

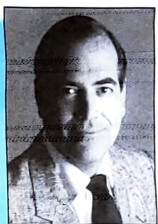
American Suzuki Journal

Official Publication of the Suzuki Association of the Americas, Inc.
Volume 23, No. 4 • August 1995

Mrs. Waltraud Suzuki



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It's becoming a familiar refrain.



American Suzuki Journal

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

Volume 23

Summer 1995

Number 4

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



21



28



30



41



73

FEATURES

- 24 **Beyond the Music** Constance Starr
 25 **Buffalo Suzuki Strings Heads South** Alice Keith Knowles
 28 **Waltraud Suzuki** Kathleen Starr
 30 **Journey to Reggio** Susan Grilli
 39 **Teaching by Example: A Responsibility & an Adventure**
 Francoise Pierredon
 41 **Early Childhood Education at the Preucil School of Music**
 Sonja Zeithamel
 63 **Discovering the Whole Child Through Suzuki Study** Jeanne Luedke
 67 **Discipline Provides the Structure for Achievement** Ann Schoelles
 69 **A Discovery One Day** Lesley Cleary
 69 **A Priceless Gift** Melody Chang
 70 **Pre-Twinkle & Book One Financial Planning for Teachers**
 Carolyn Meyer
 73 **Practicing With the Passive Resistant Child** Elizabeth McGuan
 75 **Hurrah for Suzuki Teenagers & Their Parents** Joanne Bath

COLUMNS

- 35 **Resigned to Starting Over or Excited to Begin Anew? Violin**
 Martha Shackford
 45 **Teaching Beginning Students, Part 2 Flute** David Gerry
 53 **Suzuki Double Bass: For the Beginner Only? Bass** Eugene Rebeck
 55 **Competition: An Opportunity to Assist Discovery** Public Schools Scott/Dick
 57 **August: National Review Month** Parents Lisa Stang Goldman
 60 **Association Leaders Gather in Estes Park** SPLA Jennifer Burton
 76 **All the World Loves the Arts** Kids Graham Vogel

NEWS

- 4 **Message to the Membership -**
 William Preucil, Chair
 4 **Premier Members**
 5 **SAA News**
 8 **New Members**
 9 **Honorary Advisory Board**
 12 **Scholarship Application**
 13 **Position Ads**
 14 **Report of Teacher Development**
 Study Group - Jeff Cox
 16 **Report on Membership Feedback**
 17 **Strategic Plan Update**
 18 **Membership Application**
 20 **Wheaton College Program**
 Celebrates - Sarah Williams
 21 **Leadership Retreat - John Tarr,**
 photography; Reports by Nancy
 Curry, Gwendoline Thornblade,
 Bridget Jankowski, Joanne Bath
 26 **SAA Order Form**
 27 **Annual Fund Report**
 77 **Volume 23 - Cumulative Index**
 80 **Ad Index**

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Cover photo of Mrs. Waltraud Suzuki, 1995 Annual Concert, Tokyo, Japan

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Message to the Membership

by William Preucil, Jr. Chair

People have been asking me, as I begin my term as Chair of the Board, what my slogan will be, what issues I will champion, what areas of concern I will address. Each time this has happened, I have felt my mind race with possible answers. I've wanted to blurt out something astonishing or profound.

"Remember the Alamo!"
 "A chicken in every pot!"
 "A stitch in time saves nine!"

The whole idea just didn't seem to fit with what I've been feeling, and then the reason dawned on me. I was staring at my all the time, our Strategic Plan, that big chart on the wall that all of us in the Association have had an opportunity to help craft with our input. It is a ten-year plan that will be extended each year so that it will always be a ten-year plan or more!

While the plan was being developed, I was lucky enough to have a front seat from which to feel the enthusiasm, dedication, and good humor that went into the long hours of work which flew by so fast. A remarkable group of people are working for our Association—board members, staff members, committee persons and individuals throughout the Americas. But they aren't all Suzuki teachers, parents, students and friends of our Association remarkable people! When we stop to think about it, this is why we have such marvelous ideas flowing from the Association's SPLANS—Teacher Development, Research & Evaluation, SPLAS (State, Provincial and Local Associations), Communication & Networking, Conferences & Special Events, Parents, Outreach, Membership and Resources. When called upon, all of us who have been touched by the Suzuki philosophy are capable of remarkable contributions.

It will be my privilege to work with the Board and all members of the Association as we continue to implement, document and monitor the Strategic Plan. I guess, it will also be OK to "Remember nine stitches in every chicken!"
 (Did I get that right?) ▲



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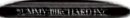
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SAA NEWS

Board Election Results

The results of the mail ballot for the re-election of Officers and the election of three new Board members are: Chair William Preucil, Chair Elect Patricia DeBrunner, Jean Heiser, Secretary, and Treasurer. Class Board/Chair members for '95-'96 are: Bill Murray, California, Dana Goldstein, Puerto Rico, and James Heiser, Texas.

Special thanks to retiring Board members U and Fay and Joanne Smith who have served with skill and commitment for three years. We very special thanks to Jeff Cox whose leadership has re-energized the organization, given us a new vision and brought the Board to a new level of professionalism.

There is a continuing need for nominations to the Board. Although no nominations were at year time, the constitution for the 1996 ballot, nominations are due by October 1. Nominating positions to be filled in 1996 are the general representative to the Board and the Canadian representative. If you know someone who would fill any vacated membership you wish to nominate, please contact him/her for permission to be contacted and follow the procedure outlined in Call for Nominations on page 4.

CALENDAR OF EVENTS

- Sept. 13 Internet SAA conference
- Sept. 13 Mid-year administrative meeting/Established members' day/International members' day
- Sept. 20-21 Teacher Development Study Group meeting
- Oct. 1 Videotape about the Constitution/Teacher class auditions
- Oct. 14 Institute appointments for Division for Membership Development/Study Group Board Meeting/Board
- Oct. 20-22 Board Meeting/Board
- Nov. 13 Progress meeting (see Feb. '97)
- Dec. 1 AGM/Executive dinner/Executive information meeting/Information for Winter '97
- Jan. 1 Progress meeting (see Membership Director)
- Feb. 15 Scholarship applications/Project meeting (see Winter '97)

The Retreat in Retrospect

by Barbara Barner, Retreat Coordinator

With the opportunity to be in contact with 150 SAA members from 16 different states gathered at the first ever Suzuki Leadership Summit in scenic Estes Park, Colorado, "Creating the Future Together" was the theme of the conference, and attendees were engaged towards three specific goals outlined by the SAA: State, Provincial and Local Associations Teachers, Institute Directors and Teacher Trainers. We also welcomed "adult neighbor adults" with included in these themes. The schedule included sessions for each of these groups separately and integrated sessions for all participants, including listening, group presentations, individual presentations, and networking. Dr. Marie Leland's Leadership Skills and Programs Workshop for the Refining Professionals, Dr. Lawrence Matoski's Executive Director of the International Suzuki of the Americas Retreat, Bill Heiser, and Carol Goldberger's Executive, James Murray, as well as a number of the SAA's highly respected members. Brian Levin, executive session keynote, and wonderfully specific John Gray, provided breaks for the release of yellowed and mental tensions. Dr. Warren Burton, Professor of Music at Utah State University, presented an evening of folkloric music and instruments as the Americas began, to see enhanced our leadership together, we also focused on the time for individual resolutions, making music, resolutions, sharing of good feedback and giving the greatest and quality of an expanded consciousness. In spite of cloudy skies which hid the mountain's beauty, snow, sleet, hail, snow and occasionally a few minutes of sunshine, we were able to leave with both mood and body rejuvenated! (More on Retreat, pp. 21-23 & 98-101)

Update on Board Projects

The 1995 SAA Annual Meeting took place in Estes Park on May 26. The Board brought members up to date on Association projects and plans. Several reports from the meeting are included in this issue: Strategic Plan Update, Teacher Development Study Group report, and Fund Drive results. Your feedback is always welcome! SPLA Committee recommendations and report on the demographics survey will appear in the next issue.

Scholarships for 1996

Please see pg. 12 for the 1996 SAA Teacher Development Scholarship application form. The applications deadline is February 15, 1996. Scholarships provide tuition assistance for short- and long-term teacher training and are available to teachers and school students. SAA Active Membership is required.

NEW SAA ACTIVE MEMBERS, SPRING, 1995

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Carolyn F Nickles
Leslie Salisbury
Alabama
JoAnn Strickland
Robin Wooten
Arizona
Carmine Barry
Susan Baumann
Stephen E Sheppard
California
Julie Alexander
Jean Arnett
Sara Behar
Marilyn Clements
Charles De Vere
Mercedith Jans
Einstein
Paula Fehrenbach
Robert Fehom
Carla Ford
Clara Gac-Tapia
Michael Gregg
Barbara Haas
Susan Mangis
Elizabeth McGrath
Elizabeth McMath
Ginger Marple
Arslata Naiklyan
Martha Robb
Leslie Skog
Kirsti Tenner-Frisky
Colorado
Christie Anderson
Holly Babcock
April Calhoun
Phoebe Clemens
Siri Genesen
Sarah Marie Jensen
Doreen Larson
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Penny Phillips
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Hawaii
Nahtani Harada
Loree H
Margaret Brumm
John Fetter
Alexa Mahly
Helen M
Charlotte Bendorf

New Jersey
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Vai Leng Cheang
Weird Cheng
Tatiana Viragim
New Mexico
Carla Lewis
Garland L Turner
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Nevada
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Shelley Weiss
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Jovce Elaine Procter-
Hogg
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Blanca Allen
Stork Barkus
Jeffrey E Colby
Margaret Crenk
Louis Kaplan
Diana Pecile
Maryland
Evrone Baach
Irma M Cripe
Thomas F Hooper
Bryan Lee
Alice Ann O'Neill
Michigan
John Ellen Ball
Kathleen Belanger
Jillene Bowers
Thomas Cappaer
Danielle M Fillmore
Jennifer M Hoffman
Jean LaLama-Garay
David & Lynn Lipps
Roland Moyer
John Pinner Jr
Minnesota
Alan Johnson
Melodie Smith
Rebecca C West
Missouri
Emily Fitzsimmons
Bowers
St Clair
Groschel
Marcia Smith
Ray R Soukup
Mary Melchiane
Lisa Munguia
Scott & Donna Nelson
Ohio
Jennifer Goodman
Linda H Whaley
Elizabeth Love
Lynda D Rolles
Ellen Bielecki
Zimhrie
New Hampshire
Martha Yoshida
Lela W Benson

Bronwyn Blake
Frank Briggs
Laura Brockbank
Shauna Marie
Christensen
Carol Benson
June Crosby
Sharna Daters
Linda K Gashler
Beth Mayes
June Meisel
Katie Parker
Lynda Dickert
Kevin Shumway
Martha Taylor
CANADA
Alberta
Laura P S Jones, Calgary
Alison Kapcala,
Medicine Hat
Kathryn Lapp, Calgary
Marnie M Ozyk,
Edmonton
British Columbia
Janice Aarstad,
Salmon Arm
Janette S Chapman

Martha Garrett
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Honorary Advisor Board

Suzuki Association of the Americas, Inc.

The Board of Directors would like to welcome the following distinguished individuals to its first Honorary Advisory Board. Their term of appointment is six years.

Robert F. Bennett

Robert F. Bennett was born September 18, 1933, in Salt Lake City, Utah, the son of Wallace F. Bennett, the former four-term United States Senator for Utah, and Frances Grant Bennett. He is married to the former Joyce McKay, and the Bennetts are the parents of six children.

Senator Bennett attended Utah public schools and graduated from the University of Utah in 1957 with a degree in political science. He has held positions in government, governmental relations and the private sector.

Prior to his election to the Senate, Senator Bennett was the Chief Executive Officer of Franklin Quest, one of the nation's fastest growing time management firms. Franklin Quest is a public-held corporation listed on the New York Stock Exchange. When Senator Bennett joined Franklin Quest in 1984 as CEO, it had only four employees; when he resigned prior to his run for the Senate, the corporation employed over 700 people with annual sales over \$80,000,000. In 1989, "The Magazine" named him "Entrepreneur of the Year" for the Rocky Mountain Region.

Senator Bennett also has a distinguished career in public service. He served as Chief Congressional Liaison at the U.S. Department of Transportation during the Nixon Administration. In 1988, he was appointed Chairman of the Education Strategic Planning Commission for the state of Utah. In that capacity, Senator Bennett effectively guided the commission in the creation of "A Shift in Focus: A Strategic Plan for Education," which subsequently was adopted by the state Board of Education. In 1989, he received the "Light of Learning" award for outstanding contribution to the field of education in Utah.

Senator Bennett is a published author. His book, *Gaining Control*, gives readers new insights into the forces that control the actions and reactions of their daily lives.

Senator Bennett serves on four committees: Senate Appropriations Committee where he sits on the Subcommittee on Energy and Water Development, the Subcommittee on Interior and Related Agencies, the Subcommittee on HUD and Independent Agencies, the Subcommittee on the Legislative Branch, and the Subcommittee on the District of Columbia; Senate Banking, Housing and Urban Affairs where he holds a seat on the Subcommittee on Financial Institutions and Regulatory Relief, the Subcommittee on International Finance and the Subcommittee on Securities, the Joint Economic Committee; and Senate Small Business Committee.

In the 104th Congress, Senator Bennett was appointed by Senate Majority Leader Bob Dole to serve as chairman of the Republican Health Care Task Force.

Dorothy DeLay

Dorothy DeLay began her distinguished career as a teacher at The Juilliard School in 1948. She has been described as the world's foremost teacher of the violin in publications as disparate as the *New York Times*, *France's Le Monde de la Musique*, and *South Africa's Die Volksblad*. Among her students are many celebrated performers such as Zubak Perlman, Cho-Liang Lin, Andrei Aniklo, Mercedes, Nadia Sclero-Sonnenberg, Silvana Mizov, Nigel Kennedy, Robert McDuffie, Sarah Chang, Mark Peskanov, Midori, Gil Shaham, and Kyoko Takezawa. Violinists of the Juilliard, Tokyo, Kakekawa, American, Mendelssohn, Blair, Fine Arts and Vermont String Quartets have studied with her. She has taught the Suzuki method at the Berlin Philharmonic, the



American Conservatory and other major orchestras the world over, and her former students teach at a score of the outstanding conservatories in the United States and abroad.

Born in Medicine Lodge, Kansas, Dorothy DeLay attended Oberlin College, Michigan State University, and The Juilliard Graduate School before beginning a concert career. That career was soon interrupted by World War II when her husband, writer Edward Newhouse (a regular contributor to the *New Yorker* for years), was transferred to a series of Air Force bases. Their son was born in 1942, and their daughter in 1946. After the war, they settled in Rockland County, New York, where they now live.

She returned to Juilliard to teach, and soon discovered that for her, the joy of teaching young violinists surpassed that of performing on stage. Since 1948 she has always had her own class, but for many years until 1970 she also taught in association with Ivan Galamian. At the Juilliard School she occupies the Suzuki Chair, and she spends her summers as a faculty member at the Aspen Music School.

Ms. DeLay has held master classes in Europe, Korea, Israel, Japan, the People's Republic of China and South Africa. Among her many honors are the Arns Teacher Award of the American String Teachers Association, the King Solomon Award of the American-Israel Foundation, and honorary doctorates from Oberlin College, Michigan State University and the University of Colorado. She is a Fellow of the Royal College of Music in Great Britain. In 1994, she received the National Medal of Arts at a White House ceremony, the first teacher to be accorded that honor. In 1995 she was presented the National Music Council's annual American Award.

James Garbarino

James Garbarino is currently Director of the Family Life Development Center and Professor of Human Development at Cornell University. From 1982-1994 he served as President of the Erikson Institute for Advanced Studies in Child Development. He earned his B.A. from St. Lawrence University in 1968, and his Ph.D. in Human Development and Family Studies from Cornell University in 1975.

Dr. Garbarino has served as consultant to a wide range of organizations including the National Committee for the Prevention of Child Abuse, the National Institute for Mental Health, the American Medical Association, the National Black Child Development Institute, the National Science Foundation, the National Resource Center for Children in Poverty, and the U.S. Advisory Board on Child Abuse and Neglect. In 1991 he undertook missions for UNICEF to assess the impact of the Gulf War upon children in Kuwait and Iraq, and has served as a consultant to the Spanish government in its programs for Bosnian children. Books he has authored or edited include: *Protecting and Nurturing Children and Families in the Social Environment*, *Successful Schools and Competent Students*, *Towards a Sustainable Society: An Economic, Social, and Environmental Agenda for our Children's Future*, and *Raising Children in a Socially Toxic Environment*.



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Garbino was named a Spencer Fellow by the National Academy of Education and, in 1981, named a National Fellow by the Kellogg Foundation. In 1979, and again in 1981, he received the Mitchell Prize from the Woodlands Conference on Sustainable Societies. In 1987, he was elected President of the American Psychological Association's Division on Child, Youth and Family Services. In 1988, he received the American Humane Association's Vincent De Francis Award for nationally significant contributions to child protection. In 1989, he received the APA's Award for Distinguished Professional Contributions to Public Service. In 1992, he received the Society for Psychological Study of Social Issues prize for research on child abuse. He received the Brandt F. Steele Award from the Kempe National Center on Child Abuse and Neglect in 1993 and the Dale Richmond Award from the American Academy of Pediatrics in 1994.

Yehudi Menuhin

Yehudi Menuhin was born in New York of Russian Jewish parents and made his violin debut at the age of seven with the San Francisco Symphony in Lalo's *Symphonie Espagnole*, following this a year later with a recital in New York. By the time he had made his first major debut in Carnegie Hall, Paris, Berlin and London, thus launching a career that was to take him all over the world playing with leading conductors and orchestras in the ensuing decades.

In recognition of the many concerts he gave for the Allied Forces during World War II, Yehudi Menuhin was awarded numerous honors, including the Legion d'Honneur and the Croix de Lorraine from France, the Order of Merit from Germany, the Order of Leopold from Belgium, the Croix de Guerre from Belgium, and from England the Royal Philharmonic Society's Gold Medal. Queen Elizabeth II bestowed a knighthood on him and gave him the Order of Merit and in 1993 Her Majesty's Government conferred the Order of the Companions of Honour. He is an Honorary Doctor of 27 universities in different countries, including those of Oxford, Cambridge, St. Andrew's and the Sorbonne as well as being a Freeman of the Cities of Edinburgh, Bath, Reims and Warsaw, and holder of the Gold Medals of the Cities of Paris, New York and Jerusalem. He was also the first Westerner to be made an Honorary Professor of the Beijing Conservatory in recognition of his concerts in China and of his endeavours in helping many young Chinese violinists to continue their studies in the West.

Along with his renown as a musician, he is recognized for his committed humanitarian exemplified by his interest in and work for the young and for international understanding. In 1960 he was awarded the Nehru Peace Prize for International Understanding. Some thirty years later, in 1992, he was honoured with the title of Ambassador of Goodwill to UNESCO.

In 1963 he achieved one of his greatest ambitions, that of creating a boarding school for promising young musicians. Students of the Yehudi Menuhin School have earned many university scholarships. In 1977 he founded the International Music Academy for young graduate string players in Gstaad, Switzerland, the site of his annual Menuhin Music Festival, now in its 39th year, for which he was awarded Swiss Citizenship.

Yehudi Menuhin is President and Associate Conductor of the Royal Philharmonic Orchestra and of the Halle Orchestra, Principal Guest Conductor of the English String Orchestra, Principal Guest Conductor of the Warsaw Symphony, President and Principal Conductor of the Philharmonia Hungarica. Each year he conducts the Berlin Philharmonic in a special series of concerts.

He made his first record when he was twelve and a year later began his long association with His Master's Voice (EMI), with which he continues to record. Early on he has recorded Beethoven's Gramophone (the complete Beethoven sonatas with Wilhelm Kempff) and conducted numerous orchestral works for Philips, Virgin, Nimbus and other labels. A number of his early recordings were reissued on compact disc on the occasion of his 75th birthday in 1991.

He has also achieved wide success with his autobiography "Unfinished Journeys," "Menuhin Music Guides," "The Music of Man," which accompanies the television series of the same title, and numerous other publications, including two volumes of "Conversations with Menuhin" and "Life-Class: A Collection of Exercises for Mind and Body."

Gregory M. St. L. O'Brien

Gregory O'Brien was appointed the fourth Chancellor of the University of New Orleans in July 1987. During the past seven years, strong partnership between the community and the University has helped UNO emerge as an institution of quality deeply involved in Greater New Orleans economic, educational, and social development.

UNO is the first university in the past ten years to be admitted to full membership in the National Association of State Universities and Land Grant Colleges (NASULGC), the Association of America's major public universities and membership in the "Urban 13," a prestigious association of the top urban universities in the country.

Dr. O'Brien is a former Chairperson of the NCAA's Presidents' Commission and a nationally recognized leader in intercollegiate athletic reform. He serves on the Board of NASULGC and on the Executive Committee of its Commission on the Urban Agenda. Dr. O'Brien served as chair of MetroVision, greater New Orleans' broad based multi-parity economic development partnership of business, labor, government and civic leadership. He currently chairs the MetroVision Metropolitan Council of Governments and is Vice Chairman of the State of Louisiana Video and Film Commission. He serves as a member of the New Orleans Business Council, the Chamber, and is on the Steering Committee of the Economic Development Council. He also serves on the board of directors of the Alton Bar, WLA-TV, Junior Achievement, Foreign Relations Association, and the World Affairs Council. Dr. O'Brien has served as president of the American College of Mental Health Administration.

Dr. O'Brien began his professional career on the faculty of the Harvard Medical School, Laboratory of Community Psychiatry. He was the founding director of the Human Services Design Laboratory at Case Western Reserve University in Cleveland, Ohio from 1971 until 1974, when he moved to the University of Wisconsin-Milwaukee, to serve as Dean and Professor in the School of Social Welfare. From 1978 until 1980, Dr. O'Brien was Provost and Professor of Psychology at the University of Michigan at Flint. Then, from 1980 until his appointment as Chancellor and Professor of Psychology at UNO, Dr. O'Brien served the University of South Florida as Vice President for Academic Affairs and held appointment as Professor in the College of Social Behavioral Science, of Business, and of Public Health.

Chancellor O'Brien, a native of New York, graduated from Lehigh University with a major in social relations. He holds masters and doctoral degrees in psychology and social psychology from Boston University. He was recently awarded an honorary doctorate by Lehigh University for his "commitment to institutional excellence and community partnership that serves as a national model in higher education."

Thomas Rolston

Thomas Rolston, Director of Summer Music programs at The Banff Centre in Canada, is a violinist, violist and conductor. After his early study in Vancouver with Douglas Stewart, he attended the Mannes College of Music in New York, training with Roman Totenberg. He then studied with David Martin at the Royal Academy of Music and was a member of the Philharmonia Orchestra of London from 1951-58. He also attended the Brussels Conservatory.

Mr. Rolston returned to Canada in 1958 to take up a position (retained until 1961) as concertmaster and associate conductor of the Edmonton Symphony Orchestra, and to teach at the University of Alberta where he remained until 1979. He premiered Jean Goddard's *Concerto* with the Vancouver Symphony Orchestra in 1959 and helped found the University of Alberta String Quartet in 1969. He was the quartet's first violin until he joined the full-time faculty at The Banff Centre in 1979.

Mr. Rolston introduced the Suzuki method of violin instruction to Canada. In 1964 he founded the Society of Music Education, which by 1974 had instructed some 600 pupils.



He began teaching also at the Banff School of Fine Arts, serving as head of the string department, music coordinator 1971-77, and music director 1977-79. In 1979 he became the first director of the school's new year-round program for advanced studies. During the 1980s, Rolston continued to create new programs for the Banff School of Fine Arts and developed a resident ensemble, the Canadian Chamber Orchestra. During this period his administrative leadership helped to bring that institution's Centre for the Performing Arts into international prominence. He led the Banff Festival of Strings in 1991 CD, *Intimate Baroque*, and was the violin soloist in Bach's *Brownlow Concerto No. 2* in 1991 at that recording. He taught 1988-91 at the Department of Music of the University of Calgary. In 1991 he served as a member of the jury for the Naumburg International Competition (New York) for violists.

In 1974 he received an Alberta Achievement Award in recognition of his work as an educator and in 1982 he was made a Fellow of the Royal Academy of Music in recognition of his contribution to music in Canada.

Janos Starker

The great virtuoso cellist and teacher Janos Starker is recognized throughout the world as one of the supreme musicians of the 20th century. Hallmarks of his performances and classes, given over the course of an extraordinary career spanning more than five decades, include peerless technical mastery, intensely expressive playing, and great command of the instrument, all combined with his rare musical intelligence, have made Starker the subject of hundreds of major news stories, magazine articles and television documentaries. His concerns have frequently been broadcast around the globe on radio and television.

David Baker, Anton Dart, Bernard Heiden, Jean Martinon, Miklos Rózsa, Robert Starker, and Chou Wen-chung have written concertos for him. Starker has collaborated with these composers during the development of these works, contributing his thoughts as well as his own cadenzas to several of the pieces. He has edited numerous works in the cello literature, as well.

Janos Starker was born in Budapest in 1924 and studied at the Franz Liszt Academy there. Soon World War II interfered. Detained in a Nazi work camp, Starker narrowly escaped with his life. He left Hungary in 1946. Temporarily in France, Starker recorded the Kodály Unaccompanied Suites, winning France's Grand Prix du Disque. In 1948, invited to the United States by Antal Dorati, he laid aside his career for 12 years to perform as principal cellist in three American orchestras—the Dallas Symphony under Dorati, and the Metropolitan Opera Orchestra and the Chicago Symphony, both under Reiner. During this time Starker made many landmark recordings, including his legendary renderings of the Bach Solo Cello Suites, demonstrating interpretations that remain among the most measured and intentional recordings of all time.

Starker resumed his international solo career in 1958. Since then he has performed thousands of concerts with orchestras and in recitals throughout the world. He has continued to record prolifically, issuing a catalogue of more than 165 works on various international labels. In 1990 he received a Grammy nomination for his tribute to the music of the Czech cellist and composer David Popper (Delos).

Since 1991 his releases on BMG's RCA Victor Red Seal label have included the first recording of the cello version of the Barok Solo Cello Suites by the Dvorak Chamber Ensemble, his remastered with the Saint Louis Symphony conducted by Leonard Slatkin, and Richard Strauss' *Dun Quers* with Slatkin and the Bavarian Radio Symphony. Recordings soon to be issued include the Elgar and Walton concertos with the Philharmonia of London and a new recording of the six Unaccompanied Suites for Cello by J.S. Bach. Starker's interpretations of concertos for cello and piano of Beethoven, Debussy, Martin, Rostropovich, and Schumann's *Adagio and Allegro* and *Fantasy Pieces* have also been released by BMG on CD in performances with three virtuoso pianists: Rudolf Buchbinder, the late Radu Pridu, and Shigenori Ono. Other recent issues have come from Delos and CRI, as well as re-releases on CD of Starker's acclaimed recordings on labels including Mercury and EMI.

Janos Starker has distinguished himself in the United States at Indiana University in Bloomington, where his classes have attracted talented string players from around the world since 1958.

Roger H. Sublett

Dr. Roger H. Sublett is a program director for the W.K. Kellogg Foundation of Battle Creek, Michigan, and director of the Kellogg University Fellowship Program (KNFP). He provides overall leadership to KNFP, including budget responsibility for the Program, the selection of Fellows and Advisors, and the development and implementation of all components of the Program. Previously, Dr. Sublett was assistant director of KNFP. He also develops and reviews Foundation programming priorities, evaluates and recommends proposals for funding, and administers projects.

Before joining the Foundation in 1989, Dr. Sublett was associate vice president of academic affairs at the University of Evansville, Indiana. Previously, at Evansville University, he was dean of the College of Graduate and Continuing Studies, director of special programs in the College of Alternative Programs, and an associate professor of history. From 1967-70 and 1973-74, Dr. Sublett was an associate professor at Oakland City College, Indiana. He has also served as president of the Coalition for Adult Education Organizations and executive vice-president of the Association for Continuing Higher Education (ACHE).

Dr. Sublett holds several professional memberships. These include the American Association of Higher Education, the Southern Historical Association, the Association for Continuing Higher Education, Phi Delta Kappa, and Phi Alpha Theta.

He earned his bachelor's and master's degrees in social science/history from Tulane University in New Orleans, Louisiana. He took his doctorate in American history at Tulane University in New Orleans, Louisiana.

Shoji Tabuchi

A native of Osaka, Japan, Shoji Tabuchi began his musical career at the age of seven, studying violin through the Suzuki Method. When he was in college, majoring in business and expecting to follow his father into the corporate world, he was introduced to American country music. He attended a concert by Roy Acuff and the Smoky Mountain Boys and was captivated by the music. This had a profound effect on him, changing the focus of his life. No longer willing to follow his father's wishes, he decided to enter the world of American country music and, after earning a degree in economics from St. Andrews in Osaka, he moved to the U.S. to pursue his dream.

The early years were difficult since Shoji spoke little English and wasn't taken seriously as a country musician. However, he persevered and eventually landed his first full-time job playing at the famous Starlite Club in Kansas City. Then, after being in the U.S. for only three years, he once again met with Roy Acuff. At Mr. Acuff's invitation, Shoji found himself appearing at the Rhinham Auditorium in the Grand Ole Opry.

Shoji next took to the road as a featured performer with David Houston of "Almost Persuaded" fame. In short order, his name and virtuosity talent were spread throughout the country, bringing him standing ovations and the adoring glass wall him performing with many stars of the country music world.

It was during his touring years that he journeyed through a small town in the Ozarks called Branson and decided to settle there. In a few short years, Shoji Tabuchi has gone from being a straggling headline on the Branson scene to having his own show. In 1989, he built a new 2000-seat theater where he plays live. He also presents an electrifying variety show with all kinds of music—country, blues, big band, Cajun, Broadway/musical tunes, pop, jazz, swing, and classical. Shoji's warmth and humor touch his fans in a very special way, bringing thousands back to the Shoji Tabuchi Theatre year after year for the performer US News and World Report says "May be unequaled anywhere for showmanship."

Mr. Tabuchi has won the Ozark Music Award Entertainment of the Year in 1984 and Instrumentalist of the Year for four years running. In 1991 and 1992, he was nominated Instrumentalist of the Year by TNN/Music City News Country Music Awards.



Suzuki Association of the Americas 1996 Scholarship Application



Scholarships available:

- Short-Term Scholarships sponsored by the Suzuki Association of the Americas. Intended to assist the teacher attending an approved summer Institute or other SAA-approved teacher training course - up to \$200.00. Scholarships in the amount of \$100 are available to full-time college students.
- Included among the available scholarships are the following special stipends:
 - a) Joe Cleveland Memorial Scholarship - Teacher scholarship set up by Jane Dunbar in loving memory of Suzuki teacher, Joe Cleveland. \$200.00
 - b) Virginia Cowan Carlson Memorial Scholarship - Teacher scholarship in loving memory of Suzuki teacher, Virginia Cowan Carlson, sponsored by the Suzuki Association of Colorado and Carol Carlson Tarr. Available only to teachers in CO, WY, MT, & ID. \$200.00
 - c) Adam Lesinsky Memorial Scholarship - Teacher scholarship in loving memory of Adam Lesinsky, set up by Tanya Lesinsky Carey. \$200.00
 - d) Named scholarships offered through SAA's Premier Business Membership Program. \$175.00
- Long-Term Teacher Training Scholarship sponsored by the Suzuki Association of the Americas. Intended to assist a teacher enrolling in a Long-Term Suzuki Teacher Training program. Up to \$500.00.

Requirements for short term & special donor scholarship applications:

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

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

Note: Tapes cannot be returned.

Long term scholarship applications, add the following:

- 1) Nos. 1-3 as stated above plus the following:
- 4) Complete resume including educational background, musical training, work experience, goals, etc.
- 5) Audio tape same as No. 5, above but also including a selection from the major repertoire for applicant's instrument.
- 6) Specific plans for long-term training, including location and estimate of costs.

Procedure:

All materials must be sent together and postmarked by **February 15, 1996**. NO EXCEPTIONS. Mail all materials to:

Suzuki Association
1900 Folsom, #101
Boulder, CO 80302

You will be notified of the Scholarship Committee's decision by April 1, 1996. It will be your responsibility to notify the Office by June 1 where the scholarship is to be sent. Training must take place between May 1, 1996 - May 31, 1997.

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

Name: _____

Address: _____

City/State/Zip: _____

Day phone: _____ Evening phone: _____

Instrument: _____ Proposed Course: _____

Institute or training center: _____

Current teaching position (if any): _____

Are you a full-time college student? Major: _____

List pieces on tape: 1) _____

2) _____

Applied previously for SAA scholarship? Awarded SAA scholarship previously? Indicate years: _____

Letters of reference: 1) _____

2) _____

3) _____

JOB LISTINGS

The SAA office would like to encourage members to send the office job postings for Suzuki positions—either jobs wanted or jobs available. The fee for this service is \$20 per issue. All listings will be posted and made available for distribution to all parties requesting such information from the SAA office. They will be included in a maximum 3 column-inch paragraph in the next SAA journal.

POSITIONS: Suzuki Talent Education of Appalachia seeks full-time Suzuki teachers of violin, cello, and piano.

DUTIES: Teach individual and group lessons. Work with other teachers and Board to arrange workshops and other special projects.

DESCRIPTION: STEA has offered quality Suzuki education to the region for 27 years and enjoys an outstanding reputation. Teachers and students have received many honors at the local, state and national level. STEA is a Tennessee non-profit corporation with an excellent facility at the Kingsport Renaissance Center. The Renaissance Center is home to the Kingsport Symphony and other arts organizations. Area orchestras offer additional income and playing opportunities. STEA is based in Kingsport, Tennessee, in the northeast corner of the state. The region offers many leisure opportunities such as camping and hiking in state parks and national forests, easy access to area lakes and rivers, historic sites, and festivals. Area schools are the highest ranked schools in the state.

QUALIFICATIONS: Commitment to the Suzuki philosophy and pedagogy, music degree, performing ability. SAA Teacher Training. Suzuki teaching experience.

CONTACT: Send resume and references to STEA, 1201 E. Center St., The Renaissance Center, Box 14, Kingsport, TN 37660. Attn: Jane MacMoran, Artistic Director.

POSITION: Suzuki violin teacher to join a well established Suzuki program in the Huntsville, AL, area. There is a need to expand to the Madison, AL, community. This is the fastest growing city of young parents in the state.

QUALIFICATIONS: Suzuki teacher training, love and respect for young children and ability to work with other teachers in the development of the program.

INCOME: Depends on the number of hours taught during the week. Additional income can be from playing in the Huntsville Symphony Orchestra as well as numerous opportunities to perform in the area.

CONTACT: Marjorie W. Smith, Smith String Studio, 921 Willowbrook Dr., Huntsville, AL 35892. Phone: (205) 881-2520

POSITIONS: Suzuki piano and cello teachers at the Northampton Community Music Center, Northampton, Massachusetts, and the Community Music School of Springfield, Massachusetts.

DESCRIPTION: NCMC is a flourishing music school in vital, arts-rich college community. The Suzuki program includes piano, cello, violin and flute. Both positions would be taking over established studios, and would definitely have capacity to grow. CMMS is a community music school dedicated to providing quality instruction with an emphasis on scholarship opportunities. Suzuki instruction includes all of the above as well as guitar. The two schools share a number of faculty members, and are approximately 30 minutes drive apart.

QUALIFICATIONS: Bachelors degree, SAA training, and a kind, positive approach to children. The candidate should want to be an active part of the faculties and schools involved.

SALARY: Dependent on experience and training.
CONTACT: Resumes and telephone inquiries will be accepted until August. Please write to Northampton Community Music Center, 78 Main Street, Northampton, MA 01060; Phone: (413) 585-0001

POSITION: The Moravian College Music Institute is seeking an experienced and qualified Suzuki violin teacher to continue building a program in its early stages.

DUTIES: Would include teaching private lessons in studio, approximately 35 beginner to advanced students, and group classes.

DESCRIPTION: The Moravian College Music Institute is a very successful community-music program, housed on the campus of Moravian College. It is located in Bethlehem, Pennsylvania (approximately 1 hour and 15 minutes west of New York City and 1 hour north of Philadelphia).
QUALIFICATIONS: Minimum of a Bachelor of Music degree; registered teacher training with the Suzuki Association or equivalent experience through Book 10. Must be an enthusiastic teacher with great love and respect for children and have a strong desire to build a program with great potential.

SALARY: \$25,000/year.
CONTACT: Please send cover letter, resume and two letters of recommendation to: Nancy Clark, Assistant Dean, Music Department and Institute, 1200 Main St., Bethlehem, PA 18018.

POSITION: Suzuki Violin teacher desired to work with an existing private program on Martha's Vineyard.

DUTIES: To teach private and group lessons. Curriculum range from Pre-Tonicle to Volume 6.

QUALIFICATIONS: Flexibility, loving nature and esteem building skills are important. SAA teacher training required.

SALARY: Salary competitive (\$20-25 per hour). Build from a guaranteed minimum of 20 students.

DESCRIPTION: Nancy Jephcott's Island Suzuki Program has built 35 students on violin and viola with a waiting list. Nancy will be attending classes off-island while continuing to teach a much reduced student load. We anticipate further growth.

LOCATION: Martha's Vineyard is a sizable island off Cape Cod.

CONTACT: Send resume to: Nancy Jephcott, Island Suzuki Program, P.O. Box 2619, Vineyard Haven, MA 02568, or call: (508) 627-4154 for further information.

POSITION: Moody Memorial First United Methodist Church, Galveston, TX, would like to offer their facilities and support for a new school of Suzuki strings to be established in our facilities for the county of Galveston. The nearest Suzuki teacher is Houston, TX, which is 45 miles north.

QUALIFICATIONS: Bachelor of music degree and Suzuki training required. Kindness, positive Christian approach and excellent communicative skills required. A background in management and administration would be helpful. Someone to come in and care for the spirit and vision with the church staff as to where this regional congregation is headed as a center for the arts.

SALARY: Dependent upon enrollment. We have a large number of families waiting for Suzuki to be offered here.

DESCRIPTION AND LOCATION: Moody Church presently houses its music department in a 4 room suite and will double this space within the next 18 months. Galveston is an island in the Gulf of Mexico, located approximately 45 miles south of Houston. Our music program draws people from as far away as 35 miles. Galveston has a symphony which draws players from Rice University and the University of Houston. This will be a great opportunity for the right person to make a successful and lucrative situation through good management and good people skills. The church houses a preschool of over 80 students and an after school program of 30+.

Because of our medical schools, Texas A&M, and the coast guard, our children are from over 15 states and 9 different nationalities. This diverse student body is where we hear the most requests about Suzuki.

RESPONSIBILITIES: To build and develop a string program including individual lessons, group lessons, eventually sponsor workshops, parent education and performance sessions. In exchange for the space the program will use, the church would like to make an agreement with the instructor for the students to perform an agreed upon number of Sunday morning presentations.

CONTACT: Send resumes to: Allen D. Webner, District Minister of Music, Moody Memorial First United Methodist Church, 2803 53rd St., Galveston, Texas 77551. Phone: (409) 744-4526; Fax: (409) 744-0508. App. immediately.

POSITION: Suzuki Violin Teacher to take over established program of 20+ students with opportunities for substantial expansion. Graduate Assistantship opportunity for student seeking a Master's Degree. Opportunity to study with Dr. Isidor Saslav, former concertmaster with the Baltimore Symphony, Buffalo Philharmonic, Minnesota Orchestras and the New Zealand Symphony. SAA Suzuki 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 Orchestra of the Pines, other 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 consideration. Preference will be given to applicants who have completed Suzuki Teacher Training through Book 4.

STARTING DATE: Fall, 1996
SALARY: Potential of \$15,000 - \$20,000 net 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 Pines 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 Prepa-

ratory Division has programs in strings, keyboard, kindermusic®, guitar, and choirs, enrolling more than 250 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) 468-4002. Applications accepted until the position is filled.

POSITION: Suzuki violin and piano teachers needed part-time. Could grow to full-time.

QUALIFICATIONS: B.M. or B. Mus. Ed., SAA training, commitment to Suzuki philosophy and pedagogy. Demonstrated playing ability. Candidates will play an audition and be interviewed.

DUTIES: Teaching mostly beginners, possibly group classes, participate in monthly Play-ins and solo recitals and other Suzuki events.

DESCRIPTIONS: Located in the suburbs of Cleveland, The School of Fine Arts is an arts school providing music, theatre, dance and art instruction to 2,000 students ranging in age from 3 years old through adults as well as presenting a faculty recital series and 9 plays per season performed by its children's and adult community theatre ensembles.

Founded in 1957, The School of Fine Arts is a member of the National Guild of Community Schools of the Arts. Of its 40 music faculty members, 7 are Suzuki teachers in a program that offers violin, viola, cello, and piano to approximately 200 students.

CONTACT: Please send resumes to: Carol Linsenmeier, Music Department Chairman, The School of Fine Arts, 38800 Mentor Avenue, Willoughby, OH, 44094. Phone: (216)951-7590.

POSITION: The Suzuki Violin Program at the University of Evansville is seeking a Suzuki violin teacher to join an established program. Responsibilities begin August, 1995.

DUTIES: Teach private and group lessons to students of all levels, pre-Twinkle to advanced literature. Duties also include participating in events scheduled by the Suzuki program and occasional other duties assigned by the coordinator.

QUALIFICATIONS: Bachelor's Degree in Music, SAA training, experience as a violin teacher, performance ability beyond the Suzuki literature required.

SALARY: Based on student load. Currently 45 students needing a teacher. Additional income possible from Evansville Philharmonic Orchestra and Owensboro (KY) Symphony for qualified players. Some contribution toward health insurance (depending on student load) and continuing education.

BACKGROUND: The University of Evansville Suzuki Program was founded in 1972. There are three faculty including one SAA teacher trainer serving nearly 90 students. Evansville has a population of 35,000, supporting several major industries, two universities and an active arts community.

CONTACT: Carol J. Dallinger, Professor of Music, Music Department, University of Evansville, 1800 Lincoln Avenue, Evansville, Indiana 47722. Phone: (812) 479-2754 (Music Department). Fax: (812) 479-2101. ■

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Report of the Teacher Development Study Group

by Dr. Jeff Cox

The Board is pleased to present the most recent developments surrounding the Association's Teacher Development Program and Teacher Trainer Approval process. During March, 1995, a teacher development team met in New Orleans. The team members were William Preucil, Pam Brasch, Jeff Cox, Daphne Hughes, Peggy Swingle and Michele George. Dr. William Reckmeyer, an expert in organizational systems design, facilitated the two-day process.

Previous teacher development study teams had concluded that the entire Development Program needed to be studied—including the Teacher Trainer Approval Process—and that a model or models of alternative systems of development and trainer identification needed to be explored. It was the charge of the March 1995 team to work with the systems expert to create a basic model for presentation to the 1995 Estes Park Leadership Retreat and the SAA Board.

The team worked primarily with creating a model for the teacher development program. This was necessary because of the need to effectively link the development program with the process needed to identify teacher trainers.

It is also important to realize that the team was able to create a "skeleton" model—one which is able to provide a framework for future development.

There are two important aspects to the new model:

1) The model identifies three different areas of teaching expertise. This provides a means to recognize teachers, not trainers. The areas of teaching expertise are Primary, Intermediate and Advanced. The model, when fully filled out and implemented, will provide teachers specific and clear criteria for each of the three teaching areas. Once teachers meet these criteria, they will then be able to acquire the right to identify themselves as individuals with expertise in Primary, Intermediate or Advanced levels. Teachers may also decide to fulfill the criteria for more than one of the areas of teaching expertise. Teachers will then be listed in the Membership Directory as achieving expertise in one or more of the teaching areas and have the right to display a logo in their studio and advertisements indicating their achievement.

2) Six basic areas of training and evaluation were identified for each area of teaching expertise. They are Philosophy, Performance, Pedagogy, Personal Qualities, Practical Experience, and Previous Training. The team also clarified that some of these areas of training and evaluation were "progressive" while others were not. For example, if criteria were established to measure an individual's understanding of Philosophy, the criteria would not progress or change from Primary to Intermediate to Advanced. Once an individual established that an understanding of the Suzuki Philosophy had been achieved as stipulated in the criteria for that area, that individual satisfied that area for any of the three levels (Primary, Intermediate and Advanced). An example of a progressive area would be Pedagogy. Here, the criteria for Primary, Intermediate and Advanced would progress or change from one to another because the need for exposure and mastery of pedagogical materials would differ at the Primary, Intermediate and Advanced levels.

The implementation of the above two concepts (establishing three areas of teaching expertise and the use of six specific areas of training and evaluation) will act as the foundation for the teacher trainer model.

An individual who desires to be a trainer will first need to meet the criteria for his/her area of teaching expertise. Once that criteria has been met, then additional criteria will specify what will need to be done in addition to achieve recognition as a trainer. For example, an individual who wants to become a trainer will need to demonstrate his/her abilities in teaching adults how to teach. (continued, p. 15)

TRAINING/EVALUATION MATRIX

	TRAINING	EVALUATION
PHILOSOPHY		
PERFORMANCE		
PEDAGOGY		
PERSONAL QUALITIES		
PRACTICAL EXPERIENCE		
PREVIOUS TRAINING		

ADVANTAGES PROVIDED BY THE NEW MODEL

Better quality teaching as a result of more thorough and consistent training and better monitoring of participants' understanding and successful implementation of that training.

An opportunity for teachers at all levels to receive recognition for their expertise whether or not they choose to become trainers or to teach at all levels.

Incentive for further training of existing teachers.

A clearer, more gradual and logical accumulation of skills which lead to becoming a teacher trainer.

The opportunity for recognition of specialization at one or more levels, both for teacher and for teacher trainers.

The continued utilization of the current systems of Unit curriculum, apprentice training, and long-term teacher training, allowing for building on the valuable work already done by Teacher Development Committees in the past, the new evaluation system being capable of being integrated into the current systems by enrichment or addition, not replacing them.

Enough flexibility to allow teachers to continue to call themselves "Suzuki Teachers" if they choose not to pursue specialist recognition.

Enough flexibility to allow for skilled "traditional" teachers to become recognized Suzuki teachers in a variety of ways.

The entire model was presented to the participants at the recent SAA Leadership Summit at Estes Park in May. It received a very favorable response and was accepted by the SAA Board. Estes Park participants gave feedback to Board members as part of the process. As the result, the Board decided to continue the teacher development study team during 1995-96, with the challenge to develop and clarify the model further and to create the teacher trainer model which will link with it. This will necessitate the development of specific criteria for all six of the evaluation and training areas for both teachers and teacher trainers. The Board further challenged the team to present a completed model, with criteria for training and evaluation, at the 1996 SAA Conference in Chicago. ■

The Murray Shoulder Rest



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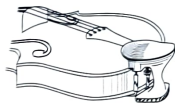
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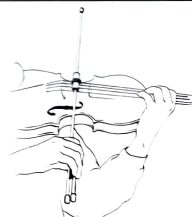
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Report on Membership Feedback

This past November all active SAA members were mailed the attached questionnaire, soliciting their feedback on these two questions: 1) What is a Suzuki teacher? and 2) What is a Suzuki Teacher Trainer? The responses were tallied and given to the Teacher Development Study Group for consideration in the development of a new Teacher Trainer/Teacher Training model.

An excellent response was received with over 825 questionnaires returned. Approximately 70 statements were received frequently in response to the question, "What is a Suzuki teacher?" In order to collate the responses, these statements were categorized as follows:

- 1) Fundamental beliefs of the teacher &/or general approach to teaching
 - 2) Ideas expected from the teacher's work or anticipated long-term outcomes of Suzuki teaching
 - 3) Character descriptions/ personality &/or attitudes of the teacher
 - 4) Description of the teaching characteristics or qualities of the teacher
 - 5) Characteristics of the teacher's program/ pedagogy
 - 6) Formal musical training and musicianship (non-Suzuki)
 - 7) Suzuki training
 - 8) On-going professional/ personal development or commitment to continuing education
- To the right is a list of statements given into the above eight categories, which were seen frequently and used to guide the categorization of the responses for collation. Each respondent referred to the following categories at least once in his/her description of a Suzuki teacher:

Fundamental Beliefs	495
Outcomes/ideals	385
Character/ personality	180
Teaching qualities	249
Program characteristics	191
General music training	155
Suzuki training	218
On-going development	221

For most members who responded, the Suzuki philosophy or a similar personal philosophy about teaching is part of the definition of a Suzuki teacher.

The second most frequently mentioned is the character and/or personality of the teacher. Many expressed very high ideals of character and generally accepted "positive" personality traits to be important to the Suzuki teacher.

The third most frequently mentioned category was commitment to on-going professional and personal

development, with Suzuki training being mentioned almost as frequently. The material received has been quite useful as we continue to evaluate our goals and objectives and build a well-defined self-image for the Association.

The responses to the question, "What is a Suzuki Teacher Trainer?" tended to fall into the following categories. (Categories and numbers of responses in each category are listed here in order of frequency of occurrence.)

A great deal of experience	193
Good pedagogical skills/ excellent results/ excellent students	197
Commitment to the Suzuki philosophy	168
Commitment to sharing the Method	135
The same as a Suzuki teacher plus additional qualities	104
Articulate, well-organized	98
Committed to the Suzuki Method	91
Five performer; proficient performer/ competent with instrument	85
Creative, intuitive, challenges	85
Teachers, inspiring	68
Committed to continued learning/ professional growth	67
Much Suzuki training	63
Good with adults (usually referring to working with parents)	47
Supportive, kind, positive	47
Knows all the Suzuki literature	32
Musical degree/ high level general/musical training	28
Studied in Japan or with Japanese trainers	22
Well-respected	19
Offered alternatives/suggestions	14
Love of children	13
Parent relationship beyond the Suzuki literature	13
Trainer is one who teaches	12
Can teach all the Suzuki repertoire	12
Can perform all the Suzuki literature	8
Love of music	7
Advanced music degree/ additional degrees	7
Model character	5
Professional	4

The following content noted:
 Expressed criticism of current system 20
 Person of sense of humor 14
 Need for differences for change 14
 Beginning/ advance of level 6
 TT specialists 6
 Suggested that more objective criteria needed in TT selection process 5
 Certification program needed 4
 For TTs 4

The responses to this question dealt more frequently with teaching skills and teaching success than the responses to the first question. Experience and good teaching skills were most frequently mentioned as important qualities for teacher trainers.

Frequent responses to the survey question, "What is a Suzuki teacher?"

FUNDAMENTAL BELIEFS, GENERAL APPROACH

Every child can learn.
 Every child deserves to learn.
 Learning is a life-long endeavor (for self & students).
 Important to develop love of music in students.
 Better people through music.
 Music develops whole person.
 Teacher must encourage good home environment.
 Dr. Suzuki's philosophy is the foundation for teaching.
 Suzuki teaching is a style-an essence.
 Teacher must continue to grow in ability to use Method.
 Belief in importance of self-esteem.
 Belief in the Suzuki Philosophy.
 Mother Tongue approach important.
 Importance of musical environment.
 Positive, positive environment.
 Teacher uses Suzuki Method.
 Teacher uses Suzuki Philosophy.
 Teacher uses Suz. pedagogy/ techniques.
 Teacher uses Suzuki material to achieve the Suzuki philosophy/principles.
 Teacher uses Suzuki philosophy/principles to teach music.
 Teacher uses Suzuki philosophy/principles to develop fine people.
 Teacher uses Mother Tongue approach to Suzuki teaching.

PROGRAM CHARACTERISTICS

Parent participation.
 Works well with parents.
 Group lessons.
 Uses Suzuki books, materials.
 Doesn't just use Suzuki books/materials.
 Different from traditional studio/teacher.
 Reviews, glosses, Suzuki-type events.
 Reviews stressed.
 Listening stressed.
 Focus on slow production.
 Works on relaxation/posture.
 Teaches musical skills/musically.
 Teaches technical skills.
 Delays reading.
 In-line teacher.
 Supports, follows, models Dr. Suzuki.
 Starts child young.

IDEALS/OUTCOMES

Builds self-esteem.
 Develops the whole child.
 Instills love of music.
 Instills love of learning.
 Brings out the best in the child.
 Brings out the best in the family-child.
 Parent relationship.
 Develops fine character.
 Develops cooperation with others.
 Produces fine players.
 Honest, humble, open, fair.
 Can perform all the Suzuki literature.
 Love of music.
 Advanced music degree/ additional degrees.
 Model character.
 Professional.

CHARACTER, PERSONALITY, ATTITUDE OF TEACHER

Teacher's personal qualities

Intelligent
 Fine role model
 Patient
 Good sense of humor
 High standards for self/love of music
 Articulate
 Confident
 Dedication to teaching
 Self-disciplined, giving.
 Wants to share ideas, open
 Creative
 Loves children
 Positive

TEACHING CHARACTERISTICS/QUALITIES

Makes teaching fun
 Works on building positive attitude
 Challenges & accepts challenges

Flexible, adapts to each child's needs.
 Pays each child appropriately, motivates.
 Build's child's self-esteem.
 High standards for students.
 Teacher love of music.
 Inspiring.
 Creative.
 Intuitive.
 Instills love for music.
 Instills confidence, self-esteem.
 Teaches with love.
 Listens/supports.
 Trains & supports parents.
 Works well with adults.
 Teaches self-evaluation skills.
 Clear, resourceful.

PROGRAM CHARACTERISTICS

Parent participation.
 Works well with parents.
 Group lessons.
 Uses Suzuki books, materials.
 Doesn't just use Suzuki books/materials.
 Different from traditional studio/teacher.
 Reviews, glosses, Suzuki-type events.
 Reviews stressed.
 Listening stressed.
 Focus on slow production.
 Works on relaxation/posture.
 Teaches musical skills/musically.
 Teaches technical skills.
 Delays reading.
 In-line teacher.
 Supports, follows, models Dr. Suzuki.
 Starts child young.

FORMAL MUSICAL TRAINING/LEVEL OF MUSICIANSHIP

College degree.
 College degree in music.
 Well-trained musician.
 Understands how to teach the instrument.
 Proficient in Suzuki literature.
 Proficient on instrument.
 High level performer/beyond the books.

SUZUKI TRAINING REQUIRED

Teacher has a minimum level of Suzuki training (1&K IB).
 Teacher has Suzuki training at many levels or to level being taught.
 Continues to take Suzuki training.
 Has (much) experience in teaching Suzuki Method.
 Certification process is needed.
 We could have a professional/termin certification.

ON-GOING DEVELOPMENT PROFESSIONAL COMMITMENT

Observes other teachers, can be observed.
 His/her training continuing, life-long.
 Continues to seek help for better ways to teach, nurture children.
 Continues to develop personal musicianship.
 Keeps talking courses.
 Part of a network/support system.
 ISA SAA member.
 Professional involvement.

STRATEGIC PLAN UPDATE

Many of the Strategic Plan goals for 1995 and some of the 1996 goals have been completed or are in process.

COMPLETED:

Item numbers are keyed to the complete plan as printed in the February issue. Dates refer to schedule for completion given in the plan.

COMMUNICATION AND NETWORKING

1. Add public/private school column in *American Suzuki Journal*.
2. Increase visibility of SAA in other music publications - through advertising.
2. Suzuki representation at other education conferences - Midwest Band and Orchestra booth in December, 1994.

TEACHER DEVELOPMENT

1. Study and evaluate possible alternative models.
3. Study certification options.

SUZUKI OUTREACH

1. Survey membership to identify Suzuki programs serving early childhood education and special needs and disadvantaged children - information from demographic survey.

RESEARCH AND DEVELOPMENT

1. Challenge team to plan and make recommendations for '96 and '98 conferences.
2. Create a membership demographics survey for members and their students.
3. Include conference sessions on how music education research can impact the individual Suzuki teacher.

TEACHER DEVELOPMENT

1. Complete development of new Teacher Development and Teacher Trainer models.

SUZUKI OUTREACH

1. Begin regular series of articles in *American Suzuki Journal* featuring programs serving early childhood, disadvantaged and special needs children.

CONFERENCES/SPECIAL EVENTS

1. Leadership Development Conference expanded to include Institute directors & SPLA leaders.
1. 7th SAA Teachers' Conference - 25th anniversary celebration activities included.
2. Add public schools sessions to Conference.
5. Business development, financial planning session added.

ORGANIZATION DEVELOPMENT

1. SPLA Challenge team to create SPLA-SAA models and definition of SPLA.
3. Establish Annual Fund Drive.
1. Establish Annual Membership Drive.

COMMUNICATION AND NETWORKING

1. Establish Honorary Advisors Board.
2. Parent Membership Drive.

From the Strategic Plan the following are in process as of this year:

IN PROCESS:

COMMUNICATION AND NETWORKING

1. Complete SAA Promotion Video.
2. Association Press Kit - will be done by end of fiscal year - Aug. 1.

TEACHER DEVELOPMENT

1. Increase outreach to other early education and non-traditional education programs.
3. Development of access plan to communicate to national media - Challenge Team to develop Public Relations committee.

RESEARCH AND DEVELOPMENT

1. Develop and distribute informational materials concerning long-term teacher training curriculum and association requirements sent to colleges/universities.
2. Establish ongoing promotion of the Association and Method to parents' magazines, professional periodicals, & national media.

TEACHER DEVELOPMENT

1. Complete development of new Teacher Development and Teacher Trainer models.

SUZUKI OUTREACH

1. Begin regular series of articles in *American Suzuki Journal* featuring programs serving early childhood, disadvantaged and special needs children.

RESEARCH AND DEVELOPMENT

1. Include sessions for parents at the national conference.

the effects of Suzuki study on general learning. Board continues to encourage this.

3. Complete 25th Anniversary SAA History project.

PARENTS

1. Survey of current SAA parents.

ORGANIZATION DEVELOPMENT

2. Identify people at the conference interested in developing parent curriculum for summer institutes.

CONFERENCES/SPECIAL EVENTS

1. Implement Pan-Am student celebration of SAA 25th Anniversary.

ORGANIZATION DEVELOPMENT

1. Implement recommendations of State and Provincial Chapter challenge team.
2. Clarify Latin American relationship by 2/1/96.
3. Create and distribute financial planning and giving packet.

Planning and completion of the following items from the Strategic Plan will take place in the next year. Your help will be needed with these projects.

FOR COMPLETION '95-'96:

1. Planning and preparation for Pan-American Plavoshin for 25th Anniversary Celebration.
2. Setting up chapters in states and provinces to link with the SAA.
3. Serving on a team to develop parent education curricula, including a component on the non-traditional family.
4. Improving and broadening the scope of the *American Suzuki Journal* resources and contributions.
5. Assisting in a study of outreach possibilities for special needs and disadvantaged children.
6. Planning for SAA 25th Anniversary Celebration at the 1996 Conference.
7. Providing nominations to the Board of Directors.

IN SUMMARY

Please consider where you can serve to make your Association more meaningful to all its members. Encourage others to join and participate! Get on board! ♣

CALL FOR NOMINATIONS

CRITERIA FOR A BOARD MEMBER:

- A nominee for the SAA Board of Directors must be willing ...
- To be committed to give priority to the SAA.
 - To guarantee stewardship of the mission of the SAA.
 - To commit a minimum of 100 hrs./year, in addition to Board meetings.
 - To forego simultaneous membership on the board of another musical organization at the national level.
 - To serve on Board committees.
 - To have an on-going commitment to the future of the SAA.
 - To commit to attending 3 Board meetings per year and committee meetings, as needed.
 - To make an annual financial contribution to the SAA.
 - To be an active member of the SAA.
 - To support a collaborative leadership model.

NOMINATION PACKET MUST INCLUDE THE FOLLOWING:

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

(Please note: self-nomination is permissible)

Nominations will be accepted throughout the year for consideration on October 1 of each year, or as special needs arise.

COMPLETE NOMINATION PACKET SHOULD BE SENT TO:

Patricia D'Ercolo, Chair-Elect
Suzuki House
University of Wisconsin, Stevens Point
Stevens Point, WI 54481

(715)346-4938 (phone); (715)346-3858 (Fax); pdercole@UWSPmail.UWSP.edu (e-mail)

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| <input type="checkbox"/> Student | <input type="checkbox"/> Public School Teacher | <input type="checkbox"/> Cello |
| <input type="checkbox"/> School | <input type="checkbox"/> Early Childhood Educator | <input type="checkbox"/> Bass |
| <input type="checkbox"/> Library | <input type="checkbox"/> Other: _____ | <input type="checkbox"/> Piano |

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Amberlea Anderson, student of Suzuki harp teacher Shru de h Ounbey, was one of 18 young harpists from Utah to attend the Suzuki Pan Pacific Conference.

Amberlea Anderson, 10, was one of 1,700 students who participated in the Suzuki Pan Pacific Conference in Australia in January. Lyon & Healy was proud to support the conference by providing harps, a technician, and other staff. As part of our commitment to Suzuki programs worldwide, we will also contribute to the summer Suzuki events in Colorado and Wisconsin.

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WHEATON COLLEGE PROGRAM CELEBRATES 25TH ANNIVERSARY

by Sarah Williams

The 1994-95 school year marked the 25th anniversary of the Wheaton College Suzuki Program in Wheaton, Illinois. What an exciting year it has been in celebration of our heritage through Dr. Suzuki's philosophy of working with children and their families.

A party was held in October on Edman Chapel Plaza which included music making, remarks from college and city dignitaries, and the reading of a letter from Governor James Edgar. Fun with folk dancing, face painting, a balloon send-off and food helped to make the day special for children and families. Other commemorative activities were celebrated throughout the year, especially through invitations to former students to share in recitals.

The program was started in 1970 by Rebecca Fitz Sandrok, a music student in the Wheaton College Conservatory of Music. Her years growing up in Japan and teacher training with Dr. Suzuki made her the perfect person to begin a Suzuki violin program which later expanded to include cello and piano instruction.

The program grew, and Betty Christ Lambros volunteered to help maintain the office in 1974, playing a major part in the program's development until she left in 1988. In 1977, Bette Dyer was named the new director of the program. Under her leadership viola instruction was added and the Vivaldi Strings performing group was formed.

In 1986 Sarah Williams became the director. The program continues to grow, particularly in the area of early childhood development classes (18 months to age 7), the establishment of a touring group, the development of a two-year Suzuki string teacher training program offered for college credit through the college's conservatory, a faculty development program, increasing interaction of pre-college programs with collegiate programs and recent development of an outreach program to a local Headstart program.

Today the enrollment is over 500 students with a dedicated faculty and staff of eight. The program includes weekly private and group lessons for all students, four string reading orchestras, festival days, chamber groups, annual spring workshops, concerto concert, ensemble concerts, solo recitals and the Vivaldi Strings spring tour.

The Suzuki program, part of Wheaton College's Pre-College Music Program, is proud of its faculty, teacher trainers (Rebecca Sandrok and Laurel Thurman, violin, and Marilyn Andersen, piano) and the many ways faculty, students and parents have participated in the Suzuki Association of the Americas. Many gifts have been experienced by our Wheaton College family through the close association with SAA, institutes and numerous other opportunities.

Our students, faculty and families have also experienced the joy in giving back to SAA in whatever way has been possible. But our greatest contribution to the Suzuki movement is the record of our student body which has included local, national and international music competition winners as well as high scholastic achievers who openly credit their early childhood Suzuki training with making a difference in their learning and understanding of life skills which have led to greater personal fulfillment. ♣

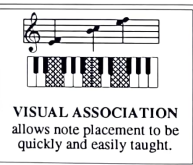
Sarah Williams has been the Director of the Wheaton College Suzuki Program in Wheaton, Illinois, since 1986. She has also served as the Piano Committee chairman for the SAA. Since becoming a Suzuki piano teacher in 1976, she has been a guest clinician at many workshops and institutes.

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Leadership Lessons Learned

by Nancy Curry

I attended the Leadership Retreat as the first teacher to chair the board of our local Suzuki piano association, looking for ideas to revitalize a fading group. Ten years ago, it was a thriving organization, hosting Summer Institutes with Dr. Kataoka on faculty, and co-hosting an International Conference. These days, the enrollment is diminishing, and burn-out is starting to replace enthusiasm among the teachers. I wanted to find out what was going on.

As I listened to the representatives from other local associations describe their groups and special projects, several times I found myself thinking, "We used to do that." At other sessions for association leaders, I reflected on the various ways we've tried to recruit volunteers, to raise funds to create performing opportunities for the students, all with varying degrees of success. Now the energy for finding new ways was gone. Why?

Dr. Lorraine Matusak's keynote address on the qualities of leadership provided the answer. Her description of a leader as one who "recognizes the interdependency of very independent people," who can "weave the threads of individual ability" was exactly the type of leadership my local group needs to stay vital. I realized that while we

teachers may be experiencing a sense of malaise, the parents in our studios are always new to Suzuki philosophy. They are looking for leadership, guidance, and support, and in return can give us the energy and enthusiasm of those who are discovering the joy of Talent Education for the first time. We need to create a presence in the community, parents who believe they are doing the right thing for their children's music education can be our best P.R. agents.

I came away with the conviction that it is time for a special project of our own: a summer Institute or special concert. We have a tradition of holding a weekend mini-institute in the fall, for which we have received our first government grant after years of self-funding, but it is essentially a teacher-organized event. We need a new project that will involve students, project which the parents can take ownership of, and through this effort, our families will be able to revitalize their own organization.

We have been fund-raising through working casinos (not an unusual way for non-profit groups to raise money in a province which funds its foundation for the arts strictly through government lottery revenues) with the idea of buying our own grand piano and finding a home for it. With a new concert hall opening in the city in two years, the possibility exists of our placing a concert grand in the rehearsal hall and having the free use of the hall for recitals in return. The opening gala week for the concert hall could be a great time for a two-instrument Suzuki concert. That would also be an opportunity for the Suzuki piano and string programs, who operate independently, to work together for the first time.

Now all I have to do is convince our board that we can do it, but after all, isn't that what a leader is for?▲

Definitely Worth the Effort!

by Gwendoline Thornblade

Should I go...? Will it be worth the time and the money...? Will it help me understand better the upcoming role of state president? To all those questions, a resounding YES!

If you have ever wondered how a machine works, and managed to get inside to take a good look at the integral parts, then you have experienced part of what it was like to go to the SAA Leadership Conference at Estes Park, Colorado.

As we rode from the novelty of the new Denver International airport to the distant majesty of the Rockies an excited buzz began to take over bus #2. Amid falling snow, we were greeted at the lodge, reclining from the high altitude, and without further ado, we were into the first session of Conflict Resolution with Merle Lefkoff. This was a new experience for me, reaffirming several previous life situations that I had dealt with without these new tools!

Choices, choices... I had already had to miss the first SPLA discussion group (State, Provincial & Local Associations), but now I could go to my very first Feldenkrais session, very ably led by John Tarr. It felt wonderful to follow through the slow moving exercises, especially after the long flight. I think a few people were dazed off! And all the time more friends kept arriving... but wait, did I mention the food?... definitely another highlight of the conference!

So you want to be inspired? Then go hear Lorraine Matusak, who gave the keynote address, "Tuning up for the Future: Harmonious Leadership." Her conception of the needs of people to include physical, intellectual, spiritual and emotional factors spoke so well to us as Suzuki teachers, as we weave our vision for the organization.

More new ideas were introduced to "Teacher Recognition & Teacher Development models" by Jeff Cox. This presentation represented an enormous piece of work and inspiration. John Kendall once referred to a process of always enlarging the circle so as to include everyone, surely a basis for the Suzuki philosophy. I was excited to hear how

the SAA was prepared to take a fresh look at an old problem and arrive at new solutions which will help enlarge the circle of Suzuki colleagues.

Finally I got to my first SPLA panel discussion, where we heard reports from North and South America on programs, fund-raising ideas, a String Fair... service to the Community?... all wonderful ideas. Just a little time left over to squeeze into the overcrowded room to hear Alice Joy Lewis inspire us with her sense of peace, calmness and tranquility. If you want a good after-dinner laugh, then Van Buren is the man for you, equally as entertaining as Anna Russell or Victor Borge. The planners of this great convention certainly took care of all our needs, including laughter.

By Sunday, we were well into the nitty gritty of "Marketing your program" with Joan Mason. Then after some "Brain Gym" with Susan Levine, we were off and running with Joan Mason on "Fundraising." Like me, you are scared by the word "fundraising"? Let the others do this, I say... but when you come down to it, there is a system here that can be applied, can be diagrammed and understood.

Did you know that 90% of giving comes from individual donors? Do you know the extent of your constituency and how to build a continuum of development? Take a good look at your board. How close to ideal is it?

The presentation on "Grant Writing" was for me the crowning session, clearly and logically presented by Jennifer Burton. After all the myriad of ideas and definitions here was a hands on experience of going through the actual process of applying for a grant. Wow! Not nearly as scary as I imagined... and talk about timely, since I have just the week before been talking to our state Cultural Council as well as to Associated Grant Writers.

After the closing address by William Precuci, Chair-Elect, it was time to seek out the hot tub and luxuriate in its relaxing warmth as the snow fell around us. Getting out and back up the hill was another matter, but isn't that just typical of life, just when you think you have all the answers, there is another problem!▲

Gems for State Leaders

by Bridget Jankowski

The first session on Friday afternoon included representatives from seven different associations. These varied from single instrument teachers' groups to statewide organizations, with dues ranging from none to \$100. I found it particularly interesting to compare the different ways membership is focused, from families to teachers to institutions, and to learn what each of these groups offers its varied membership.

On behalf of the SPLA Study Group and the Board, Cole Brimhall reported on SAA's preliminary plans to set up an affiliation process for state-wide Suzuki associations. The model seemed to be well received. I think my state (Ohio) is looking to the SAA for a direction, and the prospects of affiliating officially with the SAA provide much incentive to our group. We received a list of numerous reasons for starting a state association. Not all were appropriate for all states, but the list was extensive and surely included several ideas that would be appropriate for everyone.

The keynote address by Joan Mason was inspiring. The candle metaphor—being a catalyst to light everyone else's candle—was motivating. I came away feeling personally responsible as a leader in my state to reach out to individuals and draw them in.

New Board member Michael Cavitt gave an impromptu session on fiscal aspects of SPLAs. The most useful information I gathered here was the "meet me bridge," conference call services offered by some smaller phone companies. Michael Cavitt's openness and willingness to make himself available to anyone was reassuring. I'm sure our state president will be contacting him for advice.

Finding out about activities that other chapter associations are involved in is always interesting to me. It gives me a sense of where our state/local associations fit into the scheme of things. Sharing books, scholarship ideas, and fund-raising ideas with other state groups was especially helpful.

Red Cross Director Wil Huett's session with volunteers was excellent—perhaps the most helpful to me personally. After that session I had some new insight into why our attempted parent association failed. I learned how to get more help in planning activities and making people feel good that they are involved.

Joan Mason's session on marketing was the second stand-out session in my mind. The worksheets she passed out were clear and helpful. After working through those, it would be easy to feel that you could conquer the world. Ideas about marketing what your program does for people, printing a brochure, developing a slide presentation and a speaker's bureau were simple, easy steps that any organization could take to better establish itself. Little gems like targeting grandparents, as opposed to parents of students, to assist with funding and programs make a great deal of sense.

Jenny Burton presented a well-thought out presentation on grant writing. Her hand-outs really gave a step-by-step process that made the whole endeavor seem less inhibiting. Although the organizations with which I am personally involved are not yet ready to take this step (we are still working on our 501(c)3 status), it was extremely helpful to have the information to file away for the future. I would benefit a great deal by having this exact session repeated in two years.

It was only with financial assistance from my state and local associations that I was able to attend this weekend. I am sure they will benefit more than any of us could have imagined. I am re-committed with renewed enthusiasm and energy toward endeavors within our organizations. I am excited to act on new ideas and feel challenged to get more people involved than ever before. When the next such weekend is planned, you can count me in!▲

Institute Directors Meet in Estes

by Joanne Bath

Over thirty institute directors met together at the Leadership Summit to share ideas. The excitement and enthusiasm of this group of SAA leaders is clearly shown by the fact that they met many hours more than the scheduled times.


Gilda Barston, Director of the Chicago Suzuki Institute, chaired the meetings. She used the results of a questionnaire sent to directors as a format, presenting the topics that most directors indicated a desire to discuss. In order of requests, these were as follows: keeping tuition costs down, ideas for increasing enrollment, encouraging continuing and refresher courses among local teachers, parent education topics, faculty salaries, faculty benefits, scholarships, grant writing, fund raising, enrichment classes, using volunteers effectively, computer programs, effective orientation meetings, contracts with faculty and designing an effective brochure. With subjects such as those, it is no wonder that so much time was needed!

There are many different types of institutes depending on their locations, sizes, student levels, sponsoring organizations and administration. Each institute seems to have unique advantages and unique problems.

It was helpful to hear directors share their solutions to difficult tasks and to know of the great successes of the institutes throughout this continent and Australia. Having several hours in which to share ideas and to get to know one another was very beneficial. The meetings seemed to be another example of how much can be accomplished by working together in good Suzuki style.▲

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Beyond the Music

by Constance Starr



In the 1994 Summer issue of the *American Suzuki Journal*, my husband Bill wrote an article called "Suzuki...& Random Acts of Kindness." In it he told about my Christmas find—the little book that captured our interest and our hearts, and how its message fit so well with Dr. Suzuki's emphasis on developing sensitivity to others and trying to help them.

We thought the book was a wonderful idea—acknowledging generous acts and the effects of these actions on both givers and recipients. Reading these uplifting stories encourages people to participate in similar actions themselves. At a time when we no longer hear "Please," "Thank you," or "Pardon me" in our daily encounters, when there is much concern for "rights" but not responsibilities, when there are so many senseless acts of violence, when the "ME" focus has been overemphasized—this is a welcome shift in thinking.

As individuals, we often feel insignificant and helpless in the face of so many social problems. "But what can we do?" is a natural response. The Christians, an organization of the '50s, had as their motto, "It is better to light one candle than to curse the darkness." They emphasized that "One person and one person and one person—each acting in a positive way—can make a difference." And enough "one persons" together can make a *tremendous* difference!

Bill and I have often thought and talked about these ideas since our first encounters with them. Then recently they all came together for me in a new way—an AHA!

A few days ago, I was reassessing the contents of a chest of family memorabilia. Many of the things stored there were from our stay in Japan, and as I examined them I found myself reliving some of the treasured moments of our Japanese year. Our family—a one-year-old, a four-year-old, a six-year-old, a nine-year-old, a twelve-year-old, three teenagers and two parents—spent thirteen months of 1968-69 in Matsumoto, Japan. During our stay, we were the recipients of many acts of kindness by our Japanese colleagues, neighbors, new friends, and often *strangers*. We were overcome with gratitude and appreciation for the ways they reached out to us.

As I rummaged through the chest I discovered Michael's "foot paper," on which we had traced his then four-year-old feet in the proper position for violin practice. This triggered memories of the little "extras" Suzuki Sensei added to the children's violin lessons. As Bill mentioned, Suzuki would often ask the children to perform some thoughtful act or special favor for their parents during the week and report it to him at the next lesson. But there was one very important thing they were to remember: they were to try to "catch the feelings of others" and to carry out their kind deed on their own, before they were *asked* to do it! Bill suggested that we teachers and parents follow Suzuki's example and request acts of kindness from our children and ourselves, creating a community of sensitivity to others.

Enter my AHA! Imagine Suzuki teachers and students all over the world really taking up this idea! Together they could encour-

age each other to be thoughtful and kind, not only to their own families, but to anyone in their circle of contacts. Each teacher could have his/her own "Kindness Carriers," "Kindness Circle," or whatever name they might choose. To begin, a teacher might spend a short time sharing the idea. S/he could quote Dr. Suzuki, "You must practice every day to catch the feelings of others without words. Can you see how they feel? Try to see when your mother needs your help...before she asks. Then it is too late."

To inspire students, the teacher might recount a story of a kind action someone had done for him/her; tell the story of Suzuki and the little boy who polished his father's shoes, or read an appropriate anecdote from *Random Acts of Kindness* or *Kids' Random Acts of Kindness*. (The publishers of these books also have free support materials available.) Children and parents could be encouraged to become aware of the thoughtful deeds others do for them as well as of their own opportunities to perform acts of kindness for others. Everyone could share how they feel when they receive a kind action or perform one for someone else.

Our newsletters and journals could encourage the creation of this community by publishing kindness stories sent in from all over the country and the world. Participants could write about kindnesses they have received or witnessed as well as those they have performed themselves. A collection of these might eventually be published in a book so that the wonderful anecdotes could be shared, generating excitement and motivating others to participate.

Imagine what an effect we could have if each of us resolved to do something kind for someone else each day! In addition to our musical goals, Suzuki teachers, students and parents all over the world would have the common goal of lighting many candles with our acts of kindness. These would no longer be random but full of intention, and we would share strength and joy in our unity of purpose.

As Bill said, "Suzuki often expressed his desire that musical training in the Suzuki method should develop 'beautiful hearts' in the children." We can help the young hearts of our students become more "beautiful" because of their association with music, living a Suzuki legacy that embodies his ideals...and reach into the music of hearts...beyond the music of sound. ♣

Random Acts of Kindness, 1993, and *Kids' Random Acts of Kindness*, 1994, Conari Press. (Free Teacher's Guide and other materials available from Conari Press at 1144 65th St. Suite B, Emeryville, CA 94608.)

We'd like to have a first "World of Kindness" page in an upcoming issue of the Journal, so please write: Random Acts of Kindness, c/o Suzuki Association of the Americas, P.O. Box 17310, Boulder, CO 80308.



BUFFALO SUZUKI STRINGS HEADS SOUTH

by Alice Keith Knowles



Excitement! Anticipation! Organized chaos! That was the scene on Friday, April 7, 1995, as the Buffalo Suzuki Strings Touring Ensemble—thirty-seven students and six adults—packed instruments and luggage onto the sleek Bluebird bus. After many months of private study and practice, group rehearsals, planning, informational suppers and fundraising projects, pay-off time had come—the opportunity to connect musically and in friendship with Suzuki teachers, students and families in the southeastern United States, and to perform our beautiful music for them.

This year, in addition to thirty-one violinists, we took violists, cellists, and a string bassist to form a string orchestra. Our violin ensemble performed "Romance" by Wieniawski, "Serenade and Rigaudon" by Kreisler, a Kreisler arrangement of "Serenade Espagnole" by Chaminade, and "The Entertainer" by Joplin, arranged for us by Livingston Gearhart. The string orchestra



performed Vivaldi's *Concerto in D Major for Four Violins and Cello*, first movement; *Divertimento for Strings* by Leo Weiner, which had been given to us while we were on tour in Hungary in 1989; and an arrangement of Albin de Nobly's *The Trouble I've Seen* to honor a music tradition of the south. Each concert featured two of our five violin soloists or our viola ensemble. It was exciting and gratifying to all the performers to achieve higher and higher levels of artistry as their camaraderie grew.

Previous Friendship Tours had been in Europe and Australia in order to bring students and teachers in those countries specific knowledge of Dr. Suzuki's philosophy and the beauty it creates. The decision to tour "at home" in the United States was the result of many requests from Suzuki teacher colleagues asking Mary Cay Neal, founder and music director of Buffalo Suzuki Strings, to bring the group to visit their programs. They felt that observing and hearing the technical precision and musical artistry of the group would be inspiring and motivating for them and their students. Some members of the group were experienced international travelers and performers. Others had never left western New York. All of us were eager to experience the southern spring and to learn of the lifestyles, customs, foods (grits, barbecue, gumbo), and geography in a region beyond our own.

The itinerary included visits and programs in Hudson, OH; Memphis, TN; New Orleans, LA; Atlanta and Gainesville, GA; and Greenville, NC. Venues for the eight performances and two workshops were churches, university music halls, high school and civic auditoriums. Everywhere we were met with enthusiasm and welcoming warmth, both in hospitality and climate. For most of our trip, we were billeted with Suzuki families who generously opened their homes to us and provided carpooling, box lunches and potluck suppers. We are grateful to them all.

Many of us experienced tour director, arranged excursions to local sights, sandwiched between travel days and performances. We visited

Mammoth Cave in Kentucky, Elvis' Graceland and the National Civil Rights Museum in Memphis, the French Quarter and Oak Alley Plantation in New Orleans, Stone Mountain and the Cyclorama in Atlanta, and Colonial Williamsburg and Monticello in Virginia are home. After each museum visit, we played "Trivia" with prizes for correct answers. This motivated the students to pay attention, observe and remember what they had seen.

A major challenge before each concert was arriving at the performance site about two hours ahead, unloading everything (instruments, music and stands, uniform wardrobes and recording equipment), setting up and tuning up, having rehearsal and acoustical check, eating supper and changing into concert uniform. Then it was time to focus on the music—to do our best and to share its beauty with new friends in the audience.

The format for the evening included a play-in following the formal concert. Students from the host programs, anywhere from 25 to 200 of them, joined us on stage to perform a list of pieces which included Twinkles, folksongs, third movement of Seitz Concerto No. 2, and an arrangement of the Bach-Gounod "Ave Maria." I was the play-in leader while Mary Gay conducted Buffalo Suzuki Strings ensemble accompaniments. Between us, we managed to keep everyone reasonably together!

Everywhere our colleagues were delighted with the high musical standards and artistry of the group. Those of us who work with these young people and observe their growing musicality and pride in their abilities know that this comes from consistently high expectations and insistence on a deep personal commitment to do one's best, for the good of the group and the beauty of the music.

"Where love is deep, much can be accomplished." *S. Suzuki* ▲

Alice Keith Knowles has taught violin with Buffalo Suzuki Strings since 1983. She has served as Assistant Director for previous ISSS Friendship Tours to (former) USSR and Hungary, Australia and Hawaii, Italy and Switzerland, and to the SAA Conference in 1991. She holds a bachelor's in violin performance from Oberlin College and has taken Suzuki teacher training with William Starr, John Kendall, and Mary Gay Neal. Two of her three daughters are active Suzuki teachers. Dorothy Knowles teaches violin in Gainesville, GA, and Beth Cantrell maintains a cello studio in Atlanta.

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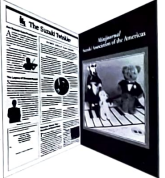
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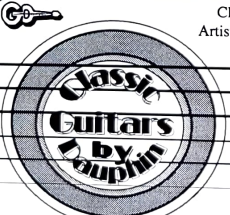
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An Association audit last year showed that each member receives \$67 worth of services annually from the SAA. With dues still only \$35 U.S. per year, you can see how important your contribution is to the continuation of services and the implementation of our Strategic Plan. We hope we can count on your continuing support as we look toward our 1996 Fund Drive to be October 1!

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Waltraud Suzuki

by Kathleen Starr

The thousands of children, parents and teachers around the world whose lives have been enriched by Dr. Suzuki owe much to the selfless support he has received from his wife, Waltraud.

—Henry Turner, Deputy Chairperson,
European Suzuki Association

While many are familiar with the story of the development and growth of the Suzuki Method itself, not so much is commonly known about the Suzukis' early life together or about Mrs. Suzuki's role in her husband's work. In her 1987 book, *My Life With Suzuki*, Waltraud Suzuki chronicles their meeting, their marriage, their move to Japan, the hardships they endured during World War II, and the successes and recognition that Dr. Suzuki has achieved since then. The book provides a colorful personal account of the environment and circumstances that nurtured the Suzuki Method; some of that information is summarized here.

Meeting in Berlin

When Shinichi Suzuki studied in Berlin in the early 1920's, the city was at its cultural zenith. Wonderful soloists performed with the Berlin Philharmonic, conducted by Wilhelm Furtwängler and Bruno Walter. In addition to attending concerts, many Berliners made music themselves, playing and singing together with family and friends at home concerts. It was at one of these musical evenings that Shinichi met Waltraud Johanne Prange, a young German woman whose family was deeply involved in music. She studied voice and piano, and often sang with her violinist brother and pianist sister.

Waltraud and Shinichi spent much time together, attending concerts of the Philharmonic, Fritz Kreisler, Artur Schnabel, and the Busch and Klingler Quartets, as well as participating in informal concerts at the homes of Karl Klingler, Albert Einstein and others. After five years of close association, Waltraud and Shinichi were married in 1928.

Early Years in Japan

The Suzukis had planned to settle in Switzerland, but were called to Japan soon after their marriage because Shinichi's mother was very ill. After her death the following year,

Shinichi's father lost most of his fortune, so Shinichi and Waltraud were compelled to stay in Japan.

There were few foreigners in Nagoya at that time and Waltraud was quite a curiosity. She was often uncomfortable with the attention she attracted, so the Suzukis moved to Tokyo where she was not such a novelty. There Waltraud studied Japanese and managed the household, while Shinichi taught at several Tokyo music schools and began to teach young children. He and his brothers also founded the Suzuki Quartet and traveled around Japan giving concerts. Over the next few years, more and more little children came to Shinichi for violin lessons.

During the War

The beginning of the Second World War ended the Suzukis' tranquil life. They were forced to separate, with Waltraud going to Hakone with other foreigners and Shinichi returning home to help in his family's violin factory. Both suffered deprivation and hardship throughout the war. Waltraud was badly treated by both Germans and Japanese, and at one point was asked to serve as a spy. Since she was not allowed to travel, Waltraud and Shinichi saw each other only when he could get to Hakone.

Even after the war years, things remained quite difficult. Shinichi had consistently given most of his rations to his widowed sister and her sons during the war, and he became very ill. He stayed with his sister and nephews in a town near Matsumoto, while Waltraud found work with the Red Cross in Yokohama and sent her earnings to support the family. She continued this until 1956, moving to Tokyo where she worked for a shipping line and then a bank, making weekly visits to Shinichi. Then, when Suzuki's health had improved and he began teaching again, Waltraud finally joined him in Matsumoto.

Talent Education

As Suzuki worked to develop and refine his Talent Education method through the years, Waltraud cared for his interests and those of the movement that evolved from his work. She has traveled both with Dr. Suzuki and as his representative, explaining Talent Education to interested teachers, parents and others around the world. In Matsumoto she has worked behind the scenes responding to foreign correspondence, hosting visitors, and dealing with business details.



One of Waltraud's more visible contributions was her English translation of *Nurtured by Love*. Suzuki had written this book in response to requests for an explanation of his philosophy. A number of people had attempted to translate it, but they found it difficult and the translation was never completed. Though neither Japanese nor English is her mother tongue, Waltraud resolved to translate the book herself. She worked intensively for many months to finish it. Her English version was published in 1969, and has served as a great stimulus to the growth of the Suzuki Method.

Dr. Suzuki's Advocate

Waltraud has often acted on her husband's behalf so he has been free to concentrate on his work. When the International Suzuki Association was formed in 1989, she was elected vice-president and member of its board. She was later appointed vice-president of the



The Grand Concert and Graduation Ceremony, held annually in March, is one of the biggest and most important Suzuki Method events in Japan. Almost 3,000 children from all over Japan and some foreign countries gather to perform at the Tokyo Nippon Budokan, one of the most famous indoor arenas in Japan. This event is usually well-attended and the audience includes members of the Imperial Family and foreign diplomats as well as parents, teachers, students, friends and relatives. Each year the concert starts with a performance of the first movement of Tchaikovsky's Violin Concerto. Performances by piano, cello, flute and violin students follow until all 3,000 join in a heart-warming rendition of "Tsubaki, Tsubaki, Little Star."

Top Left: At the graduation ceremony before the Grand Concert, Mrs. Suzuki presented certificates to representative children from each graduation level.

Above: Mrs. Suzuki spoke on behalf of Dr. Suzuki, congratulating the children, welcoming the concert audience, and accepting flowers and good wishes.

Bottom Left: International Suzuki Association board members and spouses, from left to right: (seated) Naida Brissenden, Doris Preucil, Evelyn Hermann, Anne Turner, (standing) Toshio Takahashi, Harold Brissenden, Mrs. Suzuki, William Preucil, Dr. Masuzuki Honda, Henry Turner, William Starr.





Getting Acquainted with Reggio Emilia, Italy

Introduction to Reggio Schools

It was a particularly mellow late Sunday afternoon in early March when I took off across the park next to my hotel to discover Reggio Emilia for the first time. I was immediately struck by the buzz of happy family activity all around me—everyone from babies to grandparents laughing, eating, playing, and excitedly discussing everything. Families of all kinds were making the most of this first warmth of spring. In the middle of the park a toy train with real tracks had been installed for the children. An older man served as conductor, and was quite delightful with all the “bambini.” I moved happily past one spirited conversation after another—never mind that I didn’t understand Italian. It was like being right in the middle of an opera, in the chorus, and somehow I felt as if I were a part of it.

Across the park I came to the Diana School, familiar to me from the videos and descriptions I had seen and heard of Reggio before I came. I knew that for the sake of the children it had been built right in the park, through a wonderful collaboration of teachers, architects, and the municipality itself. Peeking inside, I caught a glimpse of the welcoming open spaces and greenery of interior courtyard gardens, and couldn’t wait to come back later in the week for a formal visit.

There wasn’t time before orientation to find the piazza with the centuries-old stone lion that had been the subject of a children’s project and video, “To Make a Portrait of a Lion.” The city itself, built by the Romans, is much older than the lion and the Via Emilia passes right through it. Across the street from the Diana School, I wandered into an exhibit of works by Reggio artists of many centuries, where I tried to learn as much as I could about the old, while observing the new—the animated people of present-day Reggio.

Back at the hotel I met other members of this special teachers’ delegation from America, and saw they were just as excited as I was to be here for this visit to the schools of Reggio Emilia! We went into the orientation together with very high expectations. The opening reception was led by Carlina Rinaldi of “Reggio Children,” an organization founded just after the death of the founder of the Reggio philosophy, Loris Malaguzzi (see sidebar). The subtitle for the organization is “International Center for the Defense and Promotion of the Rights and Potential of All Children.” Its purpose is to ensure that the work begun in Reggio will continue on an international basis. Reggio Children has a representative office in Washington, DC, staffed and organized by the Council for Early Childhood Professional Recognition. The first accreditation to a school outside Italy working in a Reggio way has just been awarded to Washington’s Model Early Learning Center, where students are all Headstart eligible. Amelia Gambetti, who taught in Reggio for twenty-five years, has been a guiding force in the development of this program. Lella Gandini, one of the editors of the book, *The Hundred Languages of Children*, is the liaison between Reggio and the United States. Together, they introduce Reggio ideas in seminars and symposia across the country.

The teachers of these remarkable schools were our wise and generous instructors of the week. Their spirited presentations were beautifully thought out and they reached us deeply as human beings as well as philosophers and educators. They used an effective combination of lecture, video, slide presentation, over-head projection, in-depth description of an exhibition, and visits to schools, to get their point across to us in as many vivid ways as possible. We

had the opportunity to observe children, parents, and teachers in action, and to discuss details with small groups of parents and teachers after school. Everyone whom we met in the schools was determined that we would not only “get it,” but get it right. Carlina said to us on our last day, “Now go out and do good work!” Our challenge is to put Reggio ideas carefully to work for children outside Reggio, but not before much soul-searching and deep thought about our own educational beliefs.

Philosophy

By far the most important idea behind the work in the preschools and infant-toddler centers of Reggio is the assumption that every child is inherently strong and has unlimited potential. Reggio is about the rights of children, and the teachers hold dear an image of the child as an active constructor of his or her own knowledge. Sergio Spaggiari, Director of the Educational and Teaching Board in Reggio Emilia, says, “Children are seen as the primary authors of their own lives.”

The level of discourse during our week-long dialogue with the teachers and parents of Reggio Emilia was intense and intellectually challenging. The Reggio teachers were as sophisticated in philosophy and theory as in practice, and as broadly educated as any early educators I have ever met. They wanted to make sure each one of us understood the complexities of the development of the Reggio experience—that it had never been in any way easy.

At the end of the week we were asked to go home and ponder the questions posed during our visit, and by all means not to try to find immediate, easy answers. For as our teachers pointed out, there are

no final answers when it comes to young children and education, but rather always more questions to consider. In Reggio I felt all the parts of my educational experience coming together.

It seems to me that learning that begins with the child and emphasizes the child’s own natural strengths, aided by sensitive and able adults with a good deal of natural curiosity of their own, is bound to succeed. It will succeed if, as in Reggio and the best Suzuki programs, there is a generous amount of determination and consistency of focus of a whole community of what matters most—the realization of potential.

Curriculum

Our teachers in Reggio were led by a “Pedagogista” and “Atelierista.” The Pedagogista helps teachers develop curriculum



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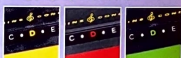
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In Tune With The Future

and is the link with the municipal Education Office. The curriculum develops out of teachers' observations of how children actually learn, and it is important to note that teachers give several hours a week to discussions about the progress of the children. The Atelierista works in a special room, the Atelier, set apart as a kind of laboratory/studio for discovery and research. He or she has to be a Renaissance person comfortable with language, math, science, and art, and often has a rich graphic arts background. In the Atelier, children can pursue their classroom discoveries in greater depth, with adults available to help. What results, in both classroom and Atelier, is a unique and exciting collaboration of different ages.

Documentation

Documentation is the ongoing pictorial and written step-by-step story of the children's learning that adorns the walls of each school and has been developed into an exhibit called, "The Hundred Languages of Children: Narrative of the Possible." This exhibit proves that everyone involved with the education of young children can also be involved in research day by day—natural research more meaningful and informative than any done by outside professionals. To make these important observations, teachers scribble brief notes about children's learning whenever they get a chance, take photographs of the different stages of a project, and make video- and audio-tapes of children working. This way teachers learn where children need to go next and parents can directly see and appreciate how their children make sense of the world around them.

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Views of the Classroom

In Reggio preschools, children three to six stay together in the same small working groups for three years, much as they usually do in Japan. (For more on Japanese early education, please see *Educating Hearts and Minds: Reflections on Japanese Preschool and Elementary Education*, Cambridge University Press, 1995. This is a new book by Catherine Lewis, a popular presenter at the San Francisco Suzuki Conference in 1990.)

During the week, I saw several classes full of inspiration. People of all ages seemed absolutely engaged in what they were doing—unfazed by the sudden arrival of twenty-one foreign visitors. The level of

invention and creativity was astonishing for children this young, and all the adults involved seemed determined to stretch the children's learning as far as it would go.

Before I left Reggio, I remarked to Giovanni Piazza, Atelierista of the Villetta School, that his job must surely be one of the best in the world. He just happily grinned his agreement. During the week, Giovanni took us through a brilliant analysis and description of all the work behind the children's projects illustrated in the "One Hundred Languages" exhibit that was about to leave Reggio to tour Europe. We were the first to see it and study it on opening day!

Interestingly enough, there is only one psychologist for thirty-three schools in Reggio. Children with handicaps of any kind are part of regular classrooms, with one teacher added to help with communication. Such children are seen as adding creative energy to a classroom. It is assumed that older and abler children will help younger and less able ones, and that often children learn better from other children than from adults, who in Reggio are seen as resources and facilitators for children's learning rather than as instructors.

Environment

In the Reggio approach, the environment is considered the "third teacher": children learn from teachers, from other children and from the environment. One's first view of a Reggio school is of open, airy, beautiful spaces that flow naturally into one another. Everywhere there is artistically displayed children's work. Greenery is abundant, with some schools having interior courtyards and many with skylights. Above all there is beauty, good design, and warmth of lighting and color. Rooms open into one another and have glass walls between them so that children can see and feel themselves to be a part of all the children at a time. The spaces are set up to encourage working together in small groups and on projects that continue over however much time the children need. I was reminded of an early visit to Matsumoto when one of the teachers said to me, "Here it is children's time, not parents' time!" For everyone concerned, these are environments conducive to wonderful work. Near the entrance at the Diana School, there is a saying by Primo Levi: "No matter where you come from you are not a stranger here." The buzz of hardworking satisfaction is everywhere in these schools; they are communities where you'd like to live.

One Project: Amusement Park for the Birds

At La Villetta we toured a fantastic fourth-month project of three, four, and five year olds called "The Amusement Park for the Birds." We were charmed by the playfulness of this creation and impressed with how well it worked. The project began as the idea of one child, Simone, during a morning meeting. After several months of concentrated effort and passion for the project, the children had enlisted the help of every other child and every adult in the school, their parents, and even the local Audubon Society and the city water department!

Children began with drawings of things they thought the birds would enjoy and ended by creating their own series of operating fountains with pumps and plastic tubing everywhere, decorative attention-getters like pinwheels and butterflies, water wheels which the birds could use like ferris wheels, umbrellas set up to catch water, chimes, "swings for the baby birds" and "elevators for the older birds," and even "diving boards in case the birds feel like diving." What started as the idea of one child became the intense work of one small group of children, then spread to the rest of the class and the rest of the school, and finally to the community beyond, until everyone was excitedly asking, "How's it going?" In the end the Reggio Emilia Water Department contributed an extra water main which they ran right into the school yard, so that the children could engineer the fountains they had invented.

Some comments of the children themselves as they worked on the amusement park come from a book just published, *The Fountains* (Reggio Children, 1995):

"Let's make a lot of fountains. That way the birds won't argue and they'll fall along."
"Yesterday in town I saw some birds go and dive into the fountain."

I made a wheel fountain, a ferris wheel for the birds—there are some seats in colored wood. There's a stick that holds the other sticks up. The seats are for all the birds—they're big, small, medium-sized. The water goes up on the wheel from a pipe and makes it turn."

Integration of Music

While in Reggio, I had a million ideas about how they could bring music—one of the most expressive of the hundred lan-

guages—more passionately and thoughtfully into their schools. Reggio teachers, so strong in all else they did for children, suddenly became tentative when it came to talking about music and young children. Music in Italy has long been in the hands of the conservatories and has become something considered quite “elite.” I felt that everyone who responded to my questions about music in the schools was searching for more meaningful ways to bring music to young children yet still remain faithful to the Reggio philosophy. How to start from the child’s construction of his or her own learning? How to do documentation?

Combining Suzuki and Reggio Philosophies

It is exciting to speculate what might happen if a broadly-educated Suzuki teacher combined talents with the “Renaissance people” already working for the children of Reggio Emilia. Or if a pilot project were begun in North America—a Reggio Suzuki or Suzuki Reggio? The potential is definitely there for something creative and exciting, if it can be thoughtfully planned to include the essence of both

philosophies. To me they seem complementary, and I look forward to working to bring them together.

It would be wonderful to put someone experienced in music and movement either in the Atelier itself, or perhaps in another, quieter room, such as I saw in the Diana School. There, behind a closed door, was a center of sound and musical experimentation for the children. It was a good start in terms of children’s creation of instruments from found materials, but in my opinion not so good in offering children an electronic keyboard to explore. I wanted them to experience the true tone of real instruments in the company of skilled and musically sensitive adult, just as they know the feel of real sculptor’s clay and become involved with the tools of real architecture and engineering through such challenging projects as the birds’ amusement park.

I felt that the children I observed were looking for something more, and needed direction to be able to go forward in their musical explorations. Maybe just because the teachers were not as comfortable with music as they were with other “languages,” the subtleties of music did not seem available to the children to the same degree as were the subtleties of math, science, lan-

guage, and art. There seemed to be less richness to the musical experience; less confidence shown in the musical environment available to the children. At the same time it was clear that teachers were actively searching for ways to make more of music.

One night toward the end of my stay in Reggio, I heard that Mirella Freni and Nikolai Ghiaurov were appearing at the Ariosto Theatre, and for free! Of course I had to go. I was one of the younger members of a largely “greying” audience of opera lovers, and the evening turned out to be more a lively discussion about two long and exciting operatic careers than a concert. Indeed, Freni looked gorgeous and was being specially honored by the municipality that evening, but she had a cold, so it was announced that any music we heard would be recorded. Sitting between her and her equally elegant husband was a very emotional moderator whom I guessed might be a conductor from the way he kept “bringing in the violins,” even though the performances we heard were on tape! Of course the audience just ate it up. Freni and Ghiaurov did less of this gesturing, as they listened in front of us to their own arias, but enough to make the music seem more live and immediate, and the audience, including me, was enthralled.

You are never alone for long in Italy, and an elderly man who sat beside me mustered every bit of the little English he had to be sure I would understand. When Ghiaurov’s “Ella giammai m’amo” from Verdi’s “Don Carlo” had finished, he turned to me, said that I too had tears in my eyes and said, “You understand the music!” I could have hugged him. Here was the musical passion I had found in Italian regional opera houses on my first visit to Italy more than a quarter of a century ago, and had until now missed in my week in Reggio. When the teachers of Reggio Emilia undertake to bring this uniquely Italian feeling for music to their children when they are young enough to absorb the most, and do it with the same depth and profundity and love that they bring to all else they do, then for me the Reggio journey will be complete! ♣



Susan Grilli is author of *Proceed in the Suzuki Spirit and Nurturing Parents as Teachers*. She is a registered Teacher Trainer in Suzuki Early Education and a member of the Board of the SAA.

Resigned to Starting Over or Excited to Begin Anew?

by Martha Shackford

A New Perspective

Four months ago I moved from Arkansas, where I had been living for eighteen years, to the Washington, DC, area. I am forty-eight years old, an SAA Teacher Trainer, with twenty-five years of experience as a Suzuki violin teacher. The thought of starting over with all beginning students terrified me! However, I decided to change my perspective and look at this as an opportunity to begin anew. I committed myself to transforming my teaching in ways I’d only been experimenting with during the recent past. Suddenly this golden opportunity excited me! My mind came alive: “I can be anything I want, create anything to which I am truly committed! I have the experience and now a clean slate. I will create my own teaching creed. That is my present opportunity!”

I began with my own philosophy and beliefs, working to be very clear. My creed was amazingly simple:

1. Every child wants to express him/herself. This is the seed of talent.
2. The Tchaikovsky Concerto is in every child. Each child has great potential.
3. Parents need clear information about what is expected of them in order to support their child’s musical experience.
4. The child must be captivated by the idea of playing the violin before beginning lessons.
5. Right-brained transformational learning produces fast results without the necessity for remedial work.
6. Beauty is all-important.

I began my new teaching career with these principles in mind. Four months and thirty-wo-four students into this transition, I am working with mostly pre-twinklers ages three to six. Half of these are in private lessons, and half in master classes with three students per hour. My colleagues had suggested that I keep a journal of my work with these beginners and this article comes from those notes.

Recipe for Success

Since I feel strongly that observation of both individual and group lessons prior to actual registration is important for prospective Suzuki families, I was happy to learn that many of the interested families had already done some observation of other Suzuki violin teachers in the area. In the parent interview, I looked for evidence that the child was interested in playing the violin. The parents’ first requirement was to read *Nurtured By Love: Ability Development from Age Zero*. I made certain they fully understood and agreed to these six requirements:

1. Daily listening to the Suzuki CD
2. Daily listening to other classical music
3. Regular attendance at area concerts
4. Daily practice of 45-60 minutes, to increase as child progresses
5. Regular attendance at all private and group lessons with actual lesson time a top priority
6. Beginning on the best possible violin and bow

The first five items on this list help create in the child a desire to play the violin. The child hears the beautiful sound of the instrument and responds with delight and a desire for more. My goal as a teacher is nothing short of this: to help the child experience the life and vitality of music. Then the child wants to participate—to learn how to create music him/herself.

Unhurried Beginning

In their initial excitement, many beginning students want to move ahead too quickly. My experience is that this can be averted if the student is encouraged to truly explore and experience the sound. How many different ways can Variation A be played and enjoyed? It seems to me that the possibilities are infinite. We experience Variation A through movement and sing-

ing. The challenge is to teach the posture points repeatedly with joy and excitement. Using images that the children can see, feel, and even taste helps the posture remain easily in balance. I constantly try to provide experiences through as many of the senses as possible.

Conversations with Pre-Twinklers

I have had many interesting experiences and conversations with three-to-six year olds during this period. Each one is an opportunity for them to learn and for me to grow as a teacher.

Three-Year-Old Peter

Peter is in a master class with two other children (three-year-old Anna and four-year-old Ashley). After only three weeks of lessons, he started refusing to participate, except minimally. I thought he had discovered that the violin was too hard and he wasn’t going to do it any more. I proceeded as best I could, going slowly and trying to show him the future in a way that a three-year-old could see. Then I put a bow tape on Anna’s and Ashley’s bow and worked with each of them separately and then with the parents together, including Peter’s father. Peter, who had been rolling around on the floor and wandering around the room, came to attention, demanded a tape on his bow, and proceeded to do everything I asked. He announced proudly, “I’m playing the violin!” He didn’t want to leave his lesson. His father promised, “Peter, we will practice as much as you like at home!”

Four-Year-Old Austin

Austin has provided me with several opportunities to grow as a teacher. From the very beginning, he was passionate to play the violin beautifully. However, about ten weeks into his study, home practice became quite difficult. His mother tried everything to make it interesting. I thought that perhaps the “honeymoon” had worn off and Austin had decided the violin was

too difficult. I asked him again if he really wanted to play the violin, expecting that the answer might this time contain some reservation. He shouted, "Yes!" I was surprised and impressed. I thought that maybe he just needed to see more clearly where we were headed, so I wrote out some steps on mastering the Twinkles. But this didn't help.

In talking with his mother about their home situation, I discovered that Austin's older brother and only sibling fights daily with her about doing his homework, and that this has been going on for some time. It seemed very possible that Austin, who's only "school" experience so far is the violin, equated Mother's love with negative attention and fighting. His mother even called Austin's practicing "homework," thinking it would make Austin feel grown up like his brother and get him ready for school next year. "Doing homework" in his life meant something unpleasant. When I asked her if she had refused him a home lesson because he wasn't ready, she said, "Yes, a couple of times." "What was his response?" I asked. "He told me that I was ruining his life!"

At the next lesson, Austin came in and demonstrated the same behavior toward me. I pointed out that his behavior was that of someone who wasn't ready for a lesson. I gave him until the count of ten to get in rest position and show me he was ready. When I turned around after counting, he was quite ready. Then I told him that his mother was not allowed to let him have a home lesson on any day of the week that he complained. "These are my rules, and your mother must follow them because I am the teacher and she is my assistant. Do you understand, Austin?" "Yes," he said.

Next we made a chart for that week's practice. "If you have a lesson every day at home, which means you have not argued, complained, or fought with your mother, then I will have something special for you next week," I said to him. "Your mother will call me two days before your next lesson and let me know if I should get something special ready." Austin made it the whole week without missing a day's practice. The "something special" was a photo of me smiling. I explained to him that when his mother told me he had had a home lesson every day that week, I sim-

ply couldn't stop smiling. Everywhere I went I was smiling. People thought I was very strange with this huge grin on my face all the time. The photo was to remind him of how happy he makes me when he gets his home lesson every day.

I expect Austin's behavior to change permanently. I believe in his ability to do this, and to do it quickly. This breakthrough could mean significant changes in many areas of his life, including a change in his relationship with his mother. The family is also committed to changing the behavior of the older brother. They've started bringing him to Austin's violin lessons, and next year he will start Suzuki piano lessons.

Four-Year-Old Gretchen

Gretchen distinguished herself in her third lesson by refusing to allow me to touch her. "I can do it myself!" she exclaimed. Her parents had the same dilemma at home. I explained to her what lesson behavior was, but she would have no part of it. So she didn't get a lesson that day, since she "wasn't ready." She was very upset. I told her that I was disappointed too. Her father got the lesson that day, since he was "ready" and would let me

touch him. The parents followed through with this at home, and the next week she came in "ready" for her lesson. Now she will often proudly announce, "I'm letting you touch me today!"

Five-Year-Old Mimi

When Mimi came in last week and was showing signs of potential posture problems for the first time, we had the following conversation.

Mimi exclaimed, "I can do it all by myself! I figured out all of Twinkle!"

I responded, "Mimi, you have told me that you wish to play the violin beautifully. Is that still true?"

"Yes."
"Then you must listen to what I have to tell you. Do you remember that I said Mommy must help you, and you must not go any further than I tell you?"

"But I can do it all by myself!" Mimi insisted.

"Eventually, yes, but not yet. I have promised you I will teach you how to play the violin beautifully. But you must do your part, or I cannot do my job. Your job is to do what I ask you to do. We are partners,

but you must let me guide you. Will you please do what I say?"

"Yes."

"This week you are to let Mommy coach you, and you are not to do more than I ask you to. Do you understand?"

"Yes, I will do that," Mimi agreed.

"Thank you, Mimi."

With her mother following through at home, Mimi was able to fulfill my request. Although she is a girl with a very high energy level, I expect this behavior to be altered. In my old way of teaching, I would have felt that Mimi's temperament was something I would constantly have to work around. Now my expectation is that she can change quickly and completely. In doing this, Mimi will learn that she can make powerful choices in her life.

A Good Story

Here is an excellent story to use in working with children like Mimi who want to jump ahead and run the show. It helps them understand why they must follow the teacher's directions and time-frame.

Several years ago, three-year-old Amy thought she could drive the family car. To her, this meant undoing the emergency brake and hanging onto the steering wheel. The car began rolling down the steep driveway, which emptied into the street and was directly across from a steep embankment. If the car had gone completely down the driveway and over the embankment, Amy might have been killed. Luckily, Amy happened to hang onto the steering wheel in a way that turned the car into the front yard instead.

Amy thought she could drive the family car at the age of three. The question for students who want to do it themselves is, "What do you think? Can Amy drive her family's car at the age of three? There are things that you don't know yet about how to play the violin. Mommy and I are here to show you how to do them correctly. You must let us help in order for you to be a beautiful violinist."

Blended Lessons

The students I am currently teaching are all practicing 15-60 minutes daily. The parents were told from the beginning that this is absolutely non-negotiable and the only way to develop talent. I used to listen to

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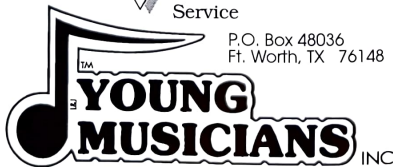
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excuses in the name of "being reasonable." Now I feel that I am not serving the child if I make regular allowances for practice interruptions.

My students appear to be very happy and excited about the violin. They don't want to leave the lesson; they arrive early to observe the lesson before theirs and/or stay late to watch the next one. Because almost all of them are beginners, my studio has an atmosphere of blended lessons, which I enjoy tremendously. Watching other students and parents learn really speeds up everyone's progress. The blended lesson creates an atmosphere of relaxed exploration where no one is in a hurry, since there is no clock telling us when we must stop or start. This is very good for busy American parents, I think.

Recitals

I require my students to attend the recitals of other area teachers. At first this was just a recommendation to the parents, but now it is a requirement. It is essential that young children have many opportunities to see and hear other students as models of what is possible. They are very motivated by hearing others play music they will play in the future.

Being Clear, Not "Nice!"

If I were asked to describe what has changed most about my teaching through the years, I would have to say my own expectations of my students and their parents as well as how to realize these expectations. I am not "nice" the way I used to be. I am not willing to compromise, since I no longer believe effective compromise exists. I expect every one of my students to do what I ask, which means I expect every parent to do what I ask. There is no unpleasantness or arguing. The parents accept this because I have been very clear from the start. Nothing is making them stay with me for lessons, and they can leave any time they choose. I am only interested in the development of the talent which lies inside each child before me.

Thank You

None of what is written here has originated with me. Anything successful I have learned from master Suzuki teachers, and I am grateful to them and to Dr. Suzuki for the environment of love and openness we share.

Recently, I read in an article written by Lynn Fisher in her tribute *Reflections of a Life: Senator J. William Fulbright*, "Fulbright understood, with what seems

now startling simplicity, that education could indeed fulfill its deepest promise: of freeing our imaginations to look beyond the conventional and to see, perhaps for the first time, the world as others see it."

This makes sense to me. Seeing beauty through my own eyes is exciting. Being involved in the creation of beauty and seeing that beauty expressed through the lives of others is even more exciting. That is what teaching gives me in every lesson if I let it—even a day of nothing but twinkling and bow holds! **A**

Martha D. Shackford is a Suzuki violin specialist and a registered SAA teacher trainer. She is active as a clinician in the United States and South America. Her varied experience includes several years of teaching in the inner city schools in Philadelphia. Ms. Shackford created and developed the Suzuki Music School of Arkansas at the University of Arkansas in Fayetteville. She performed for 18 years with the North Arkansas Symphony Orchestra and conducted the Symphony's Youth Orchestra. She is an Oberlin Music Conservatory graduate. New to the Washington area, she maintains a private studio in McLean, VA, is on the faculty at the Levine School of Music, and teaches at the Capital Hill Arts Workshop in southeast Washington.



Teaching by Example: A Responsibility & An Adventure

by Francoise Pierredon

Twelve years have passed since I left Matsumoto. I remember that, after twenty-one months of very intense study, Dr. Suzuki's last words to me were, "When you go back to France, you make your own recordings, and then your students play just like you." I felt quite proud and flattered at first, but I soon realized that those words were not a compliment about the quality of my playing, but a strong final message about how the teaching process works! Before and after my study in Matsumoto, I studied with several wonderful teachers and learned a great deal from them, but I have to acknowledge that Dr. Suzuki is the teacher who has truly taught me by example.

I learned a great deal from Dr. Suzuki about respect. Never has I met anyone more respectful of his students, whatever their ability level, their attitude towards learning, their respect (or lack of it) for him, or their quickness in understanding the substance of his teaching. Many times and in many different ways, he reminded me that the path I am walking is mine, and his gentle and powerful words of wisdom never took anything away from that. (He used to gently kick me out of his studio whenever I wanted to watch him teach, and say, "You are a pianist and you want to play piano, not write a book on Suzuki Sensei!") Many times I felt that Dr. Suzuki was reading me like a book, sometimes against my will, but he always encouraged me to be myself—my best self!

This is a lesson for me now as a teacher, a reminder that respect is something that is taught by example, and that it is my responsibility as a teacher to respect children and parents, to guide them in a cooperative effort with conviction but without coercion. I am still learning how to be more respectful of

children's learning types, rhythms, fears, excitement, and to serve them with my teaching rather than fit them into a system, however efficient.

That leads me to another lesson I learned from Dr. Suzuki: teaching is an adventure as well as a methodical process. I recall the morning of my graduation recital, when I was once more practicing the Twinkle Variations that he had heard me practice every day for so many hours (the piano studio was next door to his). Dr. Suzuki came in with the ever-present box of chocolate and started out by telling me that my left hand was not quite as good as the right yet. Then he suddenly asked, "Do you think the Twinkle Variations are an

The desire to learn is part of human nature. Teaching is a generous and nurturing act. It is also in essence a manipulation of others by one who "knows better." In this regard, having respect for parents, children and adult students is a decision that we need to make every day. "This person is different from me, has particular needs and desires at this point in time (that s/he might or might not be aware of), and is a priceless part of this world. How can I, as a piano teacher, be tuned into these needs and desires, and teach what I know in a way that respects and nurtures the desire to learn or as well as this person's ability to play or to parent?"

In my experience as a parent and a teacher this self-questioning opens the door to nurturing without simultaneously creating resistance. I have to confess that I feel quite embarrassed now thinking back to some of my earlier teaching years, when, without knowing it, I was taking advantage of my position as a teacher to teach in an authoritative manner and confidently ask parents to follow my example at home! I am sure that my students' parents heaved a big sigh of relief when my first child was born!

Since then I have learned to be genuinely interested in what my students want to talk about when they come in, and that the scratches on their knees really are very important to them. I have seen my son so excited to tell his guitar teacher about his new pet corn snake, and then so willing to work hard and listen in return. His teacher's interest in his life stimulated his interest in the guitar. I have learned not to interfere when my student tells me that s/he has a surprise for me. In a nutshell, I could say that I see my students and their parents much more interested in what I want to communicate to them when they feel that I am interested in them as people.

The real danger in our profession is that of thinking that "now we know, and in that respect we are at risk (and so are our students)...."

okay piece for piano students?" After two years of searching for the essence of all things in the Twinkle Variations, I was completely surprised by his question. But before I was able to say anything, he answered, "Maybe okay. Good rhythm, students stay awake..." and gave a piece of chocolate to his very puzzled student!

I see this now as my very special graduation present, a message of complete non-dogmatism—a very powerful message indeed, coming from such an established and renowned teacher and leader, an encouragement to be very free-spirited as well as dedicated. How wonderful it was for me to watch him day after day experimenting with new ideas, some of which worked for me, and some of which did not, some of which might show my day.

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It is important for us to be committed to respect as we work with students and parents, particularly in a situation where "control" can easily appear as a short-term tool "to get things done" and will inevitably back-fire later. I also have let go of the concept of "good" or "bad" Suzuki parents (I am not quite sure in which category I would belong). Some of my students have various handicaps and learning disabilities, and I am thankful to them for teaching me that the time-table of a student's progress, and the style in which they learn, are not for me alone to decide or demand, but can be evaluated regularly in a cooperative manner.

While studying about learning types and personality types, I discovered that my teaching could also be of a certain type, and therefore serve some students much better than others. I try now to work with their strengths rather than wish they would all learn the same way. Particularly challenging are the students who are very creative, who learn in a very "unorganized" way (or so it seems), who are often moving ahead on their own, in great need of "excitement." Things start to turn around when I can accept that this is their adventure, and that I am here to assist and guide rather than control. The relationship with

their parents is also transformed, because they feel encouraged by this acceptance. This commitment to respect demands a constant re-evaluation of what I call second degree values, or "shoulds," and of common sense values; a constant stretching of the mind and the heart, which turns our work into a very creative process and an adventure.

The other side of this commitment to respect is self-respect, which leads to real authority. What is so fascinating in looking at our role models is their dedication to be all they can be. The danger in following a role model is to become a follower, rather than embracing the very essence of what attracted us in the first place, which is their drive and ability to be creative, innovative, inspired and inspiring. This is where the dedication to our own research, done with the tools and support system adequate for us at each point in time, is important. The real danger that we encounter in our profession is that of thinking that "now we know," and in that

Francoise Pierredon received her initial piano instruction at the Ecole Normale de Musique in Paris, France. She studied music and clinical psychology at Paris universities, and worked as a clinical psychologist and a piano teacher in Lyon, France. Her interest in special education led her to study for two years with Dr. Suzuki and Dr. Kazuoji in Matsumoto, Japan, where she graduated from the Talent Education Institute in 1983. After starting a Suzuki piano program in Lyon (France), she moved to Lexington, Kentucky, where she taught students and teachers, studied at the University of Kentucky, and performed as an accompanist and a chamber musician. She currently lives in Cincinnati, Ohio, where she teaches in her private studio and at Northern Kentucky University.

respect we are at risk (and so are our students) at all times. Whenever we are in that position, we start experiencing arrogance, burn-out and defensiveness. (I know these signs from finding myself there often!)

Continuous research on tone in the early books, improvement of our playing and performing skills, opportunities to share ideas with other teachers, teacher training seminars, education or psychology seminars, and books are wonderful sources of inspiration and self-improvement and need to be placed high on our priority lists. Any of these resources that help us be all that we can be will also be helpful to our students. I have come to the realization that just as we demonstrate technique and tone production to our students, we are role models demonstrating respect, dedication, imagination, sensitivity, high levels of skill in what we do, and a commitment to being all we can be. I believe that this is our responsibility and our adventure. ♪

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EARLY CHILDHOOD EDUCATION AT THE PREUCIL SCHOOL OF MUSIC

How a Suzuki School Added New Early Childhood Education Programs

by Sonja Zeithamel



Preschool concert at Preucil School auditorium.



Exploring the harpsichord at Parents as Partners class.

been a vision of the school to expand its ECE curriculum. Now with many social issues such as crime, drugs, teenage pregnancies, and AIDS threatening our families, it has become increasingly important for us to do our part: to reach parents of young children, even before instrument lessons, and to guide them in becoming their child's first and most important teacher.

Because the Preucil School is dedicated to the teaching and philosophy of Dr. Suzuki, it seemed necessary to learn more about incorporating the Suzuki Method into its Early Childhood Education curriculum. Thus, the school turned to Dorothy Jones of Children's Talent Education Centre (CTEC) in London, Ontario for guidance. What a rewarding decision that was!

Teacher Training at CTEC

During the fall of 1993, plans were made for two representatives to travel to Canada for a week of intensive study with Dorothy Jones and her staff. Preschool Director Margy Towers and I were selected. Thus an ECE specialist and a violin Teacher Trainer formed a duo that presented exciting training prospects for Dorothy. It represented an opportunity to blend Suzuki's natural learning method and philosophy with the current concepts of Early Childhood Education in one process.

In January of 1994, Margy and I said good-bye to our families, put our busy schedules on hold and immersed ourselves in Suzuki Early Childhood Education. It was an exciting week for both of us. Lectures were followed by lively discussions regarding the Suzuki Method and Early Childhood practices as we explored new ideas. In addition, we were able to clarify issues for each other in the area of our expertise, and Dorothy was able to blend the two concepts together to show us a variable approach. We also had time to view videos, do simple applied reading and brainstorm late into the night.

During our stay we observed two *Moms and Bubs* classes and a Preschool class. The *Moms and Bubs* class was for the parent and the child 0-36 months, and the Preschool was for children ages 3-5 and their parent. All classes met for sixty minutes weekly. This observation time was very valuable to us; we were able to see firsthand what Dorothy had been explaining. For example, it was amazing to see how quiet and calm the Preschool room was and how intently parent and child worked together with each job! Or how the teachers moved around the room, participating, guiding and respecting the moment!

Studying how the Suzuki Method could be applied to other areas of learning was very interesting to us. The more we thought

Overview

In 1975 the Preucil School of Music opened its doors for the first time. This event marked a dream come true for founders Doris and William Preucil, and was the first of many dreams to become reality in the evolution of the school. The Preucil School, a non-profit, tax-exempt organization, is a Suzuki school with a comprehensive music curriculum and an expanding Early Childhood Education (ECE) Program. Sitting in the Nation's Heartland, Iowa, the school attracts close to 500 string and piano students and has a faculty of twenty-five.

In 1976, the school began its first Suzuki Preschool: a fine arts oriented preschool. Music and the arts were emphasized in the curriculum, setting it apart from other programs. Through the years, as research has been done and more has been learned about the development of young children, it has

about it, the more excited we became to return home and begin planning curriculum for new programs and making improvements in our existing program. When we left Canada, we felt we had the knowledge and understanding to create an Early Childhood Education program that would develop lasting partnerships for parent and child.

Proposed ECE Programs: A Three Year Plan

The first step was to write a proposal complete with budget, rationale, objectives and curriculum to present to the Board of Trustees for approval. This was a time-consuming project, but worth every minute when the board voted to approve and support the requested program expansion. Since the Precuil School of Music is housed in an old Czechoslovakian Meeting Hall and has a Preschool in place, finding space and creating a program from scratch would not be issues. Instead we had to deal with budgetary, staffing and curriculum issues. The proposal addressed these issues and contained a three-year implementation plan. The rationale for adding courses in increments of a year was to allow time for program development, raising appropriate funds and creating public awareness for the ECE program.

Year One (1994-1995)

Preschool Improvements and Parents as Partners

The Preschool, now in its nineteenth year, serves as the foundation for the ECE Program. It meets Monday, Wednesday, and Friday from 8:45-11:45 a.m., and offers optional instrument lessons to all students. During the first year of this three-year plan the Preschool began implementing some improvements relating to Parent Education (involvement and integrating Suzuki's natural learning method within the curriculum. It was important to properly orient the parents and help them understand the philosophy. Beginning parent packets were put together with listening and reading suggestions, a copy of *Mozart's Eine Kleine Nachtmusik* to encourage listening at home and a copy of *Early Childhood Development from Age Zero*. Also parent meetings dealing with Early Childhood Education and Suzuki meetings were set up.

One important characteristic of the program is the integration of music, science, language, art, and social studies around a theme. For example, when a science topic such as weather is studied, art, music, language, and math activities may be centered around that theme as well. The activities are often project-oriented, and frequently music is heard in the background as the children work. Additional at-home activities are suggested on a weekly hand-out.

Since many of the students are enrolled in instrumental lessons already, they have the opportunity to perform at three programs during the year. Those who study an instrument may play; other children may participate in a play, a singing activity, or other presentation.

In addition to additions and improvements to the Preschool, *Parents as Partners* was added as a new program offering. This one-hour weekly class is for 3-to-5 year olds and their parent(s). Enrollment is limited to eight students with their parents and runs for fourteen weeks per semester. Centers for art, math, music, language and science are set up around the room for parents and children to explore, share and learn together. A group music experience and Suzuki parent discussions are special components of each session. Activities may be songs chosen to introduce a musical concept such as dynamics. Through guidance, parents become excellent observers of their children and learn to document their child's development throughout the semester.



Preschool music class.

Importance of Observation and Positive Encouragement

Observation of the parent/child relationship is a key element of the *Parents as Partners* program, so appropriate guidance and suggestions can be offered. One day during center time one of our father/daughter partners was observing the music center activity for the day. The activity was experimenting with Glockenspiel sounds and playing "Mary Had a Little Lamb." This was fun because all the activities in this center were broken down into sequential steps requiring parent/child cooperation and leading up to playing "Mary Had a Little Lamb."

I watched with great interest, knowing the child to be shy yet quite independent and strong-willed, her actions sometimes baffled the father. Father and daughter observed the center activities with great interest, and when it was their turn the daughter refused to participate with the father. In fact, she fell on the floor and hid her eyes! Luckily I anticipated something might happen, so I quietly slipped into the center area and began working through the steps with the father.

During this time I noticed the daughter starting to show interest. First she turned her head and uncovered her eyes; then she sat up. Gradually she stood up and inched over. All the while, the father and I kept working, laughing, sharing, and making wonderful ringing sounds. Before we knew it we had a little girl looking

over our shoulders and wanting to do it! Just as quietly as I slipped into the center, I slipped out. From across the room I continued to observe that interaction as I was doing something else. Every once in awhile the daughter looked my direction—perhaps to see if I was still watching! When father/daughter played "Mary Had a Little Lamb" together, everyone at the center clapped. While the daughter was clapping she looked over at me where I had stopped everything and started clapping, sharing in her joy and accomplishment!

From this point on, this child began to open up more and more in group music and story sharing times. She began doing rhythmic and motion responses, singing with the group and, by the end of the semester, even offering something verbally about her story for sharing. Her father also began using alternative ways to deal with her determination in certain areas with positive results.

Year Two (1995-1996)

Parents and Babies/Moms-to-be

Parents and Babies, a program for children 0-18 months and parents, will be offered weekly for sixty minutes, beginning in this fall. Enrollment will be limited to eight children with parents and runs for fourteen weeks per semester. This class is designed to facilitate interaction and communication through music. Parents learn to observe and work skillfully with their own children, are introduced to the natural learning method and

develop a repertoire of nursery songs, lullabies and rhymes for use with their infants.

During this second year a moms-to-be music class will also be offered each semester. This class, four weeks in length, will be for all expectant moms in their third trimester. Activities will include learning lullabies, song-writing, and an introduction to the natural learning method, as well as to music-assisted childbirth.

Year Three (1996-1997)

Parents and Toddlers

Parents and Toddlers is the final class to be added to the ECE plan. This class will also be offered weekly for sixty minutes and is for parents and children 18-36 months. Enrollment will be limited to eight children with parent(s) and run for fourteen weeks per semester. During this class parents and children will participate in activities to promote large and small motor development. Additional activities will include language development and singing, developing a repertoire of nursery rhymes, lullabies and action songs, and starting to feel a beat and early melodic recognition. Parents will be encouraged to observe and document their children's development as they begin interacting with other children and adults.



Mother and son writing a story together.

Each class will close with a brief parent discussion on the natural learning method.

Reflections

Budget and Staffing Considerations For Now and the Future

As the school worked through the first year it became quite apparent that some changes needed to be made in order for the school to offer a quality competitive program. To start with, the Director's job description and rate of pay would need to be better aligned with the responsibilities and number of work hours required. Equipment and musical instruments needed to be upgraded, and finally, quality teachers and aides needed to be retained to insure continuity in approach.

After much planning and deliberation over a new budgeting philosophy for Early Childhood Education at the Precuil School and some financial support from the Board of Trustees, these concerns are starting to be addressed and the future looks bright! Every Suzuki program needs a Board of Trustees that believes in the importance of the program's goals and will work toward achieving them.

A Successful First Year!

At the time of this writing, the Precuil School of Music has successfully completed the first year of the plan. *Parents as Partners* has turned out to be a valuable asset to the school. Studio teachers are recognizing its benefits in their young students, parents of current students use the class as a forum to discuss problems and ask questions, placement list students have a class to attend as they wait for lessons to begin, and finally our own Preschool parents are coming to share in the learning process with their children. Enrollment in *Parents as Partners* and *Preschool* was near capacity this past year.

A Parent's Experiences At Precuil

by Leigh Hornick

The name *Parents as Partners* sums up what I find to be unique and appealing about this preschool program. It is designed so that parents and children work as a team exploring areas such as science, art, music and games.

Our son Andrew says that these are his favorite parts of *Parents as Partners*: "my new friends, making butter, and putting the paper plate on the record player and making designs [with markers] while it spins." My favorite part is the chance to observe Andrew and be with him as we work together on projects. It helps me to better understand him and be with him as he likes and dislikes; areas where he is confident and areas where he needs encouragement; and how he relates to his peers.

Built into each session is time for us, the parents, to discuss our observations. In addition, various topics are raised by the discussion leaders. Topics have included nurturing your child's sense of wonder, raising careful children, and developing self-discipline. Those discussions serve to heighten our awareness of the way in which we parent. Often I leave the sessions feeling challenged to translate some new awareness into being a more thoughtful and responsive parent to my children.

and instrument lesson enrollment for students ECE programs was almost doubled from last year.

Due to an organized marketing campaign this year, our presence as an Early Childhood Center is starting to emerge. At the beginning of the year we made a decision to increase public exposure for our ECE programs. First we approached the newspapers and found a very affordable form of public, allowing us to publish two wonderful articles about ECE programs for free. In addition, the ECE Department held a raffle, open house, and continental breakfast; planned public performances; and delivered brochures to doctors' offices, real estate offices, churches and schools. Proof that we are teaching a greater percentage of the public is our high enrollment for all ECE programs next year!

Summary

The dream that Margy Towers and I had as we returned from Canada is now one-third complete. Currently the ECE department is planning its second stage, which represents some interesting challenges for the staff to work through. Over the last year and a half we have learned that through careful and thoughtful planning, patience, and hard work, anything can be accomplished. Dr. Suzuki's statement, "When love is deep, much can be accomplished!" is true for all teachers committed to the important field of Early Childhood Education. Dorothy Jones, in her dedication at the 1994 SAA Teachers' Conference, said, "They [children] are our future and must be our important priority."

The integration of the Suzuki philosophy and Early Childhood Education is a relatively new concept taking root in the Suzuki world. Each summer units in Early Childhood Education are offered at several Suzuki institutes. It would be wonderful for more teachers to become interested in seeking such training and begin offering Suzuki-oriented ECE classes to parents and young children. I hope the experience at the Preucil School will encourage others to turn their dreams into reality. ♣

Sonja Zeithamel, Assistant Director of the Preucil School of Music since 1975, is an SAA Violin Teacher Trainer and former member of the SAA Board of Directors. She also follows the activities of two teenage sons involved in music, teaches a full studio of students, is actively involved in the School's ECE Department and teaches at Suzuki workshops and institutes around the country.

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Teaching Beginning Students

Part 2

A Panel Discussion with Vicki Blechta, Susan Friedlander & Jerilee Kechley

by David Gerry

This month, we will continue our discussion with three experienced flute teachers regarding their thoughts on teaching beginners. Part 1 generated much interest and I look forward to sharing the thoughts of these fine teachers with you. Before beginning, however, I would like to extend an apology to Vicki Blechta. In the answer to the question "Do you provide on-going parent training?" in the last issue, the word "my" somehow became "no." Vicki's answer should read "My parent training takes place in the lessons." My sincere apologies to Vicki for any embarrassment this error caused. Vicki's work with parents in her studio offers an outstanding model for other programmes and I regret that the answer as printed might have implied. Now, on with our teachers' forum.

How often do you schedule group lessons? Please describe their structure and the levels covered.

VB. In a 36-week academic year, there are 18 one-hour group lessons. For approximately two dozen students, I usually run three or four groups: Group 1 - young (all) beginners; Group 2 - late Book 1, early Book 2; Group 3 - Book 2, early Book 3; Group 4 - most advanced.

- Beginner Group:**
1. Warm-ups (exercises)
 2. Some repertoire
 3. Main lesson point
 4. Solo performances
- Book 1 Group:**
1. Warm-up (tonalizations, possibly scales)
 2. Repertoire, including harmonies (includes the main lesson point)
 3. Solos or small group performances
- Advanced Group:**
1. Warm-up (tonalizations, scales and arpeggios)
 2. Main point of lesson (one piece in depth for 30 minutes); these groups are also for reading and occasionally theory

3. Other repertoire (solo performances near recital time)
SF: Group classes meet on a weekly basis. Books 1 and 2 are in one class. These classes have great variety, some weeks concentrating on tone and technique, other times review games, ensemble playing, basic theory application and performance practicing. Personally, I love making up games.

JK: Group lessons are every first and third Friday. Presently I teach three levels of groups. This varies from year to year depending on enrollment at each level. Anyone can come early and participate in the groups on a less advanced level than their own and of course they can observe more advanced ones. The first level is beginning Book 1 and pre-reading. The second is late Book 1 and Book 2, for students who have beginner reading skills. The third group is Book 3 and up and occasionally I have enough college students to have an advanced flute choir as a fourth group.

Level one activities include reviewing as a group, playing solos for each other, playing various games, singing and doing

notation games, and pre-reading. Learning to play together as an ensemble is a primary goal; bowing, raising flutes and generally watching the leader are skills that need building. They love to play Kagome, marching, putting the right hands on the next player's flute making a flute train, playing flute loops (a speed game of putting fruit loops into a cup with various fingers). This group meets for one half hour.

Level 2 does group review and solos the same as level one. In addition, they begin playing simple ensemble pieces and learning harmony to the early Book 1 pieces. My husband, David Kechley, has arranged many pieces which contain very simple parts. When combined with the third level, the level 2 students can have a very musically satisfying experience. These students love having something to do with the more advanced ones. This group also meets for one half hour.

The structure of the Level 3 group is much the same as Level 2, except the ensemble pieces are more advanced. We work on more subtle aspects of ensemble such as group intonation, dynamics and tempo changes. This group meets for 45 minutes to one hour.

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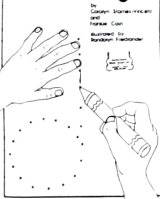
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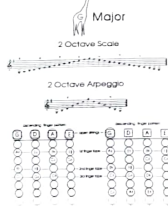
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How do you encourage review?

VB: I assign review every week. It is of ten geared to performance goals.

SF: I encourage review as part of home practice, sometimes using new techniques for old pieces, i.e., when learning middle register the students play early pieces up an octave. They are always amazed that they can play "Mary" an octave higher and they love to play "Cuckoo" the same way. When one of these pieces is requested in review class, it is always a source of pride to hear, "Do you want to hear it where it is written or an octave higher?" For Twinkle, they can make up their own variations. This year we had "Melonberry Cocktail" and "Strawberry Shortcake" for a new rhythm. Many of the students have made home practice games. Review on these can range from specific pieces to player's choice.

Group classes often use review. One favourite game is "Name That Tune," where the students are encouraged to not only name the pieces but also to play them, either individually or as a group. I have innumerable variations on this, keeping in mind not to humiliate a student who does not remember a particular piece.

"Drop the Needle" (for those of us who remember records) is a game in which one student starts a piece in the middle and it gets passed around until the entire piece is played. I can guarantee if I were to say in group that we are going to review, there would be moans and groans, but if we review as a game, the next week the students all run in and ask to play the game again. "That which we call a rose by any other name would smell as sweet."

JK: As we all know, students often prefer to get on to the new piece. It is so vital to help them realize that learning takes place in review. Review pieces are included in every lesson so they know it is expected. As I listen to old pieces and point out new ideas on which to focus, I hope to keep them from feeling "I already know it."

Young children are happy to fill our charts to record what they review. They know I will ask to see. Older students like so much to review and are more difficult to persuade of the importance of this activity. One way I have encouraged older ones to review is to form a Thousand Club. In a designated time period they collectively play 1,000 review pieces. One such game took place with four students

over a two-month period. All these students were in Book 3 and up. They had to choose a minimum of three pieces from their book level. When completed, we had a pizza, ice cream and swim party at a student's home.

Other motivators for review include earning paper cranes for playing 100 pieces. Cranes are strung and suspended from the ceiling of my studio for all to see. They are returned to the students at the end of each school year. Many students earn one a week. One year nearly my whole ceiling was in flight with a colourful flight of cranes. I also use charts from the Enchanted Workshop which are delightful drawings designed for recording repetitions. They are versatile and greatly enjoyed by the children.

Please share any other thoughts regarding working with beginners.

VB: In the most loving and gentle manner, I am (and have become even more so each year passes) relentlessly demanding of the correct physical way of playing the flute. Bad physical habits almost never get better with time unless you constantly work on them. These basic things are almost always the main points of my lessons to young students. Children

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can catch on to musical ideas much easier and more naturally than they do to correct posture, hand position, etc.

SF: I cannot overemphasize Parent Education as most important in starting beginners. That includes helping them understand the process and enjoy it. Beginners are enthusiastic. Keep that enthusiasm alive!

JK: Daily practice learning to break things down into manageable pieces, listening, concentration, joy in playing; all these are important. I hope that through the example of being the best teacher I can be that the students will have learned some lessons in life skills. In Bource, Becki Paluzzi once used the phrase "I went to town in a dump truck. Oh, what a ride. Oh, what a ride," to impart the feeling momentum and that's exactly what Book 1 is — Oh, what a ride!

Many thanks to Vicki, Susan and Jerilee for taking the time to share their ideas with us. Please let me know what you would like to see covered in future teachers' forums.



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Vicki Blechta is on the faculty of the Royal Conservatory of Music in Toronto, Ontario, where she is also an examiner for the national music exam system. She maintains a busy performing schedule as a freelance musician and with the flute, cello and piano in "Musica Viva." Vicki is also active in the promotion and performance of contemporary music.

Susan Friedlander lives in New York City, where she is on the faculty of the Third Street Settlement School and maintains a private studio. She is Ensemble Coordinator and Executive Board Member of the New York Flute Club and the founder and director of Haydn Seek Concerts. Susan is also an active freelance musician and the mother of a 2-year-old boy who really wants to play bass.

Jerilee Keckley lives in Williamstown, Massachusetts, where she maintains a large private studio and is on the faculty of Williamstown College. A popular workshop clinician, Jerilee is a graduate of the Talent Education Institute in Matsumoto. She is also active as an orchestral and chamber musician.

David Gerry received his musical training at the University of Toronto and the Royal Conservatory of Music, which also awarded him the gold medal for flute. He received the MacMillan prize for distinguished service to Canadian music, enabling him to study in Japan with Toshiro Takahashi and graduate from the Talent Education Institute.



A registered teacher/trainer, David serves on the faculty of the Hamilton Suzuki School of Music and the Children's Talent Education Centre in Ontario and is assistant professor of flute at McMaster University. He maintains an international career as a soloist and clinician. David is active on the SAA Flute Committee.

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"I am teaching string classes ranging in number from 21 to 36 students, with a very wide range of ability levels. *Strictly Strings* is so well designed and paced, with its built in review, etc., that I can handle those ability differences better than ever before."

"The music is of very high quality. I personally enjoy teaching it, and the students love it. They can't wait to get to *Pachelbel Canon* at the end of Book 1."

"I appreciate the option of complete scales and melodies for the low strings in both books."

"The introduction of various bowing styles in the early stages of playing is so important for their musical development."

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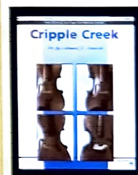
—KAY KIRTLLEY,
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"My students are much better music readers as a result of using *Strictly Strings*. The letter-note section is very effective."

"The layout of *Strictly Strings* makes it so much easier to find things and direct students' attention in class. It really speeds up learning and review."

"I also use Book 2 as a technical review for my third and fourth year students. The two-octave scale material and bowing studies are excellent, and the kids enjoy the musical application—not boring and mechanical."

—SHELLEY BURGER,
Garside Middle School,
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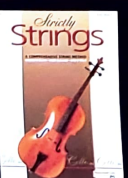
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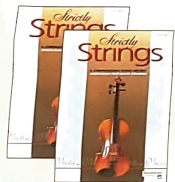
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Jacquelyn Dillon

Jacquelyn Dillon is Director of String Education at Wichita State University, Wichita, Kansas. She also serves as conductor of the Wichita Youth Symphony Chamber Players, Ms.

Dillon has been involved in the teaching of strings and development of school orchestra programs for 30 years. As a nationally renowned clinician, consultant and guest conductor, she has made over 1,000 professional appearances. She is currently the Educational Director for Scherl and Roth, Ms. Dillon holds a Bachelor of Music Education degree and a Master of Music Education degree from Wichita State University with advanced study at Louisiana State University. Ms. Dillon is presently President of the American String Teachers Association and a member of the Board of Directors of the Midwest Band and Orchestra Clinic.



James Kjelland

Dr. James Kjelland was recently appointed Associate Professor of Music Education and Director of String Pedagogy at Northwestern University.

He has previously held positions at the University of North Texas and the University of Southern California. He began his teaching career in Wisconsin, teaching instrumental music, years 4-12. Dr. Kjelland holds a Bachelor of Music Education degree and a Master of Music Education degree from the University of Wisconsin in Madison, the latter being a unique applied pedagogy program involving all of the orchestral stringed instruments. He received his Ph.D. in Music Education from the University of Texas at Austin. Dr. Kjelland is nationally known for his in-service workshops in string development. He has also conducted many all-state and regional honor orchestras.



John O'Reilly

John O'Reilly has earned a distinguished reputation as a composer of music for concert band and orchestra. He is the recipient of numerous awards and has studied composition with

Robert Washburn, Arthur Frackenpohl, Charles Walton and Donald Hunsberger. He is also renowned as co-author of the highly popular **Yamaha Band Student**. Mr. O'Reilly received a Bachelor of Science degree from the Crane School of Music, State University of New York at Potsdam and a Master of Arts degree in composition and theory from Columbia University. His 12 years of teaching experience at elementary through college levels has provided him with insights and sensitivities to the needs of both students and educators. His strong pedagogical expertise has been a guiding force behind the organization and editing of the material included in **Strictly Strings**.

Suzuki Double Bass: For the Beginner Only?

by Eugene Rebeck

Ideally the Suzuki Bass Method is intended for starting students who are in the second or third grade, so they will be ready to merge easily into an elementary school orchestra program when they reach that level. What about the student who has already started playing using first position? Can we still use the Suzuki approach employing fourth position?

A little experience has proven that it is helpful to do so. Students, on looking back, have stated that they felt it was easier to use fourth position because the notes are closer together and they have a "security blanket" with the "bass sandwich" (a term I've used to describe the placement of the bass between the thumb and first finger with the thumb in the curve at the base of the neck). It also makes it easier to establish a good hand position as well as to cure any bad habits that may exist.

We arrive at the true location of the fourth position on a particular instrument by tuning the A on the D string (in fourth position) with the A harmonic which is lo-

cated in the same place. At this point several exercises are used to memorize the sensation of the thumb and first finger in fourth position such as tuning to harmonic, taking the hand away, replacing it and trying to play the same note. Another approach would start by finding the fourth position using the harmonic as before, but then to place the first finger midway between first and fourth position, using a glissando to slide and find the note and using the harmonic as a check. This enables the player to memorize the "bass sandwich" feel at fourth position.

Students are then shown the relationship between first and fourth positions (the notes are fingered exactly the same way, but on the next lower string). (See Fig. 1.) Of course the student has to remember where he is in relation to the open string, but that only seems to be a problem with the adults. The students adapt well and benefit by learning good string crossing techniques early on as well as bow control.

For they have to learn to use a slower bow stroke for the open string notes as opposed

to the fingered notes in fourth position. With attention given to the latter technique, students achieve a solid double bass tone in a very short time.

Older students sometimes balk at the tunes used at the beginning of the Suzuki Bass Method, but can usually be convinced that their use is an aid to learning to play in the fourth position quickly.

The Suzuki material starts with string crossings, finger preparation for a new note while playing an open string, and a hand technique called "Weight Transfer Tunnel." (Term used by Dr. Daniel Swaim, Professor of Double Bass at Arizona State University, to describe the hand when a player's fingers are on two adjacent strings at the same time with weight placed on the finger that plays and transferring the weight to the playing finger on the other string when the note changes.) The material introduces double up bows, double down bows with a lift, bow distribution, the upward pivot (actual hand motion), and the downward pivot. The pivots enable a player to add half steps to either side of fourth position. These pivots also give the player the option of playing the notes G and A with an open string or by fingering them. Later pivots can be used in other positions, resulting in a smoother fingering technique. An octave scale becomes possible without playing an open string or shifting.

Another advantage for using pivots has shown up. As the student gains confidence using pivots, the hand seems to relax, and when vibrato is started, a slow even motion comes quickly. One might consider the vibrato motion just like the pivot motion except that a finger stays in place instead of moving. In fact, when one does repeated pivots back and forth in a steady motion, the result is really vibrato in the air. This has become an effective teaching tool.

After learning "Perpetual Motion," now students are trying their newly learned techniques in their orchestra classes without being asked. The motivation to exhibit their newfound techniques takes over. As students start using fourth position and the pivots, their confidence level rises and to find third position becomes an easier task (probably due to the fact that they are comfortable in positions on either side of third position). They also tend to exhibit good intonation in shifts to fourth position because they have memorized the "bass sandwich" feel.

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Though the Suzuki materials are not directly correlated with materials used in many public schools such as *All for Strings* by Gerald Anderson and Robert Frost and *Strictly Strings* by Jacquelyn Dillon, James Kjelland and John O'Reilly, the use of the techniques learned in the Suzuki Bass Method is easily accomplished. Students should be encouraged to bring school materials to their lessons to be helped to use the techniques they have learned.

An occasional conversation with the public school string teacher also helps to get a better handle on what a student's needs might be and how effectively you

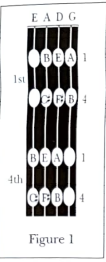
are working with each student. Students taught with this approach to double bass playing are raising the level of orchestral playing in middle and high schools to a much higher plane. The image of the bass player in the school orchestra is undergoing a change for the better. 

Figure 1

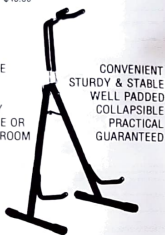
Gene Rebeck is a retired public school string teacher of thirty years who now has a private double bass studio and repair facility in his home. He is co-conductor of the Lansing Junior Symphony, a position to which he was appointed in the fall of 1967. He has a B.A. in Music Education from Doane College in Crete, Nebraska, and an M.M.E. from Michigan State University in East Lansing, Michigan. He has completed training for Suzuki Bass teaching and takes great pride in the students and parents who come to his studio.



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by Laurie Scott and William Dick

In the "life preparation" aspect of teaching, we must value mastery, train mastery and support the quest for mastery. As Suzuki teachers, we hold the concept of training mastery as an integral part of the pedagogy and philosophy under which we function. Not being content with less than one's best effort is something to be fostered in our students. Somehow in this pursuit, the concept of competition seems to have been met with a wide variety of opinions. Whether you are in favor or opposed is most naturally based on your life experience and certainly anyone can

the arts yet prompt the pursuit of high academic and athletic standing as achieved through competition. We want the arts to rank as something necessary for the development of a well-educated person, yet many feel that the competitive quest for excellence should be eliminated from music training. We are asking these questions not to prompt disagreement but to prompt thought.

"I'm OK, You're OK"

Every person has different priorities. In group situations, leaders emerge mainly to aid group efficiency. We should

Our attitudinal goal for the group is to foster a "you win, we all win" atmosphere, which eliminates a fear of failure and gives them all the courage to take the risk!

make a case for their side of the argument. Most people have achieved their job or life status through some kind of audition, interview or competition. It is difficult as adults to escape rank, class or function in our everyday lives. When society has a task like building a bridge, do we not want the best bridge builder society can find? How is that person chosen?

Suzuki students encounter competition in their music studies in a variety of situations including solo contests; state, regional, and local orchestra chair auditions; and scholarship auditions. Can we use these opportunities to teach children how to work toward success? Many parents and teachers condemn competition in

not begrudge a person's life choice to want leadership. To some students it may be very important to be first chair and their preparation can lead them to success. They are not wrong to want this, nor are those wrong if this is not their priority. If, as parents and teachers, we have prepared our children to believe that rank is not important, we have done a tremendous job in building self-esteem. However, some children may need the opportunity to sit first chair to help build their self-esteem, and our acceptance of their priority reflects our respect for their individuality.

If the charge of public schools is to present a microcosm of society, then the

"The art of teaching is the art of assisting discovery."
—Mark Van Doren

Competition: An Opportunity to Assist Discovery

eclectic presentation of subject matter allows individuals to find the areas in which they can competently compete to achieve a comfortable societal standing. An individual who has found his or her "spot" or "calling" in society and is satisfied to function in that spot at his or her highest level of ability, has made peace with himself and consequently with peers.

I (Laurie) remember the torment I felt as an undergraduate when I realized the stigma attached to being an education major as opposed to a performance major; different studio teachers, different recital requirements and a different "rank" in the society of undergraduate music majors, which at that time was my entire world. The quest to exalt myself and the status of the abilities of those in the field of music education prompted me to pursue a master's degree in performance. Somewhere in the middle of the degree requirements for that major I realized that it was a big job to do by myself. I had proved to MYSELF that I was capable of fulfilling the requirements of the degree program, and made peace with the fact that I was a Teacher—and decided to write it with a capital "T." As luck has had it, the field of education has been met with a tremendous amount of honor and respect over the past twenty years, and I personally feel that public education is "where it's at."

Training Attitude

Back to that question, "Can we use competition to teach children how to work toward success?" We say, "YES." Parent and teacher expectations, however,



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—Todd Reynolds, violinist for Steve Reich and musicians, and former Principal Second Violinist for the Rochester Philharmonic Orchestra



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will prompt the attitude toward the competition experience, and this is where things get tricky. It may take some value retaining on the part of the adults to allow students the opportunity to compete.

If a student does not successfully perform at a competition and reacts with despair and anger, the opportunity for training presents itself. To be able to say "I bombed" and not be debilitated, is a powerful ability to achieve. If failure is not met with horror from parents and teachers, the child will recover. Conversely, if the child is ranked "Number 1," we are presented with the opportunity to teach graciousness and responsible leadership.

Our own high school tour group was born from the realization that all our kids were achieving a very high level of mastery on the violin and would undoubtedly be in competition with each other for regional, state, and solo competition rankings. If any of them as individuals were unable to accept ranking without devastation, the concept of "experiencing joy in the accomplishments of others" had not been achieved. **The heart of a noble soul abhors jealousy.** (Good grief! This is a big job!) Our attitudinal goal for the group is to foster a "you win, we all win" atmosphere, which eliminates a fear of failure and gives them all the courage to *take the risk!*

To Perform At Your
Highest Level of
Rehearsed Ability is a
Noble Goal and
Something To Be Trained

Consider this dialogue: "Your dress rehearsal with the accompanist was terrific! Your goal tomorrow is to replicate this dress rehearsal as closely as possible. We will reevaluate after the competition. I'm very proud of what you have achieved while preparing for this event." We need to train pride in function, not rank.

When the performance falls short of the rehearsed level, you reevaluate, repeat the process, and come to know yourself better. Part of the intrigue of competition is that you cannot erase and begin again. It is not performance at your leisure, it is NOW!! The exhilaration that is possible is often the motivation for competing. Most people do not compete just one time in their lives; they often

repeat the process for the experience. A competition can be a high point in the timeline of self-development and quest toward full potential, allowing a personal exploration of muscle reaction when performing under pressure.

Students should value experience and risk as necessary ingredients of growth. If we eliminate competition we may deny a stage in the development of mastery and growth. Can we compare the pressure a surgeon feels when operating, or a lawyer's experience during an important case, to an audition for the Chicago Symphony?

Did performing for the local solo competition, auditioning for regional and state orchestra, and playing all those book recitals help?

These can remain unanswered questions, yet it can hardly be denied that competence is related to previous experience. **FOOD FOR THOUGHT.** ♣

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

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AUGUST: NATIONAL REVIEW MONTH

by Lisa Stang Goldman

How many of you have spent a week or two away on vacation during the month of August and then spent the next two weeks checking the doctor and dentist for school check-ups? Then there are the usual trips to visit new classrooms, outings to buy clothes and shoes, visits to stores to purchase required lists of classroom supplies, and required school orientations. Multiply this by how many school-age children you have. You follow this with time spent organizing child care, carpools, and arranging pending extra-curricular activities. Multiply those activities by the total number of children you have, and then you think, "Practice? I'll just wait until lessons start. It's been a few weeks but Mrs. Allegretto will get us off to a good start."

You have just spent a large quantity of time preparing to start a new school year, full of expectations, growth, and many changes. Getting your "Suzuki" year off to the best possible start involves more than calling the teacher to arrange a lesson time. Those first lessons of the year are an important springboard back into your child's musical motion. Fortunately, what's involved isn't nearly so time consuming or expensive as preparing to start back to school.

Topic for the November Parent Column:

"Tales from the Practice Front—Daily Practice Routines That Work for You"

Column Editor Lisa Goldman would like your ideas for the column. Send your ideas to the SAA Office, PO Box 17310, Boulder, CO 80308

Suppose, hypothetically, that once school was out in June, your child didn't read any books until re-entering the school building again in September. This would amount to a rather large set-back! Avoid what I call the "September Trap." When you go to your first lesson of the year after a summer lapse or break, all of September or more can be spent fixing bow holds, posture, and relearning old skills. In addition, as you enter the fall with new expectations and fresh beginnings, your child is immediately disappointed and discouraged. Aren't first impressions the most lasting? Help your child enter his new year so the teacher-student relationship renews itself with a positive beginning. **PLAY THOSE REVIEW PIECES!** Be prepared to continue to grow and learn over the summer instead of spending lesson time getting back into shape in the fall.

Summertime can offer a healthy break between the student and teacher. But even with the best intentions, there are many easy ways to fall out of a diligent practice routine, creating space for those "less-than-desirable" habits to develop. Because of this, August should be declared "National Review Month." All the skills learned throughout the year are in your review pieces. Summer review will be a true test of your record-keeping during lessons. Parents, do you know what specific skills are being presented in each piece? Can your child demonstrate them? Always ask your teacher for this information. (For example, string players learn the skill of playing two up-bows in a row in "Oh Come, Little Children.")

Here are some summer suggestions:

☑ Check supplies. Change strings on the violin, viola, or cello; buy a music stand or a cassette/CD of the next book to listen to.

☑ Consider some easy, popular sheet music.

☑ Arrange an outdoor concert for neighbors, family, and friends.

☑ Develop your practice routine before school starts.

☑ If you attend an institute or study with a substitute teacher over the summer, be able to demonstrate clearly to your regular teacher the exchange of ideas and teaching points the institute teacher or summer substitute teacher worked on.

☑ Have your children decorate a new music folder or notebook.

☑ Most important—keep up your review routine.

Being prepared with your review pieces will help your year get off to a positive beginning. Your child will benefit most if he/she is ready to continue efforts to grow and learn.

At the start of a new year, you have the chance to reorganize and set goals. Communicate with your teacher so you can all start off together in the same direction. It is a great time to ask about events or concerts coming up in the fall or winter. And don't forget to inquire at your child's school if there is an ensemble they can be involved in.

There are many social and scholastic adjustments occurring at the start of every year.



Lisa Stang Goldman has been a Suzuki teacher for twelve years, and is currently director of the Suzuki program at the Fairmount Fine Arts Center in Northeast Ohio. She has also taught in the Suzuki programs at the Cincinnati College Conservatory of Music and at the Cleveland Institute of Music. Lisa has taught string pedagogy at Case Western Reserve University and has served as an Artist-in-Residence for the Cleveland Public School of the Arts. She received a B.M. and M.M. in music education from the Cincinnati College Conservatory of Music. Lisa has participated in SAA long-term and short-term training, has credits in special education from CCM and training in Daley's EarlyYears from Carnegie Mellon University.

Finding your daily practice routine amid other normal transitions can often be overwhelming. Your best bet is to maintain a good practice routine before the homework and extra-curricular activities begin. It is much easier to shuffle your daily activities around once they have started than to add something new to your daily schedule. Let everyone get used to having a consistent practice time as a regular part of their day before the other demands creep in. Routine is especially important at this time of year when so much else can be quite chaotic.

Here are some practical ideas that have worked for other parents to help create a smooth transition into the new school year.

Design a new practice chart with your child. Make xerox copies. Leave a space for your teacher to add something of his/her own. This activity will let your child actively participate in the starting process. Buy something inexpensive such as new rosin or reward stickers for that practice chart. Make the practice activity as important as school by adding these to your school supply list. ♪

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ASSOCIATION LEADERS GATHER IN ESTES PARK

by Jenny Burton, Editor of SPLA Column

Imagine yourself sitting in an open field in Nebraska in midsummer. It's 11:00 at night and the sky is sprinkled with scores of stars; the moon sits majestically over your shoulder. The Milky Way wraps itself thickly across the heavens. As your gaze passes from one horizon to the other, many constellations come into view. They lend order to the haphazard collage that is painted above.

The description of the night sky reflects the growth of associations within the Suzuki Association of the Americas. Cleo Brimhall, SAA Board Treasurer and member of the SPLA Study Group, captured the imaginations of a room full of adults with this analogy at the Leadership Summit in Estes Park. She said that the stars are like the thousands of Suzuki teachers who span the globe. Some are like the Milky Way, scattered across space without strong connections to others. Others form associations with other teachers in their province, city or state. These stars form constellations which take on an identity greater than the sum of the individual parts. The SAA is like the moon which hovers larger and brighter than the constellations. It gives the heavens a point of reference and illumination.

State, provincial, and local association leaders were well represented at the SAA Leadership Summit in May. Participants gathered in lodge meeting rooms named after the mountain peaks that surround the area—Longs Peak, Indian Peaks and Twin Sisters. Early in the morning pockets of teachers could be seen walking around the snow-covered grounds on their way to the Lodge. Some were lucky enough to stand within a few feet of the elk during their morning feeding routine!

Getting To Know Each Other

In the first session, a dozen association leaders introduced themselves and indicated what they wished to get out of the conference. Michael McLean, vice-president of the North Texas Suzuki Association, summed up many of the desires of the

people in the room. He said that he wanted ideas on motivating volunteers, fund raising and how to manage an association. Libby Balch, President of the Valley of the Sun Suzuki Association in Arizona, wanted ideas for special projects. Bridget Jankowski, Suzuki Association of Ohio, wanted ideas on how to rejuvenate an association. Cleo Brimhall then gave a preliminary outline of how the larger associations could be structured as affiliate chapters of the SAA. These ideas were submitted by a study group whose task was to delineate the role of the state, provincial and area associations and the role of the SAA. She suggested the following definition of an SAA chapter:

An organization must be a 501 (C)(3) corporation or equivalent with an open membership policy and no fewer than 30 members and must represent a geographic area no smaller than one state or province. The primary function of the chapter is to support auxiliary Suzuki activities apart from regular studio or school instructional programs.

A list of unique features of chapters was also presented to indicate what these groups could do more effectively at the regional level than the SAA. Among items on this list were local fund raising events, workshops, networking with teachers and identifying parent and teacher resources. These concepts were shared at the Leadership Summit in order to get an informal response from a sampling of members. The reaction from this group was generally supportive and they made a number of helpful suggestions.

A more detailed model of a charter for states and provinces will be forthcoming sometime next year. Additional feedback will be solicited from representatives from the existing state and provincial associations.

A Conference Highlight: Special Projects

The Twin Sisters room was filled to its capacity for the presentation of special projects. The mood was electric; we were all eager to hear success stories from Peru to Minnesota to Ontario and beyond.

⇒ Adopt-A-Country Partnership

The first presenters were Marilyn O'Boyle, Minnesota, and Roberta Centurion, President of the Suzuki Association of Peru. They described the SAA Adopt-A-Country Partnership Program between the states and provinces and Latin America. Suzuki programs from North America have provided scholarships for teacher training and have organized student exchange concerts. Martha Shackford's program in Fayetteville, Arkansas, adopted a program in Santa Cruz, Bolivia. John Kendall, SIU-Edwardsville, set up an exchange concert. Mary Craig Powell, Ohio, provided teacher training opportunities for teachers in Lima, Peru. The Americas felt very connected as Roberta expounded on the far-reaching effects of these projects.

Marilyn O'Boyle is the contact person for this on-going project. If your association is interested in this project, please contact Marilyn at 5336 Aldrich Ave. South, Mpls, MN 55419.

⇒ SAU Boutique and Scholarship Program

We listened intently as Ramona Stirling described how the Suzuki Association of Utah (SAU), raised \$4,000 in one night. The SAU Boutique sponsored a Charity Night event at a local department store. Admission was charged to all people who would be to purchase merchandise after store hours. The store had agreed to pay a 5% commission to the SAU for all transactions during the evening. Ramona also explained an effective way to raise money for scholarships. SAU runs a boutique store at the Suzuki Institute of Utah. The proceeds go for institute scholarships and are based upon financial need. In order to apply for a scholarship, a parent must work at least ten hours in the boutique. The boutique is run by two Suzuki mothers, who received a stipend for their work.

⇒ Celebration III

Can you imagine 1,700 children performing in your state capitol building? That's what happened in Utah this year as part of the Utah state association Celebration III Program. The Suzuki Association of Utah celebrated statehood and commu-

nity. SAU President Linda Duncan spoke with pride as she described the awesome setting of hundreds of children performing a Brandenburg Concerto in the rotunda.

⇒ Fall Festival

Students from Washington, Oregon and Idaho attended the 15th Annual Fall Festival sponsored by the Suzuki Association of Washington state. Their President, Carol Cross, gave an overview of the two-day event which offers a workshop for students and a teacher training session for teachers.

⇒ ASTA Partnership

A unique partnership between the Minnesota chapter of ASTA and the Suzuki Association of Minnesota was presented by SAM President, Nancy Lokken. The groups co-sponsored a two-day string workshop featuring Ronda Cole. In addition, a Suzuki Playathon was included as part of the festivities of the Minnesota Spring Fair. This event is sponsored by MN-ASTA and includes a fiddling component and lectures by members of the Minnesota Orchestra.

⇒ Long-Term Teacher Training

Maxine Casper, a representative from the Orange County Branch of the Suzuki Music Association of California, reported on a long-term teacher training program. An average of six two-day sessions are offered each year to Suzuki piano teachers who are members of this association. The format is as follows:

1. Lecture on a Suzuki book level
 2. Private lessons for teachers
 3. Private lessons for students
- In addition, a parent talk is given on a quarterly basis to foster parent growth. Fifteen teachers registered for the long-term training and were charged \$40 for one day and \$60 for two days. Students were charged \$15 per lesson.
- The final two presentations were given in absentia.

⇒ Japanese Tour Group Concert Makes Money!

Three London, Ontario, Suzuki organizations collaborated on a Talent Education Tour Group concert in 1993. Dorothy Jones, Director of the Children's Talent Education Centre, planned this event with educators from elementary and secondary schools, teachers from the London Suzuki Parents Association and members from the Suzuki Underground, an area Suzuki support group. The Tour Group performed for 700 school students in an afternoon concert. Mrs. Jones recalls, "The audience was spell-bound and gave the group a standing ovation."

On the following day, over 500 Suzuki students from across the province of Ontario and from Michigan attended an afternoon workshop and an evening gala concert which was a sellout. The Japanese teachers also presented a workshop for teachers. After all the bills were paid, there was enough left over for six \$100 scholarships for violin, piano and cello students. Dorothy Jones attributes the success of this event to the collaborative efforts of each Suzuki organization.

⇒ Aid from Atlanta To Japanese Earthquake Victims

In their promotional material, the Atlanta Area Suzuki Piano Association states: "Homes, roads, businesses, and lives were not the only things destroyed by the earthquake in Kobe, Japan. Musical instruments ere destroyed, too... We can help. Even if that help is on a small scale."

Pennies for Kobe was the title of their fund raising event. Piano students solicited prizes from family, friends and neighbors for minutes of practice. The funds were tallied and mailed to Dr. Kawaka in Japan who, in turn, selected a needy student to receive a new piano. In light of all the destruction that has plagued the globe, it truly lifts one's spirit to see a response like this.

Getting into the Volunteer Recruitment Mode

Wil Huett, Executive Director of the American Red Cross in Fort Collins, Colorado, recommended a systematic approach to working with a volunteer corps in the session he directed. He said that job descriptions should be written clearly so that volunteers understand what is expected. The next important step is to match the job with the right person. When soliciting help from volunteers, Mr. Huett emphasized

that the request should be personal, not a general statement in a newsletter. He said that face-to-face contact is the best, just as in fund raising. A phone call would be the next best.

One teacher in the audience reported that she asks her Suzuki parents to fill out a volunteer card when they join the program. On one side of the card, she asks for the child's interests—favorite food, favorite color, etc. On the other side she asks for the parents' interests. In this way, she can tell what types of activities would appeal to each parent. When volunteers are needed for special activities, she consults her volunteer cards before making a phone call.

Offering a menu of choices was another suggestion that was made from the session participants. If someone hears several options with clearly stated time demands, they are more likely to offer their time. A volunteer log was suggested as a way to keep track of donated time. At the end of the month, the top worker could be recognized in a newsletter or at a recital. A public thank-you goes a long way!

Fund Raising in the 90's

I heard Joan Mason speak on fund raising at the last SAA Conference, but I would be happy to hear her at least once a year to get ideas on fund raising. This is a vital, ever-changing market which follows trends and patterns. Joan Mason makes her living following those trends and helping non-profits seek means for meeting their budgets.

The realities of giving in the 90's are startling. Most of the money given to non-profit organizations comes from individuals (90%)! On the average, every American family gives \$985 per year to charity, mostly to religious causes.

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Joan Mason said that the secret to fund raising is empowering the Board of Directors of an organization. If the Board is not raising money in an organization, then the organization is using the wrong methods. If so, she recommended getting different people involved or getting new motivation.

Ms. Mason recommended an eighteen-person Board of Directors, with five standing committees of three members each:

- Executive Committee
- Finance Committee
- Resource Development Committee
- Program Committee
- Nominating Committee

Diversity is also imperative. She cautioned against having more than 33% of the same category of person on a board. For example, no more than one-third of the people should be parents. No more than one-third should be business executives, and so on. She suggested doing a Board audit. Ask yourself these questions: What percentage of the Board donates? What percentage is gender diverse? What percentage is culturally diverse? What percentage is economically diverse?

In regard to economics, it was pointed out that economically disadvantaged people give more than wealthy people.

What wonderful insights to share with our local Suzuki Board members!

Nuts and Bolts of Grant Writing

I presented this session at the Conference. While my first allegiance is to teaching violin, my second love is finding money for causes that I believe in. I started writing grants in 1977 to support a community orchestra in Wisconsin. Over the years, I helped bring in \$45,000 for this group. I am living proof that an ordinary Suzuki teacher can learn how to write a grant.

My goal was to convince my audience at Estes Park that this is possible. I identified the various kinds of grant sources and where to find out information about them. We did a grant search, together. We pretended that we were looking for funds for the SAA, and we looked at sample guidelines from a private foundation. The group successfully determined that we did not qualify for funding from this source (they only gave money to Texas groups). I was proud of their problem-solving ability.

Next, I gave an overview of the grant writing process. We analyzed a sample grant proposal. I emphasized the importance of accurate support materials (mission state-

ment, IRS non-profit letter, project budget and annual operating budget, list of Board of Directors, letters of support).

Finally, I listed resources to assist in research and grant writing and recommendations on how to get inside the funding door by studying the people who are closest to your cause and working with them to cultivate donors.

Conclusion

I learned a lot from the Leadership Conference. I learned that elk are gentle, inquisitive beings. I discovered that a blizzard can occur in late May. I found that a common vision can strengthen the cause of a group of people. I absorbed many ideas on leadership and management that I will digest and explore in the months and years ahead. I discovered the joy of sharing information and empowering others. **A**

Jennifer Burton holds a BME from the University of Wisconsin-Eau Claire and a MME degree with Suzuki Emphasis from the University of Wisconsin-Stevens Point, where she studied with Margery Aber. She taught on the Suzuki violin faculty at UW-Stevens Point for seventeen years. Currently Jenny is on the violin faculty at the Suzuki Institute of Dallas. Since 1992 she has been the Chair of the SAA State, Provincial, and Local Associations Committee. She is a now serving as a member of the SAA Board of Directors.

Developing the Whole Child Through Suzuki Study

by Jeanne Luedke



The study of an instrument through the Suzuki method is the vehicle by which we can train children in numerous skills that they will use throughout their lives. Thus, the study of the Suzuki Method becomes a way to develop the whole child. For this article I have isolated eight abilities that Suzuki students develop in studying their instruments. Any one of these is well worth the cost of years of lessons. The words ability and talent are used interchangeably in Suzuki philosophy to mean one's capacity to think, act or feel in a given situation. Thus, Suzuki says a child can develop the ability for being considerate or happy, as well as the ability to produce a good tone. In an effort to encourage and educate the parents that attend my seminars, I tell them about the power of the Suzuki Method to develop the following eight abilities in their children.

The Ability to Listen

Through their Suzuki study, children develop the ability to listen, opening up expanded opportunities for gathering information and knowledge. Children who listen attentively do well in school. In addition, if children stay in the Suzuki Method long enough to develop a habit of focused listening (that is, concentrated listening to oneself while playing), they will have developed listening ability that extends to all areas of their lives. In the long run a person's ability to have successful personal and professional relationships depends heavily on one's ability to listen.

I asked some of my older students the question, "How has the listening ability you developed through your Suzuki experience helped you in other areas?" Paul, fourteen,

replied, "The Suzuki Method has helped me to listen better to my teachers and coaches. I pay attention more and do better with my school work."

Another student answered, "I have been studying Suzuki piano since I was four years old and I see a big difference between Suzuki and non-Suzuki students. I seldom see anyone in my class at school or on my sports teams who seem to stop and listen when something is being said by the teachers or even by another student. People in general seem to know more about talking than they do about listening. However, whenever I am around Suzuki students, I notice their ability to listen to others. I suppose because they have spent so much of their life tun-

Forcing a child to stay at his practice longer than he is interested and focused only makes him develop the ability *not* to concentrate.

ing into music. This probably accounts for them being better students in school. It also makes them a lot more fun to be around."

The Ability to Observe & Imitate

Suzuki students learn to play their instruments through observing and imitating their parents and teacher. Dr. Suzuki was just obeying the laws of human nature when he suggested that children learn music the same way they learn their native

language. Daniel Kohut, professor of music at the University of Illinois, Urbana-Champaign, has done considerable research on the process of learning through observation and imitation. He says, "Imitation involves trying to reproduce the mental images stored in our brain through live performance. In the simplest terms it means mimicking the actions of another person.... How do we acquire the ability to imitate? We don't have to acquire it. We already have it; we were born with it. Without it we would never have learned how to walk and talk.

Imitation is the principle means through which we learn to interact with and adapt to our environment.... In order to imitate, we need a performance model. Can you imagine trying to learn to ride a bicycle if you had never seen anyone else do it? In time you would no doubt figure it out, but why do it the hard way? The same applies even more to complex skills, such as learning to play a violin. Nature provided us with eyes and ears, which possess incredible potential. We should use them fully for learning, as nature intended."¹

We know children are successfully learning basic life skills like walking, talking, dressing and eating through observation and imitation. Skills such as those in baseball, tennis, basketball, bike riding, skiing, aerobics, etc., should also be taught this way. Recently I felt compelled to tell my aerobics instructor, "Please stop talking and just show us," as our class struggled to learn each new step. He dutifully explained in detail. Once he stopped talking and interfering with our ability to concentrate on what we were seeing, we learned very quickly. There is little need for verbalization in learning many skills.



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I asked one of my thirteen-year-old students if she felt that she used the abilities of observation and imitation learned in her Suzuki study in other areas of her life. She said, "Many of the non-Suzuki students I

Suzuki says, "Creating desire in the child is the parents' duty."

know aren't able to observe details, to observe beyond the most obvious in a given situation. The other day a girl was giving a report at my school and I observed many details of her presentation. This helped me because when I presented my report I used some of the techniques I had seen in her presentation. I think I learned how to observe even the smallest details from learning to play music where there are so many details to perfect." A high level of ability to observe and imitate seems to enhance all learning.

The Ability to Memorize

Suzuki students first acquire the ability to memorize music through their ears. It is only after they learn to read music that they memorize through their eyes. My own observation of students over the past twenty-five years indicates that the ability to memorize patterns in sound carries over to memorizing patterns on the printed page. I find more and more Suzuki students with very quick visual memory as well as quick aural memory. It may be that the brain learns how to memorize by patterns, and it does not matter whether those patterns are aural or visual. The ability to memorize printed material seems much easier for Suzuki students who first memorize aurally.

When I asked my older students if they were using any of their memorization ability in the classroom, the answer was an unanimous "yes." One student said, "I can memorize almost anything easily. When I am studying for tests, I read the information over a couple of times, and I have it memorized." A second student replied, "I have a really good memory. It is easy for me to remember instructions and due dates. Science terms are easy as pie. This would never have happened if I had not had Suzuki instruction. I would be like so many other kids in my class who struggle to memorize."

In a seminar of seventy-five parents I once asked, "What is the single most important ability you think your children are developing through their Suzuki experience?" Eighty percent of the parents replied, "The ability to memorize."

The Ability to Concentrate

An ability worth its weight in gold to a student is the ability to concentrate and this is the first ability that I help my students develop. Those first lessons where the child is only able to stay at the instrument for a few minutes are critical in the development of concentration. Forcing a child to stay at his practice longer than he is interested and focused only makes him develop the ability *not* to concentrate. Since concentration in large part determines the quality of the work a child does as well as how quickly the child grasps and retains an idea, it is probably the single most important ability a young child can develop.

My daughter Tracy attributes her ability to get into a deep, concentrated state to her early study of the piano. Now as an adult (age 26) she explains that it was in performing at the piano as a child that she first experienced a total focus of mind and body into a state of perfect concentration where actions happen naturally, and where an effortless almost unconscious performance is possible. Athletes call it being "in the zone" or "playing over their heads." Essentially it is a totally focused, connected form of concentration where one is oblivious to everything and everybody that allows us to do the impossible in a very natural way. This state allows a person to truly do what he has the potential to do at that moment. Most people never actually get to the point where they perform up to their potential simply because they never experience

this deep concentrated state. Suzuki kids learn how to develop the ability to lose themselves in concentration if they start early with concentration development.

As a Suzuki teacher I do exercises with my young students at first lessons so that they can tie the physical experience of concentration with the word. After they make this connection, a parent or teacher only has to say "Concentrate, please," and they will be able to focus their energy on the task at hand. It has been my experience that saying, "concentrate" to a child is useless unless we teach them to connect the word to a state of being.

The Ability to Perform

Another ability that students develop from their Suzuki experience is the ability to perform. Being able to perform means feeling confident enough to share what you know or can do with a group or a single person, on or off stage. When children have learned how to perform on a musical instrument, they develop considerable poise and ability to control their emotions. This ability to present oneself to an audience is very valuable and makes many every day occurrences more natural for a child. Children get over being self-conscious, shy and uneasy with new people and situations when they have built self-confidence through performing.

I tell my students that playing for others will help them to be brave and strong. I tell them that there will be less that will scare them if they perform a lot. Finally, after years of performing, there will be little they will fear. Performing builds courage, self-confidence and self control.

When I asked my 17-year-old Suzuki student, Jodie Lee, about the greatest benefit she had received from her Suzuki experi-

ence, she said, "The ability to perform and present in front of people." She added, "I also think my academic success has been largely due to my Suzuki study." This is quite a compliment for the Suzuki Method since she will be graduating in the top five students in a school of several hundred and has just received word she scored extremely high on her PSATs. When I asked Jodie's mother whether she saw the Suzuki approach simply as a way to learn to play a musical instrument or if it was equally important in other ways, she replied, "Most important in other ways. They (my children) learn self-discipline, concentration, memorization, poise and performing under pressure which can be applied to all aspects of their lives."

The Ability To Be Disciplined

Discipline is a key ingredient of any successful endeavor, and the Suzuki Method can serve as a vehicle through which a child can learn to be disciplined. Nothing helps a child develop the ability to do something on a regular basis like doing something on a regular basis. This is called practice, and it is an exercise that, over a period of time, develops discipline. When a child develops

discipline in one area such as daily practicing, it is only a matter of time before parents see evidence that the child has become disciplined in other areas of life.

Suzuki says, "Creating desire in the child is the parents' duty." I think that discipline in a task or activity is an outgrowth of several steps that start with a parent who creates the desire to want to learn and participate in that activity. I think of discipline as a chain of events that progresses like this in Suzuki training:

1. Parents create a desire to learn, and the child wants to practice and learn.

2. When the child wants to practice, he will practice more, thus developing the habit of practicing.

3. When habits are developed that lead to repeated actions, skill is developed.

4. When skill is developed, the activity becomes easy and effortless.

5. When the activity becomes effortless, the child will enjoy the activity and feel pleasure in doing it.

6. When the child finds pleasure and satisfaction in doing an activity, he will begin to value the ability to do the activity.

7. When the child begins to value the ability to do the activity, he will

consciously or unconsciously assume some responsibility and feel a certain obligation about the activity.

8. When a child can acknowledge that he feels responsibility and obligation and those words are connected to actions in a given activity, we say he is becoming disciplined in that activity.

Most people are not disciplined in a total sense; rather we learn to be disciplined in one activity after the other starting with those things we enjoy most. Parents hold the key to a child's discipline. It is the parents who have the greatest potential to influence the heart and mind of their children and can put this chain of events in motion.

The Ability to Persevere

Because children really like to conquer difficult situations and want to please their parents, parents can be a powerful force in helping their child develop perseverance. If we can help them through the discouraging and frustrating times with good humor and affection, we can help them learn to forge ahead and try again. What a great ability to have as you go through life!



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As my student Lauren said when I asked her about perseverance, "I think my perseverance comes from being a Suzuki piano student, and it has been a major influence in my life. I can think of four cases where I have used the perseverance I learned from the Suzuki Method outside of Suzuki situations:

- ◆ We have four levels for Math with four being the highest. I was placed in the second math and was determined to get into the level three math. I worked hard enough to show the teacher I could handle it, and was advanced to the third level.
- ◆ I wanted to make a travel soccer team recently, so I gave it my all at practices and games and I finally made it. Lots of other students didn't make it because they just didn't persevere.
- ◆ I chose a very hard arrangement of a popular piece I liked this spring and because I was bound and determined to play it well, I succeeded.

◆ If I get a low grade on a test, I try to figure out what went wrong and how I can improve my study habits. I don't just give up and accept that I can't do better."

The best comment I heard from a parent about perseverance came at a seminar I gave. A mother stood up and said that she had received a great compliment from the soccer coach about her son who had

played Suzuki violin for nine years. The coach told her, "If I had to be stranded on a desert island and could only pick one person to be with me, I'd take your son Steve. He never gives up. I know he could find us a way off that island!" The mother went on to say, "I believe that Steve learned about perseverance from studying Suzuki violin and has transferred that ability to other activities he is involved in."

Suzuki says, "Teaching intonation and technique will never be more than a method. We do not have to become professional musicians. It is enough to grow up playing the violin. Because as a person works at playing the violin well he develops ability to overcome any difficult problems by working, then he accomplishes the ability to overcome even the hardest problems in life easily."

Abilities of the Heart

There is one last area of ability development that Suzuki writes a lot about—the development of abilities of the heart. These talents or abilities are much less concrete, more ambiguous and probably less understandable, but I find them no less a valuable reason for studying the Suzuki Method. Suzuki says that, "Music (instruction) exists for the purpose of growing an admirable heart." He says, "A child raised on Bach from a young age will develop the noble soul, powerful personality and religious sensitivity of Bach. The force that makes a child want to live and survive (the life force) will absorb the traits of Bach's music to a high degree."

I think Suzuki is saying that by listening to music your child can become sensitized to feelings and emotions inherent in music. Just as a young child grows sensitive to the dialect and accents of his family and region of the country, so does every child gradually master musical sensitivity through repeated exposure to great music.

Thus, couldn't we say that the Suzuki experience, which places such great emphasis on listening to great music, has the potential to develop children who are able to hear and feel in music expressions of love, compassion, empathy, joy, sadness, happiness, exhilaration. And aren't these what one might call the abilities of the heart?

Suzuki says, "If a parent can raise a child to have ability and be an admirable person, that is enough. Later the child

himself will be able to make his own way. If a child is brought up to have a beautiful heart and good abilities such as being able to love others and to receive love, then the mission of the parent is ended. The way will open for the child later. Parents do not need to worry whether or not their children will succeed."

Teachers should remind parents that the Suzuki approach to learning is about developing abilities ... all kinds of important abilities a child will use throughout his life. And while it is true that Suzuki parents and students generally come to us to learn to play a musical instrument, I believe that parents will actually be more effective in the work they do with their children if they realize that the Suzuki experience is about developing the whole child.

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 3. Suzuki, Shinichi, Ability Development from Age Zero. Ability Development Associates, Inc., Athens, OH, p. 67.
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Jeanne Lucette served on the Board of Directors of the Suzuki Association from 1983-86 and from 1989-91. In addition, she served on the Piano Committee, as chairman of the Nominating Committee, and as Piano Coordinator for the 1988 and 1990 Teachers' Conferences. Jeanne has been a frequent contributor to the ASJ and was editor of the piano column from 1988-90. In 1987 she began a seminar business and since that time has spent much of her time giving parent education seminars to Suzuki parents and teachers throughout the U.S., Canada and England. Jeanne is a teacher/parent/frequent clinician at institutes and maintains a piano studio in Waterbury, CT. She is currently finishing a book about Suzuki parent education.

Discipline Provides the Structure for Achievement

by Ann L. Schoelles

My group classes are built on the following foundation: **discipline provides the structure for achievement.** Successful group technique requires the development of discipline in three areas: social, physical and performance.

Social discipline includes the student's knowing when to talk and when not to talk; when to make sounds on their instruments and when not to; and how to follow directions. Physical discipline is the all-important training in how to stand, how to bow, how to hold the bow, how to hold the violin, how to shape the left hand. Performance discipline includes correct notes, correct rhythms, starting and stopping together, correct bowings. It could be said that group class disciplines are when to and how to play it right. Then the learning process must be added, the learner's timetable (different for every child) and the fact that we're teaching puppy dogs and kittens and scamps and princesses.

When our disciplines are established we must remind ourselves that discipline is not the goal. The goal is achievement. Discipline only provides the structure for achievement. We want to use the disciplines to achieve a musical performance—not only a performance of music, but a musical performance.

Understanding Balance

One of Dr. Suzuki's favorite words is "balance." Balance relates to structure and therefore to our disciplines—social, physical and performance. Sometimes the way one recognizes balance is by knowing what "out of balance" is. For example, one knows what is hot because one knows what is cold. One knows what is loud because one knows what is soft. A part of our teach-

ing must be to help our students experience the "out of balance" so that they can recognize balance.

Getting in Focus

Perhaps a photography analogy will help put this idea into focus. I am a very amateur photographer. Taking pictures is a clumsy process for me and time consuming (exasperating, should I say?) for my subjects because focusing is so fussy. I usually decide that I have the focus set right by a three-step cycle:

- Step 1 - in focus
- Step 2 - out of focus
- Step 3 - back into sharper focus (or *no, I know it's right!*)

Of course I go through these three steps several times before I actually take the picture.

Each of our discipline areas needs this kind of in-focus and out-of-focus work. But we must constantly step back to see if the whole musical picture is in focus. We must not become so involved with "doing it right" that the overall focus of our musical picture is lost.

When the discipline structure has a good foundation, we can look more often at the whole musical picture. Developing this overall picture can be a lot of fun. Now the rules can relax a little and the imagination can come out to play. We can begin developing the interpretive and expressive skills that engage us in a performance. For, just as we want to find a performance engaging, we must engage our students in their own creative ability. We must let them know that their creative ability is respected and enjoyed and that they can, may, and should use it constructively and purposefully when playing the violin.

Sample Activities

Here are some ideas for developing interpretive and expressive skills. Some of these ideas are based on the *focus, out-of-focus, and sharper focus* cycle. The focus position is important because it establishes a home base for the students. Other activities develop balance by using contrasts. Some encourage students to play *with* the music. Overall, they encourage the students to go beyond the black and white of the printed page.

Example 1. Aunt Rhody

I love using the Aunt Rhody song because the title identifies a person, so we all have an immediate rapport with Aunt Rhody. The feelings and experiences we all have are those Aunt Rhody can have. Step 1. Play Aunt Rhody the "normal" way to establish focus or home base. Step 2. Create a picture of Aunt Rhody, using feelings and situations.

A. She's happy, grumpy, angry, silly, tired, telling secrets, too full.

B. Aunt Rhody has larvae in it. C. Have students make suggestions. Step 3. Bring Aunt Rhody back into focus by replacing the "normal" way. Are the students better engaged in the performance process? Is their musical focus sharper? Are they playing with the music rather than just playing the music? Based on actual "clinical" experience, I say, "Yes!" They play better and enjoy it more."

Example 2. Pick Your Animal

Step 1. Gosse Gavotte in focus. Step 2. Divide the class into mice and elephants (or students' choice). Parts of the class take turns playing the way their animals would.

Step 3. Gosse Gavotte back into sharper focus.

Example 3. Create a Landscape

Step 1. Play Minuet II with no dynamics or inflection.

Step 2. As the notes go higher, get louder. As they go lower, get softer.

Step 3. Should you go back to Step 1? Why or why not?

Example 4. Can You Do This?

Preparation: Sound effect suggestions and ideas written on cards.

Ex.: Marching, ariel, whirling, sloppy, sad, in a hurry, spooky, like a train, slow, bird.

Student selects a card and tries to make the sound or play a song following the card's suggestion.

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Example 5. Make a definite connection between listening and playing.

1. Play a song and insert a wrong note. See if students can play it back with the same wrong note.
2. Teacher plays example, student imitates.
3. Student provides the example.

These games are great tension breakers and are limited only by your imagination. They tell the kids it doesn't have to be perfect every time. It doesn't have to be the same every time. Mistakes are OK. Rules can be broken. Sometimes there is more than one "right" answer.

The absolute best part of all this is that there is no end to this musical fun. Have you ever watched the Huberman Festival videotape of the Mozart *Sinfonia Concertante* performed by Itzhak Perlman and Pinchas Zuckerman? I love watching Perlman and Zuckerman because they play wonderfully and they love to play. I feel included in their fun, their sorrows, their excitement, their musical conversations. There is so much joy and freedom singing through their performance.

Joy and freedom of musical expression are what we want to encourage in our students by training the important disciplines.

Discipline provides the structure for achievement, and to complete the focus of the overall musical picture, we want to actively involve each student's creative ability.

Dr. Suzuki reminds us to look up to the ability level of the child, not down to the physical level. We need to remind ourselves that ability level includes creative ability. We, as teachers and performers, need to keep the creative process of music alive in ourselves and consciously strive to develop this ability in our students. **A**

Ann Schellies is a graduate of the Eastman School of Music and principal violist of the Midland Symphony and was a founding member of its String Trio and String Quartet. She is an AEA Teacher-Trainer and has had a Suzuki program in the city of Midland, MI, for many years. She is recognized internationally as a Suzuki clinician and is a string specialist in the Midland Public Schools, where she is director of the Midland High School Orchestra. She was named 1980 Michigan State String Teacher of the Year by the MI, ASTA, Chapter, and 1985 Orchestra Director of the Year by MI State Band and Orchestra Association, District 5.



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The following are two college entrance essays by young adults reflecting on their musical training and aspirations.

A Discovery One Day

by Lesley Cleary



I was a toddler living in small-town Pennsylvania when it happened. I was attending to my usual business, going to pre-school and drawing with crayons, when I found my parents doing something strange. The instruments they held were like nothing I had seen on Sesame Street, but they had always been there. When I asked my mom what they were doing, she said "practicing." Practicing. I thought . . . what could that be? My four-year-old brain couldn't seem to grasp the concept. Little did I know it would become a staple of my life. But that beautiful melody was somehow instilled into my spirit in a way that had never affected me before.

Soon afterwards, my parents took me to a concert of some students playing stringed instruments, including cello. According to the story, I exclaimed, "I want that!" My parents found me a very patient teacher and thus my life as a musician began. I feel very fortunate. I could not have been exposed to a more caring learning environment by my parents and teachers. I had no idea that the exciting challenge of learning a new song each week would provide me with a certain indescribable quality and outlook on life.

In the years of studying music, I have participated in a variety of performance activities, but my favorite by far is orchestra. There is no feeling more exhilarating than performing in a large orchestra, and I would like very much to complete a detailed study of the orchestral repertoire. It is fascinating to take one part and with it contribute to an enormous collaboration of expression. I thrive on competing with others in the many school-related and youth orchestra auditions I have faced in recent years.

For one recent audition I had to prepare Brahms' *Academic Festival Overture*, a piece I am very fond of. Knowing that I had a lot of good competition, I wanted to be sure that I did my best. Starting about four months ahead, I studied different recordings to learn the style of the work, and practiced all the passages with meticulous care. I felt they were perfect. In fact, I was wrapped up in the competition of it all that I forgot my I was working so hard. Then, right before my audition, I suddenly experienced a transformation in attitude: I had a vision of how much I loved the Brahms and how great it was to perform it. Like a blindfold had been lifted from my eyes, I finally saw that it wasn't so I could be perfect or beat other people, but because the music was so wonderful and I enjoyed playing it more than anything else in the world. With that in mind, my audition was excellent because I made it a point to get across the feeling of Brahms' incredible work, no matter what happened technically.

For as long as I can remember, music has been an integral part of my being. All through my high school life I have longed for a setting in which I could concentrate fully on this miracle of art forms. My major goal is to join a professional symphony or opera orchestra. However, I will never forget the invaluable gift of my parents and teachers who developed my ability for music. Therefore I would also like to do as much research as possible so I can help other children to possess what I consider a very significant component of a complete human life. **A**

Lesley Cleary is the daughter of Emil Cleary and former Suzuki student of Frances Reddy, Violin. She recently graduated from the Cleveland Institute of Music, where she studied with Alan Harris, and has accepted a position as principal cellist of the Savannah Symphony.



A Priceless Gift

by Melody Chang

Wild applause thundered across the auditorium with the release of the final note of the concert given by the 1994 Wisconsin Honors Orchestra. A standing ovation greeted us as we stood to receive recognition for a job well done. All the musicians felt proud as we realized that our hard work and dedication had brought about a major accomplishment. There was a feeling of euphoria, a tidal wave of emotion that arose from the energy which had transformed what was merely notes on paper into a glorious masterpiece of music.

Music has been a part of my life since I was four years old. I started as a little child playing a box with a ruler attached to it and a stick, simulating a violin and a bow. I worked my way up to a real violin and real practicing. My mother, who really wanted me to succeed at playing the violin, helped me practice every day. As I grew older, there were times when I wanted to quit because I would rather play with my friends than practice. However, I never did stop playing. Gradually, I began to practice on my own, playing more for my own enjoyment than to please my mother. I played at recitals, and I learned things which have helped me in my student life.

Playing the violin has taught me that dedication is essential for success. Without the years of practice, I could never have experienced the true joy of playing music: the emotion and the beauty. I have applied that same dedication to my high school work. The success that I have had in high school would not have been possible if I had not learned early on to be dedicated to my work.

I have also learned persistence. The skills needed to play the violin will do not always come easily. Often, I had to look past my failures and keep trying even though great frustration. This bred in me a certain resilience that I later learned to apply to my studies. But I have always gotten back on my feet and tried again when I was humbled by adversity.

My experience with violin has also shown me that hard work is the main ingredient in the recipe to accomplish one's goals. The ability to play the violin is a talent and a gift, but it is also the result of much time and effort. In the same way, the education I received in high school was not given to me but was a result of diligence.

Dedication, persistence and diligence are qualities that I acquired through the process of learning to play the violin. These qualities became important parts of my high school experience and will remain relevant throughout my life. But that night at the Honors Orchestra Concert, the secret of music was revealed to me. Music is most valuable when it is shared. It is a universal language that bonds people together. The energy we all felt that night made me realize that musicians put their hearts into their music, and it is the sharing of their hearts that makes music special.

I have finally come to truly appreciate this gift from my parents. **A**

Melody Chang, student of Pat D'Arcy at the American Suzuki Talent Education Center in Stevens Point, WI, has studied Suzuki violin since she was four years old. She recently graduated from Marshfield Senior High School in Marshfield, WI and will be attending Brown University in the fall. Melody used her experience in violin study as the subject of her college entrance essay. She used her college application, to show how an independent study affected other aspects of her life.

Pre-Twinkle & Book One Financial Planning for Teachers

by Carolyn Meyer

It is a truth universally acknowledged that those seriously obsessed with money do not become Suzuki teachers! What we share with others is greater than money; it is a love of music, children, and families. We carefully plan our students' musical progress so as to avoid remedial problems. We must also plan in order to avoid personal financial problems.

Financial planning books focus on what to do once you have some money; I think of this as the Book One and beyond stage. How a teacher earns money in the first place is the Pre-Twinkle stage. It is clear to me that being self-employed is the most expensive way to earn a living. Many of us have no choice but to be self-employed if we wish to remain Suzuki teachers. The growing trend to treat workshop and Institute teachers as employees instead of independently contracted teachers means that those teachers net more money; some do not understand this.

As a teacher in the U.S., I recently calculated how much yearly federal tax is due if the same amount of money is earned by a self-employed teacher or by an employee, with or without a spouse and two children. My "Sample Teacher" (ST) lives in the U.S., has 50 individual students (30 hours per week) and receives \$30 per hour. ST teaches these students 36 weeks a year for a total of \$32,400. ST also teaches four 45-minute group lessons per week, 32 weeks a year for which ST receives \$6400. ST plays a few gigs and teaches at a couple of workshops for an additional \$2000 per year. ST takes tax deductions of \$4000 as a self-employed example and \$1200 as an employee example. ST's employer covers the costs of some expenses which a self-employed teacher covers alone. An employee teacher can only take professional deductions which directly apply to income earned independently and documented on Schedule C when filing a 1040 form each year. (Actually, one is supposed to file separate Schedule C forms for different aspects of

one's income such as performing musician income and independent teacher income.)

I used the Form 1040-ES (1995) to do some mock-ups. No matter how I figure it, ST takes home 4%-5% more money as an employee:

- If ST is a single, self-employed teacher, 27.22% of ST's income goes to Uncle Sam. If ST is a single employee, 22.92% goes to Uncle Sam. This is a difference of \$1755.80.

- If ST marries another teacher with identical self-employment income, they pay 28.88% of their income to Uncle Sam. If both are employees, they pay 24.58%. This is a difference of \$3511.60. If one is self-employed and one is an employee, it turns out about in the middle. (Many Suzuki teachers marry non-Suzuki teachers, of course! These mock-ups are based on numbers, not on how the numbers are earned. The basic tax principles apply to any profession.)

- If ST and spouse have two children, they pay 27.16% of their self-employment income or 22.86% of their employee income to Uncle Sam. As in the preceding scenario, this is a difference of \$3511.60.

This is no complete picture of ST's financial picture by any means. I used

standard deductions in my calculations, and many people itemize deductions with a Schedule A. (Professional deductions may be taken on Schedule A if you are an employee.) Variables such as child care credit may apply. State and local taxes vary widely. ST may be in dire financial shape from purchasing an expensive instrument. Benefits play a large role in finances and will be discussed later in this article.

Two very helpful booklets are published by the Music Teachers National Association: "Licensing and Zoning Issues for the Independent Music Teacher"

(If you have a home office, have you checked whether or not you are supposed to get a permit for your business? This booklet tells about that.)

"A Brief Tax Guide for the Independent Music Teacher" (1989 but still fairly current.)

These booklets are available from MTNA at: Suite 1432, 617 Vine St., Cincinnati, OH 45202-2434. Another fine source of information is the Internal Revenue Service. "Guide to Free Tax Services" lists services as well as publications, tax tips, and toll-free tele-

phone numbers. Seek out appropriate information as ignorance of the law is not a defense, and ignoring the law could be construed as negligence.

For financial as well as other reasons, some qualified Suzuki teachers try to get public school teaching jobs. While many prefer the increased parental contact and one-on-one student contact which a private studio affords, there are pluses to a public school teaching career. The teaching hours tend to be more favorable for family life, and public school teachers reach many children who would not otherwise get musical training. Private programs solely financed through tuition paid by families tend to draw financially elite families. Perhaps someone knowledgeable on the subject would submit an article to the *ASJ* on acquiring subsidies for Suzuki programs so that teacher salaries are not totally based on tuition charged.

Public school teachers get benefits, which can greatly improve one's financial picture: health insurance, life insurance, disability insurance, and retirement are extremely important. If you or your spouse is an employee, some or all of these benefits may be provided at little or no cost. If you are self-employed, you need to buy benefits out of your shrunken after-tax money. It's time to start planning as the future will become the present, whether planned for or not.

If you are without health insurance, you should reconsider your situation. If you are not covered by an HMO or similar plan, consider major medical insurance with a high deductible. If you do not have a plan which covers office visits for your children, you can take them to the County Health Department clinics for routine exams and vaccinations. Adults can get flu and tetanus vaccinations there, too.

The least expensive life insurance is term insurance. Buy coverage to cover your family in the years in which they would be dependent on your earnings if you were not there.

You can get disability insurance at a discount as a member of the SAA through the Diamond Association Group Trust, 845 Third Avenue, New York, NY 10022-6690. One Suzuki teacher friend of mine found her disability insurance to be of great help when she suffered a bout of bursitis. Don't think it can't happen to you!

We pay a hefty chunk of our earnings toward Social Security and Medicare (7.65% as employees; 15.3% as self-employed), and those systems are expected to fail some time in the near future. (The Medicare fund is predicted to go under in two years, and the Social Security fund

sometime in the 2000s.) We pay into these systems but cannot depend on them to help us in the future. We need to be "socking" money away in IRAs and other retirement plans. The Social Security Administration reports that after 40 years of work, out of 100 people, 1 person will be wealthy; 2 will be financially secure; 5 will still be working (Suzuki teachers?); 36 will be dead; and 54 will be dependent on Social Security, relatives, friends, and charity. Which group do you want to be part of?

HOW IN THE WORLD DO SUZUKI TEACHERS AFFORD BENEFITS AND IRAS?

If you hope to avoid paying taxes by not reporting the money you earn, you are behaving irresponsibly and risking big pen-

alties. In Publication 17, "Your Federal Income Tax," pages 20-21 are devoted to describing the penalties for negligence and fraud. The accuracy-related penalty is 20% of the underpayment, and the fraud penalty is 75% of the underpayment. You may be brought to trial for actions such as:

1. Tax evasion
 2. Willful failure to file a return, supply information, or pay any tax due
 3. Fraud and false statements, or
 4. Preparing and filing a fraudulent return.
- The back cover of the 1994 1040 form has a very interesting picture showing the sources and outlays of federal income. The outlays were:
- 35% Social security, Medicare, and other retirement

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- 24% National defense, veterans, and foreign affairs
- 17% Social programs
- 14% Net interest on the debt
- 8% Physical, human and community development
- 2% Law enforcement and general government

A sense of hopelessness about changing some of those percentages has prompted me to read books about New Zealand. Every "kiwi" child has free medical and dental care, and the entire country is anti-nuclear. The weather sounds great, too!

LIFESTYLE THAT ALLOWS FOR FINANCIAL PLANNING

The only viable option for many of us is to make the most of what we have at our disposal. A terrific book that helps with this is called *The Tightwad Gazette*, by Amy Dacyczyn (Willard Books, New York, 1995). She opens with "10 Painless Ways to Save \$100 This Year" (p.8):

1. Purchase 10 articles of clothing at thrift shops and yard sales instead of department stores.
2. Hang 4 loads of laundry per week instead of using your dryer



3. Once a month make a pizza from scratch instead of having it delivered
4. Write a good letter instead of making a monthly long-distance call
5. Reduce your soda consumption by 4 cans per week
6. Bake 2 loaves of bread per week
7. Save \$50 each on 2 children's birthday parties by making homemade decorations, cake, etc.
8. Reduce your smoking by 3 cigarettes per day
9. Reduce your whole milk consumption by 2 gallons per week, substituting dry milk in cooking, homemade cocoa mix, and in half-and-half for drinking
10. Pack 4 inexpensive school lunches per week

Dacyczyn writes, "The tightwad life is not only about spending less...it's about spending in a way that reflects your values and that should not stop if you have a billion dollars...Having surplus income does not grant you the right to be wasteful with the planet's limited resources...Even when we can afford to spend more money, we must also consider the legacy we pass on to our children. If we raise them in a lifestyle completely free of waste, where everything is brand new, store bought, and expensive, we are raising children who know no economic boundaries."

I take a global view of many things, and I am thrilled that our Suzuki movement is world-wide. Most North Americans live amid amazing wealth and opportunity compared to many other parts of the world. It is easy to live only in the present, giving little thought to the future. Please, fellow teachers, let's plan as best we can for our futures so that the jokes about Suzuki Teacher Retirement Villages (where we give group lessons in the cafeterias) never come true.



Carolyn Meyer started violin studies in John Kendall's String Development in Edwardsville, IL, as a child. She was a scholarship viola student of Guillermo Perich at the University of IL, where she also studied string pedagogy under Paul Rolland. Carolyn later completed her Master of Music degree in violin performance with Kent Perry at the Southern IL University at Edwardsville, where she studied Suzuki pedagogy with John Kendall. She now teaches violin and viola in Eau Claire, WI, and has published articles in several Suzuki publications. The Summit Birchard Co. recently published her book about Suzuki's repository group lessons for violin and viola.



Practicing With the Passive Resistant Child

The Story of Michael's Little Brother

by Elizabeth McGuan

Michael had been studying the violin for several years when his little brother Patrick asked if he could start taking lessons. He had been hoping he would express interest, and quickly signed him up for viola lessons. I was sure that with the experience I had gained from working with Michael, home practice sessions would be a breeze. Patrick was always cheerful and good natured, did whatever I asked and came without being called. Occasionally a thought would cross my mind that Patrick wasn't progressing very fast, but it would fade just as quickly. It was actually two years before I realized that Patrick was being just as controlling as his brother, but in a passive way, which made it much harder to identify. The problem lingered because we never directly addressed it.

I have had a difficult time defining this quality of "passivity." My dictionary de-

He could take days to learn a new concept only to forget it the next day. He played terribly out of tune and didn't notice or care. He would start a line of note reading, get lost, and demand that I tell him where he was. He identified strongly with his viola, but did not want to practice. He was sure he would win any competition he entered, yet he could not play "Twinkle" in tune.

I have talked with parents who have similar children. These children are generally younger siblings, or if they have a younger sibling he is generally very strong-willed. They tend to be easy-going, good-natured children who roll easily with the punches. Things come easily to these children—perhaps they were early readers or have large vocabularies. They can keep themselves occupied for long periods of time reading or drawing.

I was often exasperated with Patrick and couldn't see why. I started looking at what he really did and said. For example, the boss knew when they come home from school they have a snack and do their homework. Michael would typically say, "I'm never going to do this stupid homework and you can't make me!" He'll stomp up the stairs and slam his door shut. But he will come out to play half an hour later with it all done correctly. In comparison, Patrick would say, "I've got to write twenty spelling words, do math, and social studies." He would go quietly to his room until I called him for dinner a couple of hours later. Then he'd say, "All I have left to do are ten spelling words, my math and the social studies." On closer examination, all the spelling words would be wrong. Patrick did not want to do the

homework but he did not want a confrontation. I began to see the passive resistance as an immature attempt at control.

The most intense period of passive resistance we encountered was after our move from Ohio to Illinois. I see now that Patrick was powerless over the decision. He was looking for control to protect himself from the pain of moving again. Patrick was not one to rant and rave. He simply put on the brakes. If our routine was to practice after breakfast, he could make a bowl of cereal last an hour and a half.

We had to make sure that life in the family was fair. Very often Michael got first choice because he was louder and more insistent. Michael got the blue life raft instead of the yellow one, he got the bedroom with the balcony. We had to address this inequality before we could expect Patrick to stop resisting it.

Even when things are going smoothly and equitably Patrick has a tendency to look for control with passive resistance. ("WHY does he have this need to control?") I once asked a therapist, "Because he's a child. All children do," he answered.) Probably adults do as well. We're looking for a way to feel safe in an unpredictable world. I had to find a way to work with this tendency in Patrick in home practice sessions.

I had to help him learn to direct 100% of his concentration to the task at hand. Things came easily to Patrick and he didn't know how to concentrate. He needed to learn to focus like a laser beam. His teacher worked with him until he could keep his eyes on his bow while he played a whole Twinkle variation. At first he could not do it. He had never had to con-

Things came easily to Patrick and he didn't know how to concentrate. He needed to learn to focus like a laser beam.

frines it as "the quality of being passive, especially inaction, inertia, and submissiveness." Inert—that describes those little fingers I would form into a perfect bow hold that would evaporate the minute I turned my head. Patrick would begin a song with good posture, but his scroll would start to droop and before long, it was down near his waist.



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centrate for that long. Parents I talked to expressed exasperation because they knew their children had the ability to do something if they chose to concentrate.

And he needed to learn that work is a good thing. One mother I talked to said she felt our children have it too easy; we could learn from immigrants to a new country who know they must work hard to succeed. They study many years for advanced degrees or work long hours seven days a week in their own businesses. There is nothing wrong with appropriate work ethic. We do our children a disservice to teach them they can expect to be handed things on a silver platter.

Things that are worthwhile do not come without some investment of effort—the ability to play a concerto, an advanced de-

I am grateful for the intimacy of home practice sessions that showed me an area where Patrick was using immature strategies. If we had a life without Suzuki I might never have noticed.

gree, a black belt in karate. When Patrick was playing out of tune, even when it was on purpose, I believe he had a lingering sense of failure. In the same way I believe a healthy sense of satisfaction and self confidence can come from the successful completion of a job well done.

We helped Patrick learn that progress came from little steps. He had a sense that little steps weren't important. He wanted to learn a whole piece in one week, instead of learning the new concept well—like the slurred bowing in Minuet I, for example. He wanted to play his working piece for company. We made it clear we are interested in quality, not quantity, in one small thing played very well. If he could grasp "We will be done when you can play this correctly." And just as invariably it would be done correctly the first time because he could concentrate when he wanted to. I have learned to end practice sessions calmly

(for the time being) when Patrick was going backwards instead of improving.

And I have learned to link things he wants to concrete goals. After he gave his Book 3 recital we went shopping for his new viola. When he finished his note reading assignments, he was ready to play in the string quartet with the big kids.

We have tried hard to shift responsibility for his music to him. He needs to know that we are not in charge and that passive resistance is not his only recourse. HE needs to feel that he is in charge of his music, and the desire to play well must come from within him. Patrick's teacher works to help her students own their playing; it is important to her that her students carry their own instruments, for example.

With responsibility comes consequences. If Patrick is ignoring a teaching point I may ask him, "How will you feel when Miss H has to teach you this a second time? How do you think you will feel?" This is usually effective because he tends not to connect dragging his feet in the present to his music lesson in the future.

We have tried hard to find lots of positive reinforcements and rewards for Patrick. This is tricky. I never told Patrick he had to practice to earn his allowance because he would practice. He just would not make any progress. I don't like the idea of monetary rewards because I think they kill a child's natural motivation and put the parent directly in a position of responsibility. However, some parents I talked to do link practicing to allowances and have had good results.

We look for other ways to reward him. We encourage his strong sense of identification concerns that feature violas. We have a picture of him with his viola framed, and hanging in his bedroom. We have a scrapbook filled with programs from all his concerts. We're planning to get him business cards printed with the words, "Patrick McGowan, viola."

Patrick loves to perform, particularly solos. We spend lots of time getting ready for concerts, with good haircuts and good quality concert dress clothes he picks out. We make lots of opportunities for him to perform. The Suzuki program has two solo recitals each year. We give book recitals, we play at school, we play for friends, we play at Daddy's office. We have even managed very seriously. Patrick takes performing for the denist, Patrick takes performing sound and stage. And generally he performs well. This can be frustrating. Not that I'd want him to do badly on stage. It's just

frustrating to see a child who has spent the last two weeks with a drooping snarl suddenly play with perfect posture and to know he could have played well all along if he had wanted to.

This morning we had a difficult practice session. Patrick was playing the Bach Bourree from Book 3 and he missed a slur. I pointed it out so he didn't have the bowing backwards for the entire section. Patrick fixed the bowing, but began pushing so hard from his elbow that his tone became harsh and scratchy. I asked him to play with the beautiful tone I knew he could make. Instead he just took the repeat continuing to push hard on the bow. I was really worried about how to handle the situation without making it worse. Finally I tried playing the piano accompaniment with him, slapping my hands down on the keys to get an equivalent of his tone. Patrick stopped playing in surprise and asked, "How can you be so mean?" I said I was just being a mirror. I wanted him to know what it felt like when someone played badly on purpose. He was truly shocked. He truly had not connected his playing with the effect it had on other people. He was absorbed absolutely in his bad mood.

The more I look at passive resistance the more I feel it is a strategy used by someone who is immature. To act like a six-year-old when you are six is appropriate. It would not be appropriate when you are thirty-six. But I do not think that the passage of time alone will cause a child to mature, any more than the passage of time would cause a six-year-old Pre-Twinkler to get to Book 10 without practicing. I am grateful for the intimacy of home practice sessions that showed me an area where Patrick was using immature strategies. If we had a life without Suzuki I might never have noticed. If Patrick got home from school, played outside or engaged in an activity which was fun and came easily to him he could probably have slid off to college without learning more successful strategies. I am grateful because I have been able to help Patrick learn to concentrate and to appreciate the value of hard work. I hope he is becoming responsible for producing good quality work through his own initiative. He has confidence that if he takes small steps and works hard, any goal is within his reach. ♣

Elizabeth M. Gowan is the proud Suzuki home teacher of Michael, now age 12, and Patrick, age 9½. Following the job assignment of her husband Patrick's construction career, the McGowan family has lived in six different states and London, England. Now settled in the Chicago area, Elizabeth has begun working as an accompanist at the Wheaton College Suzuki Program where her boss studies with Lisa Hirschmuller.

Hurrah for Suzuki Teenagers and Their Parents!

by Joanne Bath

When Suzuki teachers start children at age three or four, we expect to keep them as students through high school. Three- and four-year-olds are preparing to be pre-teens and teens, and their experiences at those tender ages will have much to do with what they are like as teenagers. I have had the fortunate experience of being a Suzuki teacher in one location for twenty-nine years, so I have had numerous opportunities to observe children and their families throughout the entire growing-up process. We have also raised four Suzuki children of our own, whom I taught from childhood through high school. This has been an interesting and extremely exciting adventure. I have made some interesting observations while watching these incredible people grow up.

Keeping the Faith

I have noticed that most children experience a dramatic change at about the age of nine, when they become acutely aware of what their peers think. This changes their way of learning and of being. Most do not want to be different or outstanding, and many decide that they want to quit everything that is not absolutely mandatory. Thirteen is an especially difficult age in many ways. (Perhaps this is why thirteen is considered an unlucky number!). Do not permit your pre-teen to stop any activity that you feel is worthwhile, for that same person who so fervently pleads to be relieved of the activity at thirteen will be very glad to be accomplished in it when he or she turns sixteen. Think of the many adults who were allowed to quit music lessons and now say to their parents and teachers, "Why did you listen to a thirteen-year-old?" I have never heard an adult say, "I am glad my parents let me stop music lessons," but I have heard many say the opposite. I give parents great credit when they insist that their children keep playing through the "difficult" years. It takes great determination, perseverance, and faith to do so. Children appreciate this, though they may not acknowledge it until they are adults themselves.

Reducing Expectations

When children want to quit, try lessening the expectations and responsibilities. Require regular daily practice, but let it be less lengthy than it was before. Keep the assignments reasonable and help the young student become more and more efficient. I wonder if the pre-teen's desire to eliminate responsibilities comes from a subconscious awareness of the fact that before long he will be totally responsible for himself, and this is a last-ditch attempt at prolonging childhood.

Defining New Roles

My goal is to teach the student to teach himself. If I do my job well, by high school age the student can be very independent in

his learning, though the parents must still be there for support and encouragement. In the early teen years the responsibility for learning must be transferred from the parent to the child. This process is an interesting one and must be handled with great sensitivity. Early teenagers truly want their parents to support them and to work with them, though they may give every indication otherwise. It is up to the parents to find ways to work with their children that are less direct than those they used when the children were young. I ask parents to turn into secretaries and cheerleaders when I first notice the rolled eyes and disgusted expressions on a preteen's face when the parent gives a suggestion in the lesson.

One of the most successful mothers I have known, who is still coming to lessons peacefully with her seventeen-year-old daughter, said a great thing to me in front of her daughter. She said, "I have decided that it is my job to do the little things so Jennifer can do the important things. I will be sure that she is at her lessons on time with her violin and music, and that she has the practice, listen, and perform." By stating the "little" things, Jennifer's mother gave them importance and showed that it was part of being a good mother for her to help Jennifer in these areas. She would see to it that Jennifer had the time to practice, but it was Jennifer's job to make the practicing productive.

Appreciating Mistakes

I once asked our nineteen-year-old son why so many early teens tried their parents rather rude in the lessons. He said, "Because they want to be perfect in their parents' estimation." I have had ten years to test this theory, and I believe that Stephen spoke with great perception. The odd thing is that children at this age frequently do exactly what will appear imperfect to their parents, while desperately wanting parental approval.

The problem with music lessons is that one cannot make progress without making mistakes! Descartes wrote, "He who never makes a mistake never makes a discovery." So, young teens must be taught that through mistakes we learn and grow. Think of the champion ice skaters who fall over and over again as they perfect their jumping skills, and the star basketball players who miss baskets regularly. We must teach our young teenagers to accept mistakes as part of the learning process, and must train their parents to keep their mouths shut in the lessons unless they are open for words of encouragement and praise. It is often easier for non-musicians than for trained musicians to do this, for the non-musicians will be in constant amazement that their children can make such beautiful sounds—a true miracle, in their estimation. The musician parents have a tendency to hear mainly what needs correcting, since that is the way most of us were taught.

Competing With Oneself

If parents and children can work peacefully through the pre-teen and early teen years, the teenage years can be quite wonderful! From the years of training in the Suzuki philosophy, most Suzuki children become the type of teenager every parent would want. They are kind, considerate, and thoughtful. Because they are secure in themselves, they can support others. Suzuki's emphasis on competition with ourselves but not with others pays great dividends. Dan Jansen, the Olympic speed skating champion said, "I never try to outdo someone else. I only try to outdo myself." That also seems to be the motto of Suzuki teenagers who have been taught with love, gentleness, and respect.

This design is one of those received in response to the announcement of SAA's Seventh Conference logo contest. It was drawn by Graham Vogel, 6, a kindergarten student at Schiel Primary School for Arts Enrichment, a public magnet school in Cincinnati, Ohio. According to Graham's mother, Deborah Vogel, the Schiel School is a true model of "Excellence in Teaching," with a curriculum that includes Suzuki lessons, art, drama, and movement, along with regular classroom instruction. Graham drew his design for the school's May art show invitation, which was sent to board members of grant foundations. Though it was not chosen as the conference logo, we wanted to share it with you. Thank you, Graham, for sending it!



All The World Loves The Arts

Realizing Goals

Those who have kept playing through age fifteen and who have practiced and listened to their recordings well are, almost without exception, very good musicians, and are generally proud of the fact that they can play well. Once they realize what an advantage this can be in receiving scholarships, or even getting into the college they want to attend, they will be very glad that their parents kept them playing!

It is so nice for parents and teachers to look at their teenagers and see what Dr. Suzuki taught us to aim for—beautiful personalities! It is pleasant to be able to enjoy them as people, always remembering, however, that they are still children and still need our guidance and care. The teenage years are an apprenticeship for adulthood, and we must be good mentors. Teens are doing so many things for the first time. We must realize that there are many things that take much repetition before one is successful. We must explain this to teens, and help them so they won't feel unsuccessful and stop trying.

It is a great privilege and responsibility to raise a child. Jacqueline Kennedy wrote that it does not much matter how well we do anything else if we have not raised our children well. We must realize that each child is unique and that even if we have raised four children in our family or one hundred as students, each child is different and each is our "first time." We may make mistakes and wish we had done something differently. It is worthwhile to talk to the children about the fact that we are learning,

too. In working with our own children, I discovered that I sometimes seemed cranky because I was frustrated at not being able to help them. Once I figured this out and explained it to the children, our work together became easier. They ceased taking responsibility for my grumpiness and stopped blaming themselves for not being able to do what I wanted. I also learned, eventually, that most early teens have times when they say things that they really have no intention of saying—ugly words that just pop out and seem to shock the teens themselves. So I learned not to take those words personally. When one realizes that the tendency to use such words is common at this age, parents and children can work together to try to lessen the problem.

Enjoying the Adventure

What a challenging adventure it is to raise a child! It is the biggest, most rewarding responsibility any of us have, and is usually what we are least trained to do. The Suzuki experience can be remarkably helpful, so take advantage of it and look forward to that greatest of all pleasures, looking at your grown child or student and feeling *totally* happy with the results! ♣

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 just completed a four-year term on the SAA Board of Directors.

Index to ASJ Volume 23

- 1994 Focus Group Ideas.#1, p.85
 ASJ Articles and Contributions.#3, p.7
 Additions to SAA AV Library.#2, p.7
 Call for Sessions and Papers.#2, p.7
 Call for Seventh Conference Participation.#3, p.8
 Honorary Advisory Board.#4, p.9
 Institute News.#2, p.82
 Listener of the Year Award.#3, p.27
 Memories of Jean Tremblay.#2, p.91
 Nobel Prize Nomination.#2, p.5
 Report on Membership Feedback.#4, p.16
 Strategic Plan.#2, p.8
 Strategic Plan Update.#4, p.17
 Suzuki Research Symposium.#2, p.6
 Teacher Development Report.#1, p.8
 Aber, Margery, An Important Challenge.#2, p.3
 Barber, Barbara, Texans Welcome Tour Group and Honor Gwen Runyon.#2, p.6
 Bath, Joanne, Hurrah for Suzuki Teenagers and Their Parents.#4, p.75
 Bath, J., Institute Directors Meet in Estes.#4, p.23
 Bath, J., Music for Every Child.#1, p.19
 Board Members, Welcoming the Ten-Year Plan.#2, p.10
 Bradley, Jane, Ideas for Great Piano Group Classes.#3, p.36
 Brasch, Pam, SAA Office Report.#1, p.4
 Burton, Jennifer, Association Leaders Gather in Estes Park.#4, p.60
 Burton, J., Association News.#3, p.70
 Burton, J., SPLA News.#2, p.85
 Burton, J., Suzuki Musique Montreal.#2, p.83
 Case, Linda & Paul Rubin, The Feldenkrais Method.#2, p.48
 Chang, Emily, A Priceless Gift.#4, p.69
 Cleary, Lesley, A Discovery One Day.#4, p.69
 Cline, Dr. Eileen T., The Nature of Talent.#1, p.58
 Cole, Ronda, Listening: The Teacher's Greatest Gift.#3, p.14
 Collier-Stone, K. & LTE, Dear Beginning Parent.#3, p.72
 Cox, Jeff, Chairman's Message.#1, p.3
 Cox, J., President's Message.#3, p.5
 Cox, J., Report of the Teacher Development Study Group.#4, p.14
 Cross, Carol, Suzuki Association of Washington State.#1, p.36
 Curry, Nancy, Leadership Lessons Learned.#4, p.22
 Davis, Emily Louise, Beyond Cultural and Language Barriers.#1, p.42
 Dixon, Virginia, A Vibrato Recipe.#1, p.26
 Executive Summary, Growing Up Complete.#1, p.19
 Fanelli, Michael, The Joy of Knowing Music History.#2, p.26
 Fest, Beverly, Focus on Suzuki Piano.#1, p.74
 Fraser, Caroline, Summer Recorder Workshop Provides New Opportunities for Teachers.#3, p.20
 Garbarino, James, The Place of Children in the World Community.#1, p.54
 Gerry, David, Conference Flute Sessions.#1, p.73
 Gerry, D., Meet Some New Friends.#1, p.31
 Gerry, D., Teaching Beginning Students Pt 1.#3, p.18
 Gerry, D., Teaching Beginning Students Pt 2.#4, p.45
 Gerry, D., Versatile Ensemble Music, Part 1.#2, p.29
 Goldman, Lisa Stang, August: National Review Month.#4, p.57
 Grieve, Jean, Organizing Chamber Music in a Suzuki Program.#1, p.80
 Grilli, Susan, From So America With Love!.#3, p.23
 Grilli, S., Journey to Reggio.#4, p.30
 Grilli, S., To Teach: Journey of a Teacher.#2, p.89
 Gutterman, Linda, Suzuki Association of the Greater Washington Area.#3, p.74
 Harrel, Doris, Sixth Conf Piano Highlights.#1, p.71
 Harrison, Joan, Intonation: Developing Students' Ears.#2, p.24
 Honda, Yuko, My Father and the Talent Education Tour.#1, p.49
 Jankowski, Bridget, Gems for State Leaders.#4, p.23
 Johnston, Alan, Suzuki Guitar in South America.#3, p.26
 Kelly, Birte, Sloboda: Parallels With the Suzuki Approach.#3, p.58
 Knowles, Alice Keith, Buffalo Suzuki Strings Heads South.#4, p.25
 Koppelman, D./Troberman, E, Understanding Bodies.#3, p.38-40
 Kreitman, Edward, Violin Sessions at the Sixth Conference.#1, p.70
 Kryzwicki, Joan, Suzuki Beyond America: Impressions.#1, p.41
 Lanning, Rob, Musical Magic.#1, p.88
 LeBoeuf, Kathy, Teaching Ensemble Skills.#1, p.28
 Lestina de Medina, Odina, Summer Festival in Chile.#3, p.41
 Levine, Susan, Brain Gym.#2, p.36
 Lewis, Alice Joy, Rewards of an Institute Director.#1, p.35
 Lieb, Allen, Dr. and Mrs. Suzuki Break Ground for a New House.#1, p.43
 Lister, Frances, Teaching With a Broken Arm.#3, p.51
 Lorcini, Marie, Chamber Music Challenges.#1, p.34
 Luduena, Eduardo, Everybody Can Develop Talent.#3, p.25
 Luedke, Jeanne, Developing the Whole Child Through Suzuki Study.#4, p.63
 Marsteller, Beth, Maiden Voyage of a Suzuki Snowflake.#1, p.89
 Mason, Joan & Board, SAA's Financial Future.#1, p.5
 Mathews, Susan, Singing in the Suzuki Style.#1, p.72
 McGuan, Elizabeth, Practicing with the Passive Resistant Child.#4, p.734
 McGuan, E., Working With the Strong-willed Child.#3, p.52
 McSpadden, Joseph, A Lady's Legacy: A Tribute to Doris Ballard Hansen.#3, p.71
 McSpadden, J., An Angel in the Outfield.#1, p.44
 McSpadden, J., The Measure of Our Success.#1, p.78
 McSpadden, J., The Word Out of Oz (The Lewis Family).#3, p.28
 Meyer, Carolyn, Pre-Twinkle & Book One Financial Planning for Teachers.#4, p.70
 Neal, Mary Cay, Sustaining Beginning Parents.#1, p.38
 Novick, E. & Tydings, S., Kids' Korner.#3, p.73
 O'Boyle, Marilyn, Adopt a Country.#1, p.7
 Phillip, Karla, Ensemble Playing Leads to Note Reading Skills.#3, p.63
 Pierredon, Francoise, Teaching by Example: A Responsibility and an Adventure.#4, p.39
 Preucil, William, Message to Membership.#4, p.4
 Rebeck, Eugene, Suzuki Double Bass: For the Beginner Only?.#4, p.53
 Salz, Simon, Teaching Young Guitarists to Read Music.#1, p.29
 Schoelles, Ann L., Discipline Provides the Structure for Achievement.#4, p.67
 Scott, L. & Dick, W., Are Your Suzuki Students Musically Literate?.#3, p.21
 Scott, L. and Dick, W., Competition: An Opportunity to Assist Discovery.#4, p.55
 Scott, L. and Dick, W., Suzuki & Public Education: Oxymoron or Formula for the Future?.#2, p.33
 Shackford, Martha, Resigned to Starting Over or Excited to Begin Anew.#4, p.35
 Shuck, Stacy, The Music Alphabet Book.#1, p.75
 Sloboda, John, What Makes a Musician?.#3, p.54
 Starr, Constance, Beyond the Music.#4, p.24
 Starr, Kathleen, Waltraud Suzuki.#4, p.28
 Stern, James, Defying Zen.#3, p.42
 Stern, J., Down Like a Rocket.#1, p.22
 Stern, J., Gourmet Guide to Overtones.#2, p.19
 Sugahara, Atsuko, Activities of Suzuki Method Piano Teachers in Japan.#2, p.39
 Swaim, Daniel, Ten Steps to Solid Bow Arm.#3, p.16
 Tarr, Carol, Exploring the Bow Arm.#1, p.77
 Tarr, C., The Heart of the Matter.#2, p.86
 Thornblade, Gwendoline, Definitely Worth the Effort.#4, p.22
 Vorreiter, Vicki, To Bow or Not To Bow.#2, p.46
 Waldo, Mary Halverson, At a Crossroads: The Recorder Meets the Suzuki Method.#2, p.31
 Whyatt, C. & J. Elhard, The Wild World of Rhythms.#2, p.87
 Whyatt, Christine, Teaching the Young Child: Understanding Developmental Changes.#2, p.42
 Williams, Sarah, Wheaton College Program Celebrates 25th Anniversary.#4, p.20
 Wise, Carmen, When Music Tells a Story.#3, p.68
 Zeithamel, Sonja, Early Childhood Education at the Preucil School of Music.#4, p.41

Index by Topic, Vol 23

Arts Education

- Growing Up Complete, Exec Summary, #1, p.19
 Music for Every Child, Bath, Joanne, #1, p.19

Bass Pedagogy

- Suzuki Double Bass: For the Beginner Only?, Rebeck, Eugene, #4, p.53
 Teaching Ensemble Skills, LeBoeuf, Kathy, #1, p.28
 Ten Steps to a Solid Bow Arm, Swaim, Daniel, #3, p.16

- The Joy of Knowing Music History, Fanelli, Michael, #2, p.26

Cello Pedagogy

- A Vibrato Recipe, Dixon, Virginia, #1, p.26
 Intonation: Developing Students' Ears, Harrison, Joan, #2, p.24

Children's Page

- Kids' Korner, Novick, E. & Tydings, S., #3, p.73
 Maiden Voyage of a Suzuki Snowflake, Marsteller, Beth, #1, p.89
 Musical Magic, Lanning, Rob, #1, p.88
 Wild World of Rhythms, Whyatt, C. & J. Elhard, #2, p.87

Early Childhood Education

- Early Childhood Education at the Preucil School of Music, Zeithamel, Sonja, #4, p.41
 Journey to Reggio, Grilli, Susan, #4, p.30

Flute Pedagogy

- Meet Some New Friends, Gerry, David, #1, p.31
 Teaching Beginning Students, Pt 1, Gerry, D, #3, p.18
 Teaching Beginning Students: Part 2, Gerry, David, #4, p.45
 Versatile Ensemble Music, Part 1, Gerry, D, #2, p.29

General Pedagogy

- Teaching by Example: A Responsibility and an Adventure, Pierredon, Francoise, #4, p.39

- Teaching the Young Child: Understanding Developmental Changes, Whyatt, C., #2, p.42
 To Bow or Not To Bow, Vorreiter, Vicki, #2, p.46
 Understanding Bodies, Koppelman, D./ Troberman, E., #3, p.38
 When Music Tells a Story, Wise, Carmen, #3, p.68
- Group Lessons**
 Discipline Provides the Structure for Achievement, Schoelles, Ann L., #4, p.67
- Guitar Pedagogy**
 Teaching Young Guitarists to Read Music, Salz, Simon, #1, p.29
- Harp Pedagogy**
 Chamber Music Challenges, Lorcini, Marie, #1, p.34
- Institutes**
 Rewards of an Institute Director, Lewis, Alice Joy, #1, p.35
- Leadership Conference**
 Definitely Worth the Effort, Thornblade, Gwendoline, #4, p.22
 Gems for State Leaders, Jankowski, Bridget, #4, p.23
 Institute Dirs Meet in Estes, Bath, Joanne, #4, p.23
 Leadership Lessons Learned, Curry, Nancy, #4, p.22
- Parent Education**
 August: National Review Month, Goldman, Lisa Stang, #4, p.57
 Dear Beginning Parent, Collier-Slone, K. & LTE, #3, p.72
 Developing the Whole Child Through Suzuki Study, Luedke, Jeanne, #4, p.63
 Practicing with the Passive Resistant Child, McGuan, Elizabeth, #4, p.73
 Sustaining Beginning Parents, Neal, M. C., #1, p.38
 Working With the Strong-willed Child, McGuan, Elizabeth, #3, p.52
- Piano Pedagogy**
 Ideas for Piano Group Classes, Bradley, J., #3, p.36
- Program News**
 Buffalo Suzuki Strings Heads South, Knowles, Alice Keith, #4, p.25
 Wheaton College Program Celebrates 25th Anniversary, Williams, Sarah, #4, p.20
- Public Schools**
 Are Your Suzuki Students Musically Literate?, Scott, L. & Dick, W., #3, p.21
 Competition: An Opportunity to Assist Discovery, Scott, L. and Dick, W., #4, p.55
 Suzuki & Public Education: Oxymoron or Formula for the Future?, Scott, L. & Dick, W., #2, p.33
- Recorder Pedagogy**
 At a Crossroads: The Recorder Meets the Suzuki Method, Waldo, Mary Halverson, #2, p.31
 Summer Recorder Workshop Provides New Opportunities, Fraser, Caroline, #3, p.20
- Research**
 Sloboda: Parallels With the Suzuki Approach, Kelly, Birte, #3, p.58
 What Makes a Musician?, Sloboda, John, #3, p.54
- Review**
 Exploring the Bow Arm, Tarr, Carol, #1, p.77
 Focus on Suzuki Piano, Fest, Beverly, #1, p.74
 The Heart of the Matter, Tarr, Carol, #2, p.86
 Measure of Our Success, McSpadden, J., #1, p.78
 The Music Alphabet Book, Shuck, Stacy, #1, p.75
 To Teach: Journey of a Teacher, Grilli, S., #2, p.89.
- SAA News & Activities**
 1994 Focus Group Ideas, #1, p.85
 A Lady's Legacy: A Tribute to Doris Ballard Hansen, McSpadden, Joseph, #3, p.71
 ASJ Articles and Contributions, #3, p.7
 Additions to SAA AV Library, #2, p.7
 Adopt a Country, O'Boyle, Marilyn, #1, p.7
 An Important Challenge, Aber, Margery, #2, p.3
- Call for Seventh Conference Participation, #3, p.8
 Chairman's Message, Cox, Jeff, #1, p.3
 Honorary Advisory Board, #4, p.9
 Institute News, #2, p.82
 Memories of Jean Tremblay, #2, p.91
 Message to Membership, Precuil, William, #4, p.4
 Nobel Prize Nomination, #2, p.5
 President's Message, Cox, Jeff, #3, p.5
 Report of the Teacher Development Study Group, Cox, Jeff, #4, p.14
 Report on Membership Feedback, #4, p.16
 SAA Office Report, Brasch, Pam, #1, p.4
 SAA's Financial Future, Mason, Joan & Board, #1, p.5
 SPLA News, Burton, Jennifer, #2, p.85
 Strategic Plan, #2, p.8
 Strategic Plan Update, #4, p.17
 Suzuki Research Symposium, #2, p.6
 Teacher Development Report, #1, p.8
 Texans Welcome Tour Group and Honor Gwen Runyon, Barber, Barbara, #2, p.6
 Welcoming the Ten-Year Plan, SAA Board, #2, p.10
- SAA Seventh Conference**
 Call for Sessions and Papers, #2, p.7
- Sixth Conference**
 Conference Flute Sessions, Gerry, David, #1, p.73
 Singing in Suzuki Style, Matthews, Susan, #1, p.72
 Sixth Conference Piano Highlights, Harrel, Doris, #1, p.71
 The Nature of Talent, Cline, Dr. Eileen T., #1, p.58
 The Place of Children in the World Community, Garbarino, James, #1, p.54
 Violin Sessions at the Sixth Conf, Kreitman, Edward, #1, p.70
- Special Interview**
 The Feldenkrais Method, Case, Linda & Paul Rubin, #2, p.48
- Special Needs Children**
 Everybody Can Develop Talent, Luduena, Eduardo, #3, p.25
- State, Provincial & Local Associations**
 Association Leaders Gather in Estes Park, Burton, J., #4, p.60
 Association News, Burton, J., #3, p.70
 Suzuki Assn of WA State, Cross, Carol, #1, p.36
 Suzuki Assn of the Greater Washington Area, Gutterman, Linda, #3, p.74
 Suzuki Musique Montreal, Burton, J., #2, p.83
- Supplementary Activities**
 Ensemble Playing Leads to Note Reading Skills, Phillip, Karla, #3, p.63
 Organizing Chamber Music in a Suzuki Program, Grieve, Jean, #1, p.80
- Supplementary Teaching**
 Brain Gym, Levine, Susan, #2, p.36
- Suzuki Human Interest**
 A Discovery One Day, Cleary, Lesley, #4, p.69
 A Priceless Gift, Chang, Emily, #4, p.69
 An Angel in the Outfield, McSpadden, J., #1, p.44
 Beyond the Music, Starr, Constance, #4, p.24
 Dr. and Mrs. Suzuki Break Ground for a New House, Lieb, Allen, #1, p.43
 Hurrah for Suzuki Teenagers and Their Parents, Bath, Joanne, #4, p.75
 Listener of the Year Award, #3, p.27
 Waltraud Suzuki, Starr, Kathleen, #4, p.28
- Suzuki Outside the Americas**
 Activities of Suzuki Method Piano Teachers in Japan, Sugahara, Atsuko, #2, p.39
 Beyond Cultural and Language Barriers, Davis, Emily Louise, #1, p.42
 Suzuki Beyond America: Impressions, Kryzwicki, Joan, #1, p.41
- Suzuki Outside the United States**
 From South America With Love!, Grilli, S., #3, p.23
 Summer Festival in Chile, Lestina de Medina, Odina, #3, p.41
 Suzuki Guitar in So Amer, Johnston, Alan, #3, p.26
- Teacher Development**
 Pre-Twinkle & Book One Financial Planning for Teachers, Meyer, Carolyn, #4, p.70
- Teachers, Featured**
 The Word Out of Oz (The Lewis Family), McSpadden, Joseph, #3, p.28
- Tour Group History**
 My Father and the Talent Education Tour, Honda, Yuko, #1, p.49
- Violin Pedagogy**
 Defying Zenon, Stern, James, #3, p.42
 Down Like a Rocket, Stern, J., #1, p.22
 Gourmet Guide to Overtones, Stern, J., #2, p.19
 Listening: The Teacher's Greatest Gift, Cole, Ronda, #3, p.14
 Resigned to Starting Over or Excited to Begin Anew, Shackford, Martha, #4, p.35
 Teaching With a Broken Arm, Lister, Frances, #3, p.51

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Blumin Acres	48	Ottawa Univ./Sound	
Bobelock Case	71	Encounters	27
Brobst Violin Shop	44,54	Peter Paul Prier	18
Center for Music & Children	72	Peter Zaret Violins	7
Claire Givens Violins	58	Piano Basics Newsletter	48
Connolly & Co., John M. Consort	38 59	Practice Bow	15
D'Addario, J. & Co.	54	Psarianos Violins, Ltd.	31
Dampits, Inc.	8	Quantum	68
Dauphin & Co.	26	ReSa Publications	62
Demibach Editions	20	Reuning & Son Violins	58
Emerson Instruments	45	Robertson Violin Shop	37
Extendor Chinrest	15	Sabine	32
Fiddlin' Around	68	Schafer, Marty	66
Grilli, Susan	70	Shar Products	OBC
Hohner, Inc.	65	Southern Illinois University	61
Hui's Imports	47	String House, The	40
Kamimoto String Instruments	64	Sunny-Birchard, Inc. (Warner Bros. Publications)	IFC
Kawai America	1	Super-Sensitive Strings	80
Kjos	79	Suzuki Pan-Pacific Conference	62
Knilling	56	Throckmorton's	72
Lathan Music Enterprises	58	University of Texas Press	23
Lyon & Healy Harps	19	Walker Music Press	78
Montevideo Teleproductions	48	William Lewis & Son	3
Murray's Violin Shop	15	World-Wide Press	46
Music Studio, The	71	Young Musicians	36
NCI Publications	53		

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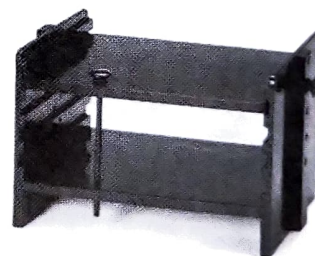
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