.			
Music Omni Book	E-ME	Siennicki/Rimer	
(folk, humn tunes and waltzes for absolutely any combination)			
String Songs(any string comb)	E*	Ar. S. Nelson	
Two's Company (vln & cello)	ME		Cramer
Stepping Northward (vln&clo)	ME	Scottish music	Johnson
Fifteen Duets for Violin and Cello			Latham
Concerto a Quattro (2vln, 2clo)	ME-MD	Handel	Schott
Ensemble Time for Strgs 1&2	ME		Etling
Trios for All (any comb strgs)	E		ProArt
Tochnitunes	E	S. Nelson	
Tunes for My String Trio	E	S. Nelson	B & H
Key Tunes	ME-MD*	S. Nelson	B & H
Pastoral Symphony/Messiah	ME	Waddington	Piper
(for string ensemble or quartet with optional flutes and clarinets)			
11 Old English Melodies	ME	Jicha	Boston
Kammermusik 11(strgs, winds)	ME		EMB

String Quartet and Trio

Together from the Start(3vln, /cello)	E	S. Nelson	B & H

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Sessions for String Trios	E & ME		Shawnee
Early Classics for beg qt/orch	ME	Herfurth	Boston
Quartet Club 1 & 2	E & ME	S. Nelson	B & H
Musicland (new series, equal melodic interest in all parts, interesting rhythms)			
Hidden Rhymes	E*	Hewitt-Jones	
Susato for Strings	E & ME	A. Lumsden	
Dances from Terpsichore	ME	Ar. Lumsden	
Ragtime, Serenade & Rumba	ME-MD*	Hewitt-Jones	
Birds of a Feather	ME*	Hewitt-Jones	
Reel Fiddlin - 6 Scottish Reels		Mcconnell	Spartan
Fledermaus Waltzes	ME	Isaac	Etling
Folk Songs of the Mountains	E	M. Shapiro	Shawnee
Little Fugue (Handel)	E	Ar. Siennicki	Etling
Music for Strings by Handel	ME		Schott
Piper Classics	*		Piper
(Useful material for parties, weddings, etc. All parts have melodic interest. Many include violin 3 as well as viola parts. Vol 1s are E, Vol 2s are ME & MD. Includes 2 vols of Handel, Bach, Beethoven, Schubert, and Elgar, 2 vol of Tchaikovsky, Mozart and Sullivan.)			
Intro to String Quartets V 1&2	ME	I. Clarke	Boston
Encounters, 12 Duos for strings		A. Bell	Synergy Music
Bach at the Double (2 violins, bass)			York Ed.
String Ensemble 2		Radanovics	UE
Water Music Suite, Handel	ME	Ar. Etling	Etling
Album of Easy String Qts V 2	ME-MD		Belwin Mills
Mozart Trios for 2 vlns & cello, K.266			Osterreich. B
Gavotte, Rameau	E-ME	Ar. Isaac	Wynn
7 Joplin Rags for String Quartet	ME-MD		Presser
Suite #1 frm Cats, Lloyd Webber	MD	Ar. Osborne	Faber
Suite #2 frm Cats, Lloyd Webber	MD	Ar. Osborne	Faber
Bits & Bytes (inspired by computers)			Faber
Scenes from the Four Seasons, Vivaldi		Ar. Jones	Faber
Silver Strings, 4 Vols	E-ME		Etling
String Boogie	D	Green	Bosworth
Original Rags	D	Ar.Tho-Mifune	Kunzelman
Four Ragtimes for quartet or orchestra			
Three Ragtimes for quartet or orchestra			
University Album			Fischer
Strings Together Series (1st, 2nd, 3rd yr orch/qts)			B & H
Tunes for My String Orch	E	Ar. S. Nelson	
More Tunes for My String Orch	E	Ar. S. Nelson	
Mixtunes I	E	Ar. S. Foxley	
Songs & Dances	E*	Ar. S. Foxley	
Curtain Raisers	ME	T. Osborne	
Funky Monkey and Friends	ME-MD	T. Osborne	
Travels in Style	MD	T. Osborne	
Suite of the Dav	ME	H. Burgogne	
Russian Album	ME-MD		
8 Pieces in 1st pos, Op. 44		Hindemith	Schott
Variations on a Russian Folk Tune		Russian comp	International

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Bach Arioso (solo vln, clo, flute)	MD solo	Ar. Wielovinski	Kendor
Bach Arioso	E	Ar. A. Luck	Luck
Bist du Bei Mir (voice or vln & quartet)	E	Ar. A. Luck	Luck
Sonata in F Major, 2nd movt		Handel	Kendor
Sonata in G minor, Eccles (vln or cello)		Ar. Lipkin	Bosworth

Christmas Music

21 Christmas Carols for Strg Trio	E	Ar. James	Shawnee
25 Christmas Carols	E-ME	I. Clarke	Boston
Kaleidoscope 1 (v,vla,c,b,pno)	E	Frost	Kjos
Kaleidoscope 11 (")	E-ME	Frost	Kjos
Christmas Tunes for My Strg Orch	E	S. Nelson	B & H
Carol of Bells from String Mix	E		Shawnee

Music for Special Occasions (for mature players)

Summertime (string qt) Gershwin	MD	Ar. Fraser	Fentone
Salut d' Amour	MD	Elgar	Fentone
Club Date Albums (string qt)	MD	Ar. W. Zinn	Warner
(large vols of songs by composers-Gershwin, Cole Porter, Victor Herbert, etc.)			
Florizales Fav. Encore Albums 1-4	MD-D	A. Pochon	
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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.

Books are available through your favorite string catalogs and some music stores. Or order from the University of Texas Press (add $2.00 for shipping).

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The 1993 Focus groups provided much food for thought. The ideas were collated by the Board and put forth for dicussion and prioritization by the 1994 Institute Focus groups and others. The results received to date are provided below for your information.

. . . from 1994 FOCUS GROUPS

Special needs children

Support for work with the learning disabled.
Specialized knowledge required and highly qualified people needed.
Problematic.
Develop a network for teachers working with special children.
Considered a priority, along with Research by several groups.
Seek information from specialists who work with blind children.
Develop Teacher Training course concerned with working with handicapped children.

Diversity/Low Income Programs

"Pilot" program could put our name in the public eye. Inner-city models.
Seek funds for instruments. Models for programs available: Head Start, corporate daycare centers, etc.
Provide scholarships for apprentices to work in disadvantaged areas.
Concern is not just race but economic disparity.
Program idea: lecture by someone teaching in inner city program.
Outreach - cooperate with ASTA.
Reaching out to underprivileged has been tried. Never works. Don't bother.
Set up a presentation "package" to sell the program to funders, schools, Head Start Board, etc.
Scholarships for new teachers working with mentors in outreach situations.
Housing development, rehabilitation grant money is available.
Suzuki-based day care center is a good idea.
Reach people through preschools.
Explained that focus groups last summer had indicated a huge interest in this area, and that Board was responding to their requests.
How to address the inner city problem of parent/teacher cooperation.
Answer from audience: SAA will identify people with experience to help identify such problems.
Paradigm shift needed in our concept of "family"; recognition of new forms of family.
How can suburban programs get grants?

Research

Only item generating discussion at one location: educate teachers to do research in their studios & share results with school music teachers.
Document the effects of music - Japanese vs. American cultures.
Research why students quit Suzuki lessons.
Research could establish the value of Suzuki education, yet was given the smallest proposed budget.
Don't make blanket statements such as "any child can learn" or "Suzuki education promotes world peace," if to be taken seriously by researchers—cannot be proven.
Check universities, childhood ed centers and established Suzuki schools for input.
Research should assist with marketing an accurate image of Suzuki for the public.
The Method is strong and stands on its own merits. Don't use research to justify and prove the method, but to strengthen our teaching.
Need annotated bibliographies on subjects.
Set up a research grant fund. Encourage studio teacher to do research.
Need to research where teachers are needed.
Does research project include studying new technologies in music education, sound modules, etc?
Research for validity (2nd priority).
Take a look at how the philosophy is being implemented. Send teachers back to Japan to get back to the roots.
Study one-parent families and how that situation affects the approach.

Parents/Parent Training/ Parent Involvement

Important to educate parents
Important that SAA utilize parent resources: lawyers, computer experts, etc.
Consider need for consciousness raising about new definitions of family. Concern expressed for decreasing affordability of lessons for the middle class.
Parents need to be informed. Should know to look for teacher's membership in SAA, etc.
Train teachers to train parents through Institutes and conferences rather than trying to reach parents directly.
Target parents in Journal.
Affiliate with daycare centers. Educate parents on learning skills.
Provide sessions for parents at Institutes.
Family/parent emphasis is good. This is very important.
Difficult to justify parent membership in SAA.
Better to have separate association only for parents & two separate publications or at least a separate parents' section in the Journal.
Training for parents who do home schooling.
More Conference sessions for Parents. Others thought conference should be mainly for teachers.

State/Provincial/Local Associations

Should be able to apply for funding to bring in Tour Group.
Peer support locally.
Geographic units need to be small.
State assns. can offer insurance policies to cover all activities. Liability.
Provide information for applying for tax-exempt (501c-3) status.
Many questions about process of forming organization & affiliation with SAA.
Encourage support of the arts on a local level through SPLAS. SAA develop packet of materials for local level efforts.
Set up affiliations with area groups. Leadership skills sessions.
Provide grants for SPLA groups.
Program Assistance. Need to help with programs in areas where few teachers.
Share information about sound business practices for new programs, schools.
Assist in setting up programs. Also in maintaining a National Standard of quality for teaching.
Paying state, local, SAA dues is too much.
Allow SPLAS to evolve to meet the needs of their particular area.
How will states like CA with strong SPLAS fit into a link of SPLAS?
Need to publish (share) lots of "how to" information.

Image/Public Relations/ Promotion/ Communications

Develop a community image rather than a corporate image.
Reach out to qualified musicians.
Get word out to school principals and superintendents.
Use MTNA mailing list for distribution of information.
Form a public relations committee.
Hire professional public relations expert.
Marketing the Suzuki concept is vital., eg. Suzuki = music, quality, child, beauty.
Market "braggables."
Reach out through the media, to get the word out. Focus group was positive about looking outward.
First concern should be an aggressive attempt to inform the public about Suzuki. Press releases with pictures.
Make a publicity packet available to teachers.
Educate the masses. Get more information out to the public.
Need to reach families through kindergartens.
As we improve our image & grow, must continue to share successes & failures to help teachers, especially those working in isolation, to feel engaged.
Suggestions for Suzuki involvement (promotion) in the community: 1) Suzuki (teachers) help in school programs; 2) Educate public school teachers on how to integrate Suzuki-trained students into their programs; 3) Kids concerts prior to symphony concerts; 4) Summit meeting with leaders of other music organizations.
Need to get the attention of the public and private school programs.
Need to "develop a base for community-based and supported programs."
Reaching the general public–priority.
Establish a computer information conference on a computer bulletin board service to disseminate general information about the Method, and to assist teachers in sharing ideas.
Need to promote ourselves thru mass media. Big stress on developing a marketing strategy.

Mission

Creating learning community/promoting world peace is a spin-off effect, not a mission.
Working with special needs is worthy but not primary goal. Primary goal is teacher development. Purpose is to teach violin, period.
Separate our mission from our beliefs when developing a full-length description of our mission.
Question whether SAA creates learning community or whether it is a vehicle or tool for its members to create that community?
Mission too vague, dilutes the initial goal. Should be "foster growth and continuance of the Suzuki method."

Name Agreement/ISA

What does the Name Agreement actually mean?
ISA a black hole. Where does money go?
Need to communicate its implications clearly. Fearful of its implications.
Suggest that lines of communication be established between ISA, SAA, ESA, etc., so information can be collected in one spot to provide resources/avoid duplication of efforts.

Fund-raising

Get lists of names from teachers of families/connections for fund-raising.
Seek matching funds.
Make the information for/about corporate fund-raising available to all the members.We should not run like a businesss, should not fund-raise.Corporate money is scary if strings attached. Decisions as to recipients of funds could be too political.
SAA is professional organization, not primarily a fund-raising organization.
Seek funds from outside sources. Avoid short-term funds which eventually leave the organization short. Parents are busy. How to draw them into donating time & money?

Teacher Training

Our primary goal.
Recruit more teachers/minority teachers.
A top priority.
Concern over meaning of listing of "Teacher" in Directory. Does not indicate that one has had training. New teachers encouraged to join the Buddy-Mentor Program.
Clarification was made that scholarship recipients can reapply.
Teachers need to be informed in the area of electronic music and new technology and use it to their advantage. Education of teachers in new technology
Top priority is to assess teacher trainer system. First priority. Ongoing Teacher Development for quality control.
Training for application of Suzuki to Head Start & inner-city programs.
Video of training for each level, not for registration. Certification is bureaucratic, judgmental. Less attractive for new teachers.
Review process - provide a video example of a successful applicant. Explain exact requirements acceptance. Have a representative of the committee discuss the approval/denial with the applicant or sign the letter. "Rubber stamp" TT applicants who meet the qualifications, eg. MTNA.
Send out trainers, like Peace Corps, to areas where there are no programs. Need more trainers.
Have master trainers able to help teach others. Peace Corps-type experience for teachers. Grants to enable teachers to work in a location with the local teachers. (Alaskans feel especially isolated.)
Promote Suzuki teacher training for state public teacher recertification credit. Encourage development of Teacher Training programs at universities. Encourage members to keep training current.
Attract the best teachers; attract traditional teachers with strong backgrounds.
Publicize training opportunities to college students.

Board Nominations/By-Laws/Board

Concern that extension of the Board terms and other plans not clearly explained at the Annual Meeting in Chicago & not voted on.
Suggest that membership must have a voting choice between candidates; members could accept election of officers from within the Board if they have a vote in the competitive election of the Board members.
Consider having legal, financial advice come from non-voting advisors. Keep Board all teachers.
Why nominations requirement not to be on another National Board?
Concern over lack of voting. Need for membership to be actively involved in the nominating process.
Question why past president doesn't remain on the Board. Also what is the Past Presidents' forum?
Our Board is not made up of the same kind of representatives as, say, a symphony board. Not comparable. Mostly teachers are not moneyed people who can go out for funds. One member pointed out that symphony board members may have other expertise to offer.
Proposed Board election process not very democratic.
No competitive elective process is a loss of grass roots input. Also voting means "true participation."
Denouncing of Board electing its own officers with no vote by membership.
Membership may need impeachment procedures against the Board.
Journal should contain discussion of issues from various viewpoints on all issues.
There should be an announcement and period of open discussion of any proposed By-Laws change.
Should not let outsiders tell us what to do.
Outside advice may not be tailored to our specific needs.
Don't get too far from the membership.
Discussed how new Board members will be trained.
Discussion of what Board trainer saw that needed improvement in the SAA.
Board of Directors may have too much unilateral power.
Committees were dissolved without the committees or the membership at large being informed.
Were Board terms lengthened according to By-Laws?
Concern about future board members, perhaps "outsiders" (non-teachers) abusing power.
Why Board officers' terms not three years?
Board members should not be paid.
Nominating Committee should not be Board members. That is a conflict of interest..
Need honorary Board as well as working Board. Put well-known people on honorary Board.

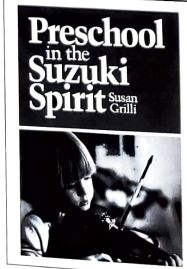
Journal/Publications/Materials

Add an "In Memoriam" page.
Watch-dog for inaccurate &/or negative articles, with prompt replies when appropriate.
Video of the pieces for posture/tonal model.
Offer Mini-Journals to teachers for their home students. (This has been done for 3 years! -ed.)
Video rentals through SAA office too expensive. (Cost of reproduction and maintenance of the library was explained.)
Accessibility of Dr. Suzuki's tapes, so he can be a part of our lives.
Thanks for a high quality Journal which we can be proud to be associated with.
Need less expensive flyers to promote Suzuki.
Directory of teacher specialties by region.
Need quality materials, printed and audio. New piano editions criticized!
Need Book 4 recording by Dr. Kataoka.
More parents are working with public schools assisting teachers. Need them to be work partners.
Need more videos. Need video for public education. Need series of videos on the Books and on parent education.
Journal better. Let's continue trend.
Translations into French (Quebec) & Spanish.

Other

Difference between a conference & an institute?
Are we connecting with ASTA, MENC, MTNA?
Need to be more involved with ASTA and our members need to participate in local ASTA seminars.
Plan whereby kids could get school credit for Suzuki study.
Seeking efficient means for Canadian/US SAA fund exchanges.
Hold Conference at less expensive hotel. College campus?
Don't like giving control to ISA.
What is the reaction of So. Americans to changes in SAA and to future links with ISA?
Enthusiastic support for plans & changes.
SAA is moving in the right direction.

Nurturing Parents as Teachers



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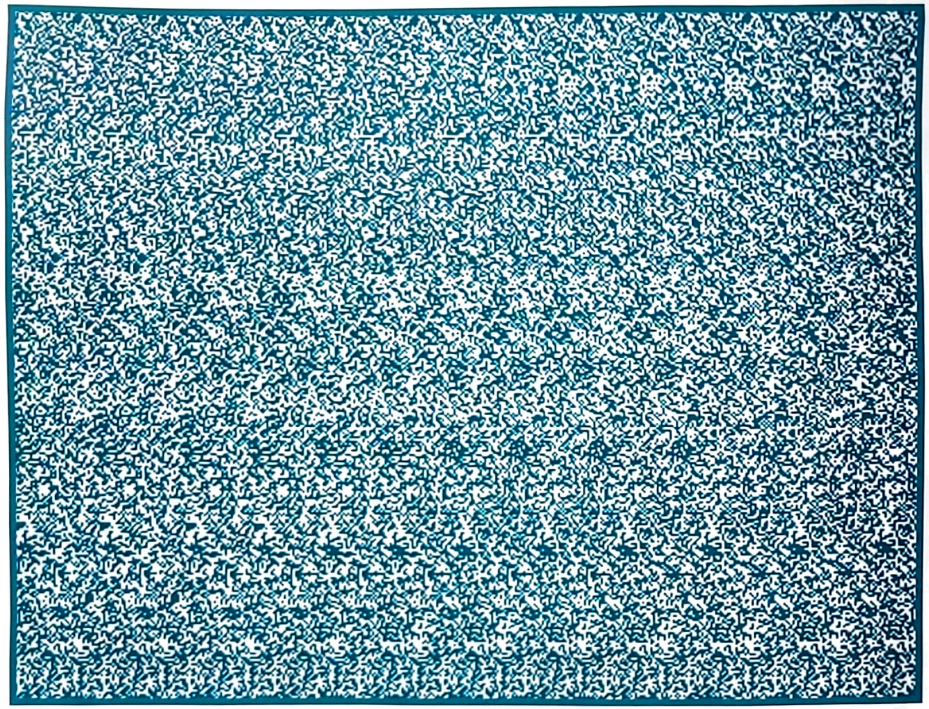

Picture by Rob Lanning

What can you see in this picture?

Seeing three dimensional images can be a bit tricky at first, but with a little practice you can learn. There are a couple of methods you can use to view 3D images—one of these should work for you.

1. Hold the picture so that it touches your nose. Let your eyes relax and stare vacantly off into space as though you were looking through the picture. When you are relaxed and not crossing your eyes, move the page *slowly* away from your face, perhaps an inch every two or three seconds. Keep looking through the page. Stop at a comfortable reading distance and keep staring. The most discipline is needed when something starts to "come in," because then you'll instinctively try to look *at* the page rather than looking *through* it. If you look *at* it, start again.
2. Hold the picture under a light so that it catches the reflection. Look at the object you see reflected, and continue to stare at it with a fixed gaze. After several seconds, you'll perceive depth, followed by the 3D image, which will develop almost like an instant photo.

Directions adapted from *Magic Eye*, N.E. Thing Enterprises, 1993.

KIDS' KORNER

The Maiden Voyage of a Suzuki Snowflake

11:30pm Christmas Eve,
somewhere in a cloud—

It's cold and it's freaky and I'm really quite scared,
I'd cancel this trip altogether if only I dared.
But I know I must go and swallow my fear,
Because that is our fate, we all must leave here.

So I gather my courage, and hope for the best,
When all of a sudden I'm put to the test.
I feel myself dropping and leaving behind
All that I know — now what will I find?

I look up above and see stars and a moonbeam,
And I find myself humming the Twinkle Theme.
I'm starting to feel better about this exciting new trip,
When the wind kicks up—and my heart starts to skip.

I'm swirling and flying and filled with emotion,
As I'm thrown all around in Perpetual Motion.
Where will this all end?, I say to myself,
Then I'm rudely deposited on a stone shelf.

Where am I?, I wonder as I gaze all around,
And then I hear it, a beautiful sound—
The sign on the door says, "The Starlight Diner",
And from inside come the strains of Vivaldi G-minor.

I peer through the window and see two kids and a Mother
All devouring sandwiches of Peanut Butter!
They eat them with relish and all look so merry
As they finish their meal with a dessert of Blackberry.

When out of the blue the kids start some fights!
Well! I never have seen such a sorry Sight!
One of the kids is a real champion whiner,
But even he calms down when he hears the Vivaldi A minor!

Well, to give them their due, it is quite late at night.
"O Come Little Children", says the mother, with insight.
"We must get to bed and get quickly to sleep,
Or Jolly Old St. Nicholas his appointment won't keep."

They run to their car for their trip back to home,
And wouldn't you know it, I hop on along!

We drive and we drive, then we come to a track,
And along comes The Orange Blossom Special, that's a fact!

Before we go on I have to confess:
That I've left out one piece, what a fine mess!
I can't fit it in, 'cause it's late and I'm creepy,
So just give me a break and play Charlie Brown and Snoopy!

Now we're driving along and what do we see
But a bonfire and carolers sipping cider and tea.
The kids want to stop, and although they are tiring
Mom stops, and they all sing Jesu Joy of Man's Desiring.

It's cold and it's wet and there's lots of snow,
But they all enjoy carols from Long, Long Ago.
And though they are chilled, and the weather is hateful,
They sing one last chorus of O Come, All Ye Faithful.

It's been quite a journey, but I know it must end,
So to all of you Christmas Wishes I send.
Now the fire is starting to get a bit hot
And, as we all know, hot is what a snowflake is NOT!
So don't be surprised when I say I must go
In fact, I'm outta here — ALLEGRO!

Beth Mandeiker, Age 12, Dec. 1993

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(from p. 40)

ity has served them well. They practiced a half hour a day, up to middle school. Then when they hit middle school—about seventh grade—we really had to stop. We realized that we could no longer even do piano lessons.

How long did your children practice violin every day?

An hour, almost from the beginning. They learned to become very efficient practicers, so as they reached high school age and very advanced levels, they still only practiced one and one-half hours each day during the week and two hours or more during the weekend. They now tell me that the secret was that they practiced every day.

How did you manage to find time to practice with your children?

I would make tapes for them and we had a notebook where the assignment was written down pretty specifically. It helped me become a very specific teacher, because I had to make a list for my children to practice from. Also, once a week I would make a tape, and I would talk to them on the tape and demonstrate on the violin a bit too. While I was teaching in the afternoon, they would practice from the tapes. In the evening, I would spend time checking up on the new material.

What can parents do on the days that they just can't practice with their child?

You can have the children work with a tape. You don't have to be with them every minute of the practice time. A nine year-old can do a lot of practicing by himself. He can practice with tapes, with instructions from the teacher, with examples from the teacher, or doing part of his lesson without you. Possibly, if your nine year-old has a music room at school, he could practice there. A lot of my students do that.

Did you ever think about having your children take from another teacher?

I had no choice since there wasn't anybody else in my town to do it. So we had to work together and it was great. I would tell anyone, if you could possibly teach your own children, do it. It's a really good thing, I think. It's another way of learning to get along. When mine were about 14 years old they did go to another teacher.

If you start a four year-old on the violin, at what age do you think they are ready to practice alone without getting lost? Because you certainly can't do that when they're beginners.

No, you're right, but by the time they're seven they could start to do a little practicing alone. If you have something you think they are really secure with, like maybe their Twinkle warm-ups, you can start with that. By the time they're nine, they can do more. By the time they're eleven, they should be practicing almost by themselves, and they want to be, anyway. I would say eleven is the maximum age that parents can still practice with their children.

As a non-musician, I had my wife play the Suzuki Piano Book One solos on the tape so I could practice with my son.

That's right, it's helpful to have an example on tape. You could also ask your teacher to do that, but ask them not to put the whole song on tape, just give an example of the practice spots on tape, and talk. The children love it when you talk to them. I made an accompaniment practice tape with piano for my students. It's a slow version of Book One, and I talk to the children on the tape. Parents come back and tell me that the children like me talking to them. I say things like, "Fix your violin hold, fix your bow hold, and watch your E-string. Are you ready?" ♣

Mary Cay Neal is founder and director of the Buffalo Suzuki Strings, which celebrated its 25th anniversary this year. Mrs. Neal holds a B.M. from Georgia State University and has done post-graduate work in Suzuki pedagogy. She has studied with Dr. Suzuki on many occasions since 1975 and is a registered SAA teacher trainer. Mrs. Neal teaches both graduate and undergraduate courses in Suzuki pedagogy at the SUNY-Buffalo.

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