



American Suzuki Journal

Official Publication of the Suzuki Association of the Americas, Inc.
Volume 24, No. 2 • Winter 1996

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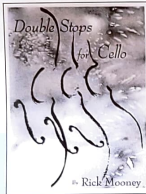
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First Prize Winner selected Kawai.

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The 9th Van Cliburn International
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First Prize Winner selected Kawai.



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It's becoming a familiar refrain.



American Suzuki Journal

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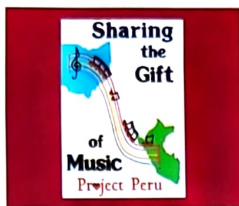
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Membership Message

by William Preucil,
SAA Board Chair

HERE IT IS—A TIME again in the "HUSA" The final W-2's and 1099's arrived on the first of February, and I have begun to sort things out from the crumpled brown envelope that contains the bits of paper, big and small—receipts I have thrown in there all during 1995. Each one of them was saved with the hope that now, at the end of the year, it would still look like a worthy itemized deduction. My first step in preparing my taxes is an easy one. I just go through my checkbook and credit card statements to extract my charitable contributions.

This is a painless way to begin the process because they are simple to identify, and there is a real sense of satisfaction when I type each one into my word processor and come up with a total amount for the year. My giving follows the same pattern every year. There are lots of little checks written to the many national health research organizations, and I feel rather impersonal when I write them. By far, my

biggest donation goes to something about which I feel very personal, my religious preference.

But what about those other sizable gifts I have listed; gifts where I have had to reach down deep into my pockets and decide that they are truly something I personally care about above the normal? These turn out to be things like a music festival where I was a charter member many years ago, the school of my college graduation, the music camp where I was inspired to become a professional musician. Then there are things closer to where I live: the symphony orchestra, the local concert series, the social service organizations that serve the tangible needs I see all the time in my own community. The things which I deeply care for and want to see continue to be all that they could be—these are the things I want to be a part of and help.

This is the way I feel about the Suzuki Association of the Americas. This is why I am glad that I am being asked to give. I could have thought of giving all by myself, but being asked gives me the warm feeling that we are all being asked together. My gift may seem insignificant by itself, but just knowing that during a focused time of a fund campaign we are all considering giving makes me feel part of something that I care for very much. ♪

Suzuki Association of the Americas, Inc.

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Please print clearly in ink.

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SAA NEWS



Annual Membership Meeting

The SAA Annual Membership meeting will take place at the Seventh Conference in Chicago. The meeting is scheduled for Friday, May 24, 4:45-6:00 p.m. In addition to updates on the Association's Strategic Plan projects, a focus of the Annual Meeting will be the progress of the Teacher Development Challenge Team. An informative update will be presented to members at the meeting and will also appear in spring/summer issues of the ASJ.

New Suzuki Films

Two exciting new films will be shown at the Seventh Conference in May: *Nurtured by Love* and *Creating Learning Community*. *Nurtured by Love* is a full-length video co-produced by Telos Video Productions and the Cleveland Institute of Music under the direction of Michele George. The video is a documentary of the life of Dr. Shinichi Suzuki and was awarded the prestigious Gold World Medal™ from the New York International Television and Film Festival. Congratulations to Michele and the producers of the film! Please watch for further information about purchasing the film in upcoming issues of the ASJ. It will be available soon!

Featured at the opening ceremonies of the Conference (May 24, 1:00 p.m.) will be the new SAA video *Creating Learning Community*. This excellent 12-minute film, being produced by Telos Video Productions for the SAA, clearly highlights the SAA's goals and programs and will be available for use in Association programs after the Conference.

Fund Drive and 25th Anniversary Celebrations

The Board of Directors has recently launched its second annual Fund Campaign. The theme of the campaign is "Celebrating 25 Years of Growth and Excellence in Education" and marks the beginning of our two-year celebration of twenty-five years* of Association growth and accomplishments. This year's campaign is strengthened by a special pledge from charter member Margery Aber. Please see page 8 of this issue.

A special 25th anniversary SAA history project is scheduled for completion later this year. The project is being directed by Joseph McSpadden with assistance from many charter Association members.

Board Elections

The Nominating Committee is presenting candidates for four board positions: Suzanne Buehko, Elizabeth Jones Cherwick, Pamela Devonport, Joanne Melvin, and Catherine Walker. Active members should receive their ballots in early March. Ballots must be postmarked by April 1, 1996.

Teacher Development Challenge Team

The Teacher Development Challenge Team is grateful to those of you who send feedback to the questions in the last issue of the ASJ. Your ideas were carefully considered by the Committee. The group met in January and received the Board's approval of its progress thus far at the February Board meeting.

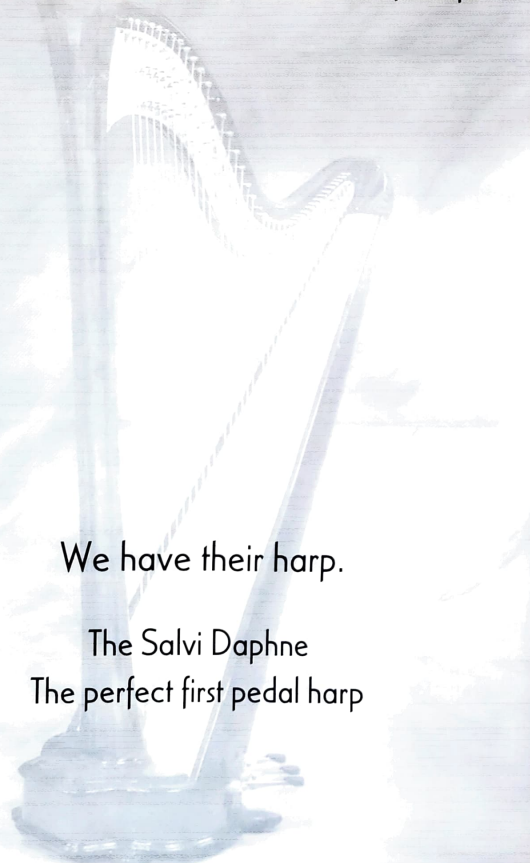
Another meeting is scheduled for later in February, and a progress report will be presented to the membership at the Conference and in upcoming issues of the *Journal*.

Calendar of Events

- | | |
|-----------|---|
| March 1 | Deadline for copy - Spring ASJ |
| March 15 | Ad copy deadline - Spring ASJ |
| April 1 | Early discount registration deadline for Seventh Conference |
| | Results of Scholarship Applications available |
| | Final postmark date:ballots for Board election (Active members) |
| May 15 | Spring ASJ to be mailed |
| May 22-23 | SAA Board Meeting - Chicago |
| May 24 | SAA Annual Membership Meeting, 4-45 - Chicago Hilton |
| May 27 | Seventh SAA Conference, Chicago Hilton |
| June 1 | Deadline for copy - Summer ASJ |
| June 15 | Ad copy deadline - Summer ASJ |
| July 31 | '96 Annual Fund Drive ends |
| | Estimated mailing date - Summer ASJ |

(News continued, p. 7)

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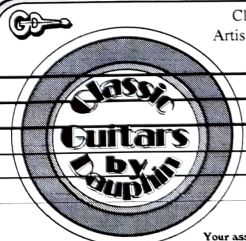
Projects in Latin America

The SAA is pleased to announce several special projects for Latin American members completed in the last three months:

- Short-term teacher scholarships earmarked for teachers in South American countries.
- A tuition scholarship offered for each South and Central American country for participation in the May Conference.
- The second annual *Journal* translation project completed and sent to South America to be distributed to and duplicated by participating countries
- First membership directory for all Suzuki teachers in Latin American countries sent to the participating countries.
- Project Peru was a huge success! (See pp.45-6.)

Upcoming Workshops

- Elaine Worley will be teaching Piano Book 5 March 28, through April 1, 1996, sponsored by Valley of the Sun Suzuki Association in Arizona. For more information contact Vicki Seil, 1244 West Sea Shell Drive, Gilbert, AZ 85233. Phone: (602)926-7804.
- Beverly Tucker Fest will be offering Piano Unit 1A, May 29-June 3, and 1B, June 3-June 7, 1996, in home studio workshops. During June, July and August, units covered will be 2, 3, 4, 5. Overview of Books 1-4 and Overview of Books 5-7. For more information, call (303)494-4246.
- The Canadian-American Suzuki Piano Workshop is offering a workshop with Dr. Haruko Kataoka in Bellingham, WA, June 17-21, 1996. For more information contact Cheryl Kraft at (360)734-9955.



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To My Dear Suzuki Family,

All people are treasures in our lives. All are individuals, reaching out to us as babies, teenagers, college students, parents and grandparents. Some are musicians, some wish they could be.

At the conclusion of the first American Suzuki Institute in Stevens Point, Wisconsin, I realized that I was in love, yes, in love, with my Suzuki family. And, as the children say, guess what! My Suzuki family (which is also yours) has grown from a few hundred to many thousands. "So what," you might say. But hold it...

Let me ask you what is among the first things your parents taught you when you were 2-5 years old? You don't have to think very hard to know that it was sharing. Maybe it was a duck, a doll, a truck, or even a crust of bread. That early training grows with maturity. You are all related to the Suzuki philosophy and therefore to each other. You are invited to share in a loving way your spiritual and physical gifts.

It is now my turn! I've agreed to give \$100.00 for every five contributions from you and your friends. If you've already given once or twice before, then three "Hip, Hip, Hoorays," because for every five of you who give a second or third time, I'll donate \$150.00. We who are a part of this wonderful Suzuki Family are invited to gain more ability in sharing through giving. It isn't so much the size of your gift as it is the love which inspires it. If your love is as great as mine, then send whatever you choose now to the Suzuki Association of the Americas. I'll be happy to share too.

My fond best wishes to you,
Margery Aber

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SAA ANNUAL FUND CAMPAIGN, '95-'96

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 Suzuki Club \$ 50 - 99
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- Teacher Development
 Latin American Projects
 Other Areas of Need

Amount _____

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 I have remembered the SAA in my will.

JOB LISTINGS

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

POSITION: Suzuki Violin Teacher to take over established program of 25+ students with opportunities for additional expansion Graduate teaching opportunity. Opportunity also to teach with Dr. Tadok Saito, former concertmaster with the Baltimore Symphony, Buffalo Philharmonic, Minnesota Orchestra, and the New Zealand Symphony. The 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 Fine, other professional orchestras in the area, University and/or faculty chamber ensembles, and assisting Dr. Saito with lower level string instruction.

QUALIFICATIONS: SAA Teacher Training and performance experience desired. Bachelor's Degree required for assistantship consideration. Preference will be given to applicants who have completed Suzuki Teacher Training through Book I.

STARTING DATE: January, June or August, 1996.
SALARY: Potential of \$22,000 - \$30,000 not including area symphony positions, summer camp instruction and further expansion of the Suzuki instruction program.

LOCATION: Nacogdoches, home of Stephen F. Austin State Univ., is a community of 30,000, midway between Houston & Dallas in the Pine Wood of East Texas. The Music Preparatory Division covers over 250 students.

CONTACT: Send resume, cassette tape, transcripts, and references to: Dr. Ron Anderson, Chair, Department of Music, Box 13043 SEA Station, Nacogdoches, TX 75902. For further information, call (409) 808-6042. Applications accepted until the position is filled. An Affirmative Action Equal Opportunity Employer.

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

QUALIFICATIONS: Excellent communication skills, evident in ability to motivate and encourage parents and children at all stages of development. Exceptional musicianship skills and ability to make group classes enjoyable. Applicants with an MM degree preferred and must be registered with the SAA.

RESPONSIBILITIES: Teach private and group lessons to children three to eighteen years old. Collaborate with faculty on parent training and curriculum development. Coach chamber music, accompany string group classes, and participate in all school concert and festival activities.

DESCRIPTION: The Center for Young Musicians is an independent music facility committed to providing excellent opportunities for children's growth through music. The Center, located 15 minutes north of the city, offers classes in kindergarten, and follows the principles of the Suzuki method with lessons on strings and piano. The Pittsburgh Symphony Orchestra, Pittsburgh Opera and Pittsburgh Ballet all enjoy excellent international reputations. There are many opportunities to perform and appreciate live music.

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

CONTACT: Send resume to: Center for Young Musicians, Inc., 120 Lake Drive, Westport, PA 15080. Or call Victoria Rapar or Alex McGinnis, (412) 959-6665.

POSITIONS: Suzuki Violin Teacher and Suzuki Piano Teacher for The State College Suzuki Program, State College, PA.

DESCRIPTIONS: WSP is a well-established, non-profit, parent-run program that offers lessons in piano, violin, viola and cello to approximately 100 students.

LOCATION: The city, State College, adjacent to Penn State University, is located in central Pennsylvania and is surrounded by mountains, ranges and farmlands.

QUALIFICATIONS: Please list music degrees, Suzuki training and teaching experience.

SALARY: \$23.85 hourly wage for group and private lessons.

CONTACT: Dorothy Fraser, Piano Program Director and/or Melinda Daersch, String Program Director, PO Box 438, Lemont, PA 19851. Phone: (814) 238-5793.

POSITION: Suzuki Violin and Cello Teachers.

DESCRIPTION: Northeastern Wisconsin Talent Education, Inc. (NWTE), located in Green Bay, WI, is currently seeking Suzuki Violin and Cello Teachers. Teachers will have the opportunity to expand their studio enrollment, though most likely a core group of students would exist from the start. Studio space, including piano, is available if desired. NWTE also offers viola and piano instruction.

SALARY: Teacher determines lesson rates and studio policy.

LOCATION: Green Bay, Wisconsin is located on the shore of Lake Michigan, 100 miles north of Milwaukee, and 200 miles north of Chicago and 250 miles east of Minneapolis.

CONTACT: Nick Ehinger, Northeastern Wisconsin Talent Education, Inc., 132 N. Webster Ave., Green Bay, WI 54301. Phone: (414) 432-8257.

POSITIONS: Suzuki Violin, viola, cello and piano teachers to join established program in Fort Wayne, Indiana. Both full and part-time positions available.

RESPONSIBILITIES: Teach individual & group lessons, coach chamber ensembles, and participate in all Suzuki activities. Qualified string candidates would have the possibility of conducting the beginning and/or advanced instruction & developing the cellist.

DESCRIPTION: The Fort Wayne Suzuki Program was established in 1981. The facility includes 7 full and part-time instructors in violin, viola, cello, and piano, teaching over 100 students. Fort Wayne has a population of 175,000 supporting several major industries, three universities, self-sustaining orchestras, an art museum, but company, theater company, and high school children's symphony, central, and an excellent string repertory.

QUALIFICATIONS: Bachelor's degree in music, SAA training, minimum 2 years teaching experience, commitment to Suzuki philosophy and ability to work with other teachers in the development of the program. Candidates will play an audition be interviewed, and teach a demonstration lesson.

INCOME: Currently \$22.00 per hour. Build from a guaranteed minimum of 20 students. Potential of \$15,000+, not including area symphony positions, summer camp instruction, or expansion of the Suzuki

instruction program. Summer stipend of \$20,000 offered for SAA teacher training workshops.

STARTING DATE: September 5, 1996 (or June 10, 1996 if available that early).

CONTACT: Please send resume and references to: Janet Conk-Rickman, 5916 Evergreen Lane, Ft. Wayne, IN 46815-4710. Phone: (219) 865-6142.

POSITIONS: The Suzuki Talent Education Program at the Eckhardt-Gramatte Conservatory of Music, Brandon, Manitoba, is seeking full-time Suzuki violin and piano teachers and a full-time Suzuki flute teacher to join an established and growing program.

QUALIFICATIONS: MM degree with emphasis in Suzuki pedagogy & registered SAA teacher training preferred, with performance experience, and commitment to further professional development. Candidates with lower qualifications may be considered.

DESCRIPTION: The Suzuki program at the Eckhardt-Gramatte Conservatory of Music has a current enrollment of 120 students of 6 strings, piano and flute. The program includes individual instruction, group classes, chamber music, a string orchestra and a Music for Children component, regular concerts, workshops, play-ins, and summer programs. There is a well-established Parents' Association. The Eckhardt-Gramatte Conservatory of Music serves over 600 students from Western Manitoba.

LOCATION: Brandon, Manitoba is a safe, family-oriented city of approximately 12,000, with a relatively low cost of living, and has numerous provincial and national parks in the surrounding area. The University serves the larger area of Western Manitoba about 100,000 people, offering undergraduate degrees in Applied Music, General Music, and Music Ed, as well as a M.M. in Performance and Music Education.

DUTIES: Individual instruction at all levels, with emphasis on beginners and participation in the organization of recitals, concerts, and workshops, as required by the director. May include group classes, early childhood education, and ensemble coaching.

SALARIES AND BENEFITS: Full-time positions consist of approximately 20-25 teaching hours per week at approximately \$25.00 per hour. A benefits package is currently under negotiation.

DATES: Effective date of employment: Sept. 1, 1996. Closing date for applications: April 1, 1996.

CONTACT: Send a letter of application, curriculum vitae, names and addresses of 3 references, and a recent performance tape to: Dr. Ronald Coddard, Acting Dean, School of Music, Brandon University, 270-8th Street, Brandon, Manitoba, R7A 6A9, CANADA. Phone: (204) 727-9831, Fax: (204) 728-8809.

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

POSITION: The Levine School of Music in Washington, D.C., is seeking an experienced and qualified violin teacher and an experienced and qualified cello teacher for their expanding Suzuki program.

DUTIES: Teaching private and group lessons to students working directly and cooperatively with the faculty of the Levine Suzuki string program.

DESCRIPTION: The Levine School is Washington's only nationally accredited community school of music with an internationally respected faculty of 117 & a diverse student body of 3,100. Suzuki program includes

violin, cello, piano, and flute. Suzuki ensembles from the Levine School have performed at the Kennedy Center and on the TV show, "CBS This Morning." The nation's capital provides many exciting opportunities for continued musical growth.

QUALIFICATIONS: Strong commitment to the Suzuki philosophy. SAA teacher training, strong performance ability, able to teach all ages, all levels. **CONTACT:** Send resume to The Levine School of Music, Attn: Emily Campbell, Suzuki String Coordinator, 1090 36th Street, NW, Washington, D.C. Phone: (202) 337-2227 Ext.218.

POSITION: The Suzuki Talent Education Program (S.T.E.P.) in St. John's, Newfoundland requires a violin teacher for September 1996. **DUTIES:** The position includes teaching private students, biweekly repertoire classes from the second week in September through late May/early June for a minimum of thirty (30) weeks and teaching at the Atlantic Canada Suzuki Institute the last week in June. The hourly teaching rate is \$35-\$40 Canadian depending on qualifications.

DESCRIPTION: S.T.E.P. is a registered non-profit association of private Suzuki string teachers with a Board of Directors of parents and teachers, 7 teachers and 100 violin, viola and cello students. St. John's, the capital and largest city in Newfoundland, is a clean, safe and friendly community with excellent musical facilities including a large Arts and Culture Centre & School of Music on the campus of Memorial University. Outdoor recreational activities with an opportunity to see icebergs, whales, seabird colonies and a large caribou herd. Opportunities for freelance performing with the Newfoundland Symphony Orchestra and the Canadian Broadcasting Corp.

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

CONTACT: For further information write to: Christina Smith, Artistic Director, S.T.E.P., c/o 16 Masse St., St. John's, Newfoundland, Canada, A1C 2S7. Phone: (709) 734-1350.

POSITION: Suzuki violin teacher. Assume existing private studio of 32 students.

QUALIFICATIONS: Some SAA teacher training required; Suzuki teaching experience and a Bachelor's Degree with a major in music preferred. **SALARY:** Dependent on enrollment number. **DESCRIPTION:** Starting date September 1, 1996. **CONTACT:** Greg Johanson, Suzuki Parents of Central Oregon, 464 S.E. Wye Lane, Bend, OR 97702.

POSITION: The Suburban Community Music Center, Madison, New Jersey seeks an experienced, qualified Suzuki violin/viola teacher to help develop & coordinate an established program of 50+ students. **DUTIES:** Teach individual and group lessons, work with other teachers and board representative to arrange schedules, workshops, and other special projects. To begin by next fall.

DESCRIPTION: SCMC is the only independent Community Music Center in the area that is not-for-profit and a full member of the Nat'l Guild of Community Schools of the Arts. In its 10th year, SCMC has 500 students at 2 locations: Madison & Spawnton. Awarded Morris Arts Council "Outstanding Arts Institution" Award in 1990, and 5 Block Grants, SCMC strives for "excellence in a joyful spirit."

QUALIFICATIONS: BA or Music degree, preferably strong in performance; registered teacher training with the SAA. Must be an enthusiastic teacher with love and respect for children and a desire to help build an already good program.

SALARY: Hourly private rate: \$25.40. Group rate: \$55.34. Income depends on number of hours taught during the week, i.e. new enrollment. **CONTACT:** Send resume and references to Judith G. Wharton, Executive Director Suburban Community Music Center, 1 Ralph Soddard Dr., Madison, NJ 07940. Phone: (201) 377-6599. Fax: (201) 377-1064.

POSITION: Suzuki Violin Teacher needed to take over full time private studio. **DUTIES:** To teach private and group lessons. Work with other Suzuki Cello Teacher for group lessons. Current students range from Twinkle to Volume 8. **DESCRIPTION:** Debra Anthony's private studio has built to 40 students on viola, with a waiting list. Debra will be moving in June, 1996. Midland is a highly educated community with emphasis on the arts. The Midland Symphony Orchestra sponsors the group lessons by providing the facility, advertisements, and performance opportunities.

INCOME: \$24.28 per hour. Additional income available by playing in the Midland and Saginaw Symphonies by audition and other opportunities in the community.

CONTACT: Send resume to Debra Anthony, 3918 Pfeiffer Courts, Midland, MI 49640, or call (517) 839-5956 for further information.

POSITION: Growing, well-established Christian community music school seeks qualified Christian Suzuki violin instructor to join faculty of 28 teaching 350 students weekly.

DESCRIPTION: Northland Cathedral School of Music is a ministry of Northland Cathedral Assembly of God located in Kansas City, MO, on I 29 near the Kansas City International Airport. The church serves greater K.C., a metropolitan area of approximately two million. Orchestra, chamber music and solo performing opportunities are available. Large waiting list. Rental instrument inventory is owned by the school.

QUALIFICATIONS: BM in performance or BME, Suzuki teaching experience, SAA teacher training preferred, and interest in Christian school ministry and long term association.

SALARY: \$22.00/hour currently, periodic increases. **DUTIES:** Teach individual and group lessons primarily to younger Suzuki students. Could supplement teaching with traditional instruction, if desired. **CONTACT:** Please send cover letter and resume to Steve Phelps, Director, Northland Cathedral School of Music, 600 N.E. 46th Street, Kansas City, MO 64116. Phone: (816) 453-2955.

POSITION: Suzuki violin, viola & cello teachers (2) needed for established program in Martinsville, VA.

QUALIFICATIONS: Demonstrated commitment to the Suzuki philosophy; BM and certification by SAA thru at least Book 3; enthusiastic, warm, positive and low personality.

DUTIES: Teach individual and group lessons, or orchestra, ensembles, note reading. Work with board members to arrange special projects, workshops, summer programs, etc. Conduct demonstrations to help program grow. Set your own schedule. **SALARY:** Based on experience and training; competitive (\$25-\$30/hour)

DESCRIPTION: 17-year-old program with dedicated, enthusiastic children and parents. Students from Pre-Twinkle to Book 6, ages 3 to adults. Intense interest from community to expand program and waiting list. Space for studio and workshops provided. Opportunities to play with 3 symphony groups in Greensboro, NC; Winston-Salem, NC; and Roanoke, VA. Many recreational opportunities available, plus cultural events locally and in nearby cities.

CONTACT: Margaret Dietrich, 218 Arrowhead Trail, Martinsville, VA 24112. Phone: (540) 692-9331. Send resume and references or e-mail to:

POSITION: The Pacific Academy of Music seeks a part-time Suzuki piano teacher. PAM is a small private Suzuki music school in Hawaii with a faculty of 1 teaching piano, recorder and voice year around. In June of a Suzuki summer workshop with Caroline Fraser is organized with master classes for the piano students. **DUTIES:** To teach private and group lessons. **QUALIFICATIONS:** SAA teacher training required, experience with teaching Books I-V. Love and respect for young children. Ability to take on transfer students from non-Suzuki teachers if needed. Appreciation for the beauty as well as the cultural and musical isolation that comes with living on a tropical island in the middle of the Pacific Ocean.

SALARY: \$25.00 per hour, with a guaranteed minimum of 8 students. Must be willing to create or hire students and/or other staff.

STARTING DATE: August/September 1996. **LOCATION:** Hilo, the main town on the Big Island of Hawaii (47,000) with the world's most active volcano. Summer temperatures at our main school, palm trees and other lush tropical vegetation, due to the high rainfall of 130 inches per year.

CONTACT: Send resume to Geridine Markus, 27 Uluani Street, Hilo, HI 96720, or call fax 808-935-5855 for more information.

POSITION: The Society for Talent Education Program is seeking an experienced Suzuki viola (violin) instructor for private and group lessons for approximately 20 students, ranging in level from beginner to Book VI. The position may expand to include duties as a music coordinator, teacher trainer and possibly a music teaching position in our Suzuki Elementary School.

DESCRIPTION: Located in Edmonton, Alberta, Canada, the Society for Talent Education is a program offering Suzuki string instruction to over 200 students. In addition to this program, the Suzuki Elementary School offers preschool, kindergarten, and grades 1-6. The elementary school is the 2nd charter school in Canada and operates in conjunction with the string program.

QUALIFICATIONS: Minimum of BM degree and 10 years experience as a Suzuki string instructor. **SALARY:** Currently, \$28.50/hour for string instruction. Salary for further duties is negotiable.

CONTACT: Please forward your resume and two letters of reference to: Loretta Isaac, Society for Talent Education, 7211 96th Avenue, Edmonton, AB, Canada. T6B 1B5. Phone: (403) 468-2598.

POSITION: Buffalo Suzuki Strings is seeking a violin teacher to teach Pre-Twinkle through Book 6.

QUALIFICATIONS: SAA Teacher Training through Book 4 (through Book 6 is desirable). Demonstrated playing ability and a commitment to Suzuki philosophy and pedagogy. Experience not mandatory. Recently graduated young professional can gain experience in an established Suzuki program.

DUTIES: Full time or part-time private teaching, group classes, participation in concerts and chamber music classes as needed.

SALARY: Based on training and experience. Benefits based on part or full time work.

DESCRIPTION: Buffalo Suzuki Strings is a 28-year-old, not-for-profit music school for children ages 3-18 which provides a comprehensive curriculum of study for students of violin, viola and cello. Many free-lance playing opportunities available. **CONTACT:** Mary Gay Neal, Director, 139 Living Terr., Buffalo, NY 14223. Phone: (716) 877-7640, Fax: (716) 876-0710.

SAA Seventh Conference

May 24-27, 1996
Chicago Hilton & Towers

"Excellence in Teaching:
Variations on a Theme"



Christopher Taylor



Alice Joy Lewis



Mary Louise Poor

Toshio Takahashi, flute
Christopher Taylor, piano



John Kendall



Roland and Almita Vamos



Toshio Takahashi



William Ayers

Special Conference Events

SAA 25th Birthday Celebration

Gala Concert: Christopher Taylor, pianist

Premiere of new SAA video, "Creating Learning Community"

Conference addresses by William Ayers, educator, and Charles Johnston, futurist
Open rehearsals & concert by North American String Orchestra with David Einfeld

Performances by student ensembles from Illinois, Iowa, New York, and Virginia

Showing of "Nurtured by Love," video of Dr. Suzuki's life and work

Keynote address by Alice Joy Lewis, Suzuki educator

Public school program demonstrations

SAA Members' Breakfast Banquet

General Membership Meeting



Charles Johnston

Special Guests

William Ayers, author and educator
Roberta Guaspari-Tzavaras, educator
Charles Johnston, author and futurist
John Kendall, pioneer Suzuki educator

Alice Joy Lewis, Suzuki educator

Mary Louise Poor, flute

Frances Rauscher, psychologist

Almita Vamos, violin
Roland Vamos, violin/viola



Roberta Guaspari-Tzavaras



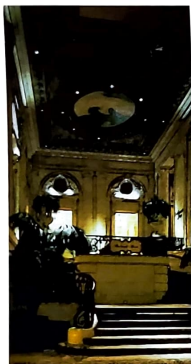
Timothy Eslay

Conference Location

Site for the Conference is the magnificent Chicago Hilton and Towers in downtown Chicago. Located at 720 South Michigan Avenue, the hotel overlooks Grant Park and Lake Michigan. A Fun and Fitness Center, Business Center, atrium lounge, five exciting restaurants and an international art collection

make this one of the most vibrant hotels in the world. The hotel features unbeatable service and is convenient to Chicago's outstanding museums and downtown dining and shopping opportunities.

The special \$95/night room rates are extended to participants 3 days before and 3 days after the Conference. All room reservations should be made by April 23, 1996. Conferees are responsible for their own reservations with the Hilton and must pay the Hilton directly for rooms. The Hilton accepts all major credit cards. Reservations can be made by completing the form on page 16 and sending it directly to the hotel or by calling the Hilton reservations department at (312)922-4400.



Special Conference Airfares

Special fares are available through Polk Travel at 1-800-875-7655. These discounts apply to U.S., Canada, and San Juan, Puerto Rico and include:

- 5% off full fare first class tickets
- 10% off full fare coach tickets
- 5% off any discounted fares

Booking your airline tickets through Polk Travel will save you money and help support the conference, so please take advantage of this option.

Mentor/Buddy Program

This program gives new participants and experienced Suzuki teachers an opportunity to meet and share information. If you are a new SAA member and/or a first-time conference attendee or an experienced teacher who would like to welcome those new to Suzuki and the SAA, please let us know that you would like to participate in this program.

Hosts for South American Guests

If you live in the Chicago area and are willing to host conference attendees from South America, please contact the SAA office.

Conference Roommates

The SAA office will maintain a list of those looking for roommates. Please call if you are interested in sharing a room and reducing the cost of attending the conference.

Come and Play

A number of conference sessions invite participants to play new music, improvise, participate in group games, etc. Bring your instrument and take advantage of these opportunities!



SAA Seventh Conference Highlights

At its Seventh Conference, the SAA will begin a year-long celebration of its 25th anniversary, honoring SAA's accomplishments from its earliest days to its present level of growth and influence. The conference will feature the premiere of SAA's video, *Creating Learning Community*, which describes the services and opportunities the SAA provides for its members and outlines the Association's vision for the future.

Birthday Celebration

Saturday, May 25, features a Birthday Celebration, including a showing of *Nurtured by Love*, a new feature-length film about Shinichi Suzuki's life and work produced by the Cleveland Institute of Music and Telos Productions. Don't miss the party—cake, skits, dancing, and more!

Gala Concert and Master Classes

Concert and recording artist Christopher Taylor, pianist, will perform a Friday evening concert and conduct master classes. Violinist/violist Roland Vamos and violinist Almira Vamos, professors at Oberlin Conservatory and the Music Center of the North Shore, will share their

pedagogical insights in joint master classes for violin and viola. Professor of cello at SUNY at Stony Brook Timothy Eddy will work with cello master class students. Flutist Toshio Takahashi, founder of the Suzuki Flute School, will conduct teachers' sessions and student master classes.

Guest Speakers

A number of special guests will share their expertise with SAA members, including psychologist Frances Rauscher and educator Roberta Guaspari-Tzavaras. Dr. Rauscher will present the results of her research with music and young children, addressing the evidence that music lessons enhance abstract reasoning. Ms. Guaspari-Tzavaras has established a thriving program of music instruction at three East Harlem public schools, and her session will feature the screening of a documentary on the program.

Other invited guest speakers will also address the conference. Educator William Ayers, a leader in the alternative schools movement, will share his perspective on making learning accessible to all children, including those in urban public schools.

Charles Johnston, psychiatrist and futurist, will speak about the importance of creativity and the arts amid cultural change. Nationally known flutist clinician Mary Louise Poir will present a session on integrating Suzuki flute students in bands.

Ensembles Concert and Other Special Sessions

The conference will also feature its popular Ensembles Concert which presents outstanding student groups from Suzuki programs across the country as well as presentations by a number of Suzuki-based public school programs and descriptions of Suzuki early childhood programs. The North American String Orchestra, an invited orchestra made up of advanced students from different Suzuki programs, will present a series of open rehearsals and performance.

Come to Chicago and help celebrate your Association's 25th year! Enjoy meeting old and new friends as well as hearing dynamic speakers and inspiring performers. Take this opportunity to join your colleagues in creating learning community!

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SAA Seventh Conference Schedule

FRIDAY, MAY 24

1:00-2:15 OPENING CEREMONY

President's Welcome, Willow Pearl: Showing of *Creating Learning Community*, new SAA video; **Keynote Address, Alice Jay Lewis**

2:30-3:30 AREA SESSIONS

New Music for Young Violinists *Alimi Zueig, Rebecca Henry* Performance and discussion of pieces written for violin groups from 1981, with video to the Suzuki repertoire and insights on teaching.
Tone Development for the Viola *Carrie Rensing* "Shaping" the Left Hand of a Cellist. *Alice Vieira, Jean Dexter, Barbara Wampler* Approaches to setting up the left hand of a young cellist including discussion of finger and thumb positions, balance, strength, ear training, use of markers on the instrument, etc.
The Approach Makes a Difference *Michael Fanelli* A holistic process for establishing a natural, well-balanced body position with the double bass, facilitating right and left arm playing actions.

Discovering the Musical Potential and Ability of Children *Nehama Padin* Practical examples for developing musicianship, developing awareness of musical rhythm, and using imagery and expressive gestures to produce beautiful tone.

Coaching Piano Trios: They're Never Too Young to Try a Trio! *Kathie Johnson* Introducing chamber music to very young pianists, preventing them from experiencing a solitary musical existence. Hear "experienced" and novice "babies" try their hands at it. What is Suzuki Early Childhood Education? *Dorothy Jones, Susan Grillo*

Using Composition to Enrich Guitar Programs *Julia Miller*

2:50-3:30 Flute Master Class *Tadashi Takahashi*
A Violin Program in the East Harlem Public Schools *Roberta Guaspari-Tzavara* Documentary video of ground-breaking program, followed by discussion.

3:30-4:30 CROSS-PLATFORM AND AREA SESSIONS
Improvis! *Judy Harmon* Find out how easy it is to learn to improvise, the benefits of teaching your students to improvise, and how to incorporate it into your Suzuki program. Bring an instrument!
The Cello is My Dojo *Richard Mazi* Principles of the martial art of Aikido can enhance playing and teaching, and help overcome tension, nervousness, and lack of focus.
Beginning Reading for Viola: Methods and Materials *Carol Ourada* Discussion of viola materials and music for individual or combined string class setting. Bibliography of music, workbooks, and reference books available and materials to be shared.

Rounds for Reading, Recreation and Performance *William Constance and Kathleen Starr* Easy to advanced rounds for any combinations of violin, viola, cello and piano to develop reading proficiency and provide exciting performance material. Bring instrumental!
Montessori Assistants to Infancy Program *Onoie Stephenson* Video of Montessori Infant Communities in Japan and the U.S., information about the program which has influenced childcare in Italy for almost fifty years, and a display of materials.

Fundraising: Function and Fun *Lynn Oberlin, Lorian Blum, Stan Smith, Peggy Wise* Through cooperation, organization and a spirit of fun, fundraising events can provide a positive learning experience and much-needed funding for scholarships, special projects, etc.
Guitar Committee Meeting

3:50-4:30 North American String Orchestra open rehearsal *David Einfield, conductor*

4:45-6:00 SAA General Meeting & Teacher Development Update
8:00 Gala Concert *Christopher Taylor, pianist*

SATURDAY, MAY 25

7:30 Members' Breakfast Banquet
9:00-11:30 North American String Orchestra open rehearsal
9:15-10:15 GENERAL SESSIONS
Running a Financially Successful Studio *Michael Caviti* Basic topics needed in a business plan including pricing, marketing, taxes, and profit vs. non-profit needs.

Group Games to Develop Arisrity *Arie Kay Kanach* Demonstration of creativity games to be used in group class to develop each student's unique self-expression. Bring instrument!

Why Music? *Viki Vorrone* Examination of music and its physical, mental, and emotional influence, affecting us directly through vibration and indirectly through the perception of relationships between sounds and silence.

Projects from Exemplary State, Provincial and Local Associations *Bright Jambouki* Representatives from area associations report on programs including activities for parents, students and teachers.
An Overview of Music Therapy *Lee Anna Rasm* Therapeutic uses of music in motor, cognitive, language, and social/emotional/physical development. Examples of music therapy activities via slides, samples of work, and handouts.
Music and the Miracle of Human Learning: Making Connections *Susan Kempler* Recent discoveries in physiology, anatomy and neuropsychology suggest links between brain, ear and body that profoundly affect our thinking about music teaching and learning.

10:30-11:00 AREA SESSIONS
Galamian Scale System for the Cello *Hans Joerg Jensen* Differentiating between Normality and Abnormal Behaviors Caused by Psychiatric or Physical Conditions During Early Childhood and Adolescence *Harold Figueroa, M.D.* Discussion and analysis of the interconnections of normal and abnormal behaviors, manifested in the setting of musical education.

Increasing Bowing Skills Through Orchestral Excerpts *Dan Swain* Bowing techniques explained and demonstrated through basic exercises, pertinent orchestral passages, and melodies from the core repertoire of the Suzuki repertoire.

10:30-12:00 CROSS-PLATFORM SESSIONS

The Violin/Piano Duo *Mark Bjork, James Housmon* Lecture recital showing how young string and piano students can experience a rich repertoire while developing listening and ensemble skills and sharing the joys of making music together.

The Pianist as Co-Operator *Vicki Blecha, Cecilia Ignatoff* An examination of the pianist's role as creator of the "warp" for the soloist's design. A wide range of works for flute and piano will be explored, illustrating the intimate connection between artists.
Producing Proficient Pickers *Rick Piché* Description of a successful Suzuki guitar program in the public schools for students in grades nine through twelve.

Music Medicine Issues for String Teachers *Carolyn Meyer* Back-ground information on music medicine, problem prevention (posture and technique concerns, etc.), how to help students who have music medicine problems, and a bibliography of resources. **Educational and Environmental Components of an Outstanding String Orchestral Performer: A Qualitative Study of a Former Conductor** of the New York Philharmonic *Michael Hanany* Ethnographic study of a former conductor, identifying factors that shaped his music career.

Impact of Diffusion Theory on Talent Education *Joe-Gin and Michael Henry* A marketing process that can help Suzuki programs maintain a flow of students and teachers, organize support activities, and perform fundraising and community liaison functions. **Scientific Evidence of Value of Music Education** *Frances Rauscher* Noted researcher provides data that emphasizes importance of music education.

11:30-12:00 Cello Committee Update, *Barbara Wampler*
Parent Session: *Mary Vart*

1:00-3:30 North American String Orchestra open rehearsal
1:30-2:30 CONFERENCE ADDRESS: Teaching: Making a Difference in Children's Lives *William Ayers*
2:30-3:30 AREA SESSIONS
ICE: Without Ape

Race Round Table for Public School/Private Teachers *Kathy Le Boeuf*

2:30-4:30 MASTER CLASSES

Violin/Viola *Roland and Almita Varnos*
Flute *Tadashi Takahashi*
Guitar *Frank Longo*
Piano *Christopher Taylor*

3:30-4:30 AREA SESSIONS
Suzuki/Reggio-A Partnership in the Making *Susan Grillo* Overview of the Italian schools and their philosophy, and discussion of ways in which Suzuki and Reggio teachers can collaborate.

Double Your Fun on the Cello! *Rick Mannon* Double stops are a tool to help intonation and ear training, establish the posture of the left arm, and refine the shape of the left hand. Passages from the Suzuki cello repertoire and Rick's new book will be examined.

Demonstration of Basic Lesson *Don Swain*
Developing a Parent Education Program for Your Studio *Janne Luethle* Explanation of six fundamental philosophical assumptions that Dr. Suzuki makes, and how teachers can help parents understand and accept Suzuki's ideas on parenting and learning.

4:30-5:30 SAA Teacher Development Program/Answer Session *String Orchestra* *Davida Einfield* Students in the NASO will display sight reading skills as they read new string orchestra releases, some presented by the composers themselves.
Flute Choir Reading Session

SUNDAY, MAY 26

5:00-6:00 Institute Directors' Meeting
8:30 SAA 25th Birthday Celebration

8:00-9:00 GENERAL SESSIONS
Rhythm—Using the Eyes, the Ear, the Brain, and the Smile *Mihiko Yurko* Hands-on mini workshop focusing on teaching rhythm to Suzuki students of all instruments.

Resistance *Edmund Sprunger* Strategies and techniques for making distinctions between resistance, misunderstanding, and learning difficulty. Exploration of the functions of resistance in terms of child development and ways of working with it.
My Home is My Castle, My Home is My Business *Mary Beth Norris* Setting up and operating a successful in-home teaching studio that reflects the Suzuki philosophy.

Excellent Teachers, Excellent Environment: A Look at the Special Challenges Facing Children of Musicians *Susan Jarvis* Exploration of conflicting roles in the "Suzuki Triangle" of parent as teacher, and musician as parent. Hidden pressures on musicians' children.

9:00-12:00 MASTER CLASSES
Violin/Viola *Roland and Almita Varnos*

Cello *Timothy Eddy*

North American String Orchestra open rehearsal

9:00-12:00 AREA SESSIONS
Suzuki in the Challenged Situation *Anne Pineda-Fuentes, Marilyn O'Boyle, Lani Borfield* How one economically challenged city (Pueblo, CO) established a successful program, from obtaining instruments to starting a school and teacher training program. Description of Springfield, MA, program housed in an urban school setting where over 90% of the student body is below the poverty level. Performance by Pueblo Suzuki Tour Group.

Music for Youth: A Private Suzuki Program in the Public Schools *Karen Naorani* Partnership between the Arlington Heights, IL, school district, its public district, its private teachers provides a Suzuki string program in the schools for preschool to eighth grade.

Aligning the Public School Curriculum with Suzuki Methodology *Laurie Scott and William Dick* Ideas and materials for sequencing technique and music in a public school or group setting to overcome the difficulties of large heterogeneous classes.

9:00-11:00 Piano Ensemble and Multi-piano Events *Denis Koppelman, John Reglin, Joe McSpadden, Marilyn Taffert* Information on aspects of organization, repertoire selection, and rehearsal techniques for ensemble events.

Suzuki Early Childhood Education Demonstration *Sharon Jones, Lee Anne Bigg, Joan Milnes, Judy Wright* Staff from Children's Talent Education Centre in Ontario work with babies and preschoolers, followed by questions and discussion.

Flute Round Table Discussion
Guitar Committee Meeting

11:00-12:00 From Snowman... Seeds and Scarf Dancing to Matsumoto Hot Dog! **The Exciting Transition from a Suzuki Preschool Class to a Beginning Viola Class** *Elizabeth Jones Cherkov* Development of a group of preschoolers and parents involved in a unique Suzuki toddler class. Discussion of adapted ICE curriculum (with video examples). **Suzuki Guitar in South America** *Alan Johnston* Discussion of teaching and performing experiences at Suzuki festivals in Chile and Peru.

Institute Directors' Meeting

1:00-3:00 North American Orchestra open rehearsal

1:30-2:30 CONFERENCE ADDRESS: The Future Isn't What It Used To Be—Addressing Modern Culture's "Creative Imperative" *Charles Johnston*

2:30-3:30 AREA SESSIONS

Teach the Technique, Use the Repertoire *Ed Krutman* Issues facing beginning level teachers and suggestions for focusing on how students play, as opposed to what they play. Basic skills of Books 1 through 3, emphasizing careful development.
20th Century Literature for the Suzuki Viola Student Still in the Books *Dee Martz* Survey of pieces demonstrating 20th century compositional techniques that can be introduced by end of Book 1.

Cello Master Class *Timothy Eddy*
Taking the Mystery Out of Learning Vibrato *Michael Fanelli* A sequential method of introducing, developing and refining a double bass vibrato, free of excessive tension.
Forward March! Concerns of Suzuki Band Students *Mary Louise Poir* **Guitar Committee Meeting**

The Easier the Better? Implications of Developmentally Appropriate Practice for the Suzuki Method *Kerith Gualmarini* Summary of early childhood music development (birth-5) and developmentally appropriate practice in music instruction; suitable pre-lesson experiences; examples of songs and movement activities.

Finger Games: An Integrated, Suzuki-based Program for Technical Development *Michael Campbell* Basic exercises for fingers and hand designed to prepare students for technical demands encountered in Suzuki literature. Illustration of games, rationale for their use, etc.

Perspectives on 20th Century Piano Music: Understanding and Accessing Its Possibilities *Karen Ball* Making contemporary music more accessible: ways to introduce and bring young into this exciting genre.

The Suzuki Program in a Big City *Magnum School, Diane Bonds, Shirley Kerk, Rosemary Jodet, Linda Branch* Demonstration by students from Parker Music Academy in Houston, TX, where program offers individual and group instruction in Suzuki violin and cello.

3:30-4:30 AREA SESSIONS

Violin *Judy Yamada*
Viola Ensembles *Elizabeth Stuenkel-Waer* An opportunity to play, discuss and share viola ensemble materials.

Re-Bach: A Sporting Proposition *Tanya Carro* A look into performance practice, style concerns, and presentation of Bach and other early music composers in the cello repertoire.

Basic Development Lesson on Viola *Michael Fanelli*
This is Your Brain on Music *Frank Lyberg* Research is showing the tremendous benefits that music has on the development of the brain. Discussion of benefits and long term consequences.

Piano Ensemble Playing for the Young Beginner *Jane Bradley* Young pianists can play together from the start as young string players do. Ideas for getting started, teaching technique, including the parents, and choosing repertoire that works.

Group Lessons for Piano Performers on a Familiar Theme *Fay Adams, Facilitator, Rachel Ansf, Colleen Ferron, Rebecca Stout* Alternative ideas to the traditional group lesson including chamber music, computer ear training, Kindermusik, Orff, improvisation, etc.

3:30-5:30 Suzuki Early Childhood Education Programs *Dorothy Jones, Susan Grillo, Sonya Zuehlman, Yen Forman* Discussion of four different Suzuki ECE programs, followed by networking session with all conference participants involved in Suzuki ECE programs.

4:30-5:30 North American String Orchestra Final Concert

Piano Recital

7:30-10:00 Ensemble Concert

MONDAY, MAY 27

8:00-9:00 GENERAL SESSIONS
Get Ready to Learn With Brain Gym *Susan Levine Quick*, easy, and fun activities that get you ready to learn and perform at your best by removing stress and allowing you to act with all your resources.

Growing a Suzuki Program *Carly Wagon Neidhard* Ways Suzuki groups across the U.S. and Canada have stimulated growth in their programs, including an overview of presenter's experience as director in Reno, Nevada, and information from other programs.

Which Comes First, Self-esteem or F Natural? *Nancy Lobken* Introduction to Awareness Through Movement®, **The Feldenkrais Method®** *John Tarr* Participants will be verbally guided through an ATM lesson, designed to bring about increased ease of movement. A

good lesson for the uninitiated; will not require strenuous effort. Wear loose, comfortable clothing and expect to lie on the floor.
Replicating the Suzuki Magic in Other Disciplines: the Power of Positive Reinforcement *Carolyn Barrett* A look at how positive reinforcement creates much of the Suzuki success and how this can be transferred to the teaching of other subject matter.

9:00-10:00 **Teacher Development Question/Answer Session**

AREA SESSIONS
Violin Demonstration Lessons

Supplementary Repertoire for "Advanced" Violists *Joanne Martin*
 Discussion of supplementary materials appropriate for viola students in Book 5 and beyond, with a focus on what is appropriate for group performance. Participants should bring their violas.

Free Improvisation for Cellists—Making Our Own Music from the Inside Out *Rodney Forman* Demonstration with advanced students involving "chording" of triads and seventh chords, practicing "singing what we play and playing what we sing," etc.

Piano Demo Lessons *Mary Craig Powell, Bks 1-3; Doris Harrell, Bks 4-7*
Wonder Science: a Variation on the Suzuki Teaching Theme *Sara Priny, Laura Cotts* Discovery method of teaching science and math to small children with parent participation.

Bas Wrap-up

Flute Wrap-up

Guitar Wrap-up

10:00-11:00 **Institute Directors' Wrap-up**

AREA SESSIONS

Violin Demo Lessons

Drew Martz, Lisa Hirschmugl, Nancy Jackson

Cello Demo Lessons *Nell Novak, Gilda Barston*

Piano Demo Lessons Continued *Mary Craig Powell, Doris Harrell*

11:00-12:00 **CLOSING CEREMONIES**

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Fill out form below and send with your payment to the SAA office. (Please use one form per person. You may copy the form for additional registrants.) Call the SAA office at 303-444-0948 for further information.

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SAA Seventh Conference, May 24-27, 1996

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Other Events:
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*Non-members may join SAA and pay member fees.
 Active Membership (teachers) \$45 _____
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Total Due: _____

CALL TO ALL SUZUKI TEACHERS

At the SAA Seventh Conference in Chicago in May, 1996, we would like to feature any Suzuki Early Childhood Programs currently running. (This includes any programs designed for babies or preschoolers and their parents before instrumental instruction begins.)

If you would like to share information about your program, please bring photographs of class activities, brochures describing your program, an outline of content and the name of the program's contact person.

Boards will be available in the Early Childhood Education area for you to post your program materials. After the ECE panel discussion on Sunday afternoon (3:30 pm in program) there will be an opportunity for networking and introduction of teachers.

Please contact Dorothy Jones with questions or for further information:

Phone: 519 680 0020

Fax: 519 680 3455

Attention cellists—students, teachers, and others.

The Fifth American Cello Congress invites your participation, May 29-June 1, 1996, at Arizona State University. This year's rich and varied program will include a performance by an ensemble of Suzuki cellists. Please see p. 28 for information.

Literacy and Creativity for the Suzuki Student: Readiness, Reading and Composing

Suzuki students need to acquire tools for musical independence to enable them to pursue their music of choice and to share music making with others. Knowledge of composition gives students opportunities to experiment and create music as an additional outlet for self expression, and provides a hands-on approach to understanding theory.

At the Suzuki-Orff School for Young Musicians, we have added a theory/composition component to the curriculum. The program leads beginning students through a solid readiness program that develops musical literacy both on and away from the instrument, and culminates in the composition and performance of original compositions by the older students. This year, our students will be collaborating in submitting original compositions and performing those selected on a concert with the Chicago Children's Choir sponsored by the American Women Composers/Midwest.

We are happy to announce a workshop to share our theory/composition format with those attending the SAA Seventh Conference. It will be held at the Suzuki-Orff School, which is easily accessible from the Chicago Hilton and Towers through public transportation. The workshop will include hands-on experience with the teaching material and a tour of the school's composition facilities.

The School for Strings Celebrates 25th Anniversary

The School for Strings, New York's 25th and largest Suzuki-based music school, will celebrate its 25th Anniversary this spring with three days of special events beginning with a spectacular Graduation Festival Concert at Carnegie Hall and culminating with two days of teacher workshops with internationally recognized master teachers.

The Carnegie Hall concert, Friday afternoon, June 14, will feature hundreds of students, alumni and students of graduates from the School's Teacher Training Program playing selections from the Suzuki repertoire for violin and cello. An orchestra of School for Strings alumni will perform, and a special piece commissioned from Bruce Adolph will receive its world premiere.

Piano students will celebrate the Anniversary on Sunday with an open recital and Suzuki Piano Festival Fun and Games at the performance space of master luthier Christophe Landon's Lincoln Center atelier.

On Saturday and Sunday, June 15 and 16, the celebration will continue with a special INTERACTION '96 series of workshops and master classes for violin, piano and cello featuring Master Teachers Margery Aber, Louise Behrend and Linda Case, violin, Michi Hirata North, piano, and Phyllis Young, cello.

The school's Founder and Director Louise Behrend, Executive Director Alexander Yudkowsky, and Associate Director Emerita Sheila Keats invite participation in these activities. For further information, contact The School for Strings, 419 West 54th Street, New York, NY 10019. Phone/FAX 212-315-0915.

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Expectations and Practice

by Martha Shackford

The Suzuki Approach is based on expectation in its purest form. Regarding expectations and practice, I find myself faced with the questions: "What does it really mean to be human? Just who are we exactly?" We are called human beings, yet we too often live as human doings.

The idea of expectation and being human is a topic which has fascinated me for a long time. I am passionate about it. Knowing that I have very definite ideas about this subject, I thought I could "do a good job." This was my first expectation of myself. However, once I sat down and started to formulate my ideas, I discovered that to clearly express myself may not be that easy. Going from a caring, feeling level on a topic that is close to my heart, to a written, rational level, is a major shift. I find that my expectations of myself and those reading get in my way! As long as I am a *human doing* rather than a *human being*, this task is difficult and, I might add, quite scary! So, I decided that rather than try to do a good job, I would expect to be a contribution.

- Webster defines "expectation" as:
1. to look for as likely to occur or appear;
 2. to look for as proper or necessary;
 3. to suppose; guess.

As I see it, all three definitions apply to the practicing environment of our students.

"Practice" is defined as: 1. to perform frequently, make a habit of; 2. to do repeatedly so as to become proficient; and 3. to work at. As a musician, all three of these definitions are a part of my practicing. However, the best definition of practice I've heard, and the one I've requested of my students' practice is: "to make easy!"

Regardless of how complicated or simple we hold the definitions of these two words, one thing seems particularly clear to me: in the study of music, the relationship between practice and expectation is symbiotic. That is, they help one another. Said another way, it is possible to have clear expectations of ourselves and our students, but without actual practice we have nothing. Likewise, we can also have

actual practice, but without clear expectations, we have nothing. The result of this incompleteness is the student fails to learn the particular instrument he is studying and perhaps carries with him permanent, debilitating self labels.

But to practice as a direct result of clear expectations gets amazing results. In this type of practice we become our expectations. One might say, "I am my expectation."

We traditionally label expectations as either positive or negative. Undoubtedly every person reading this would state that in working with children, positive expectations are more effective than negative ones. We also speak in terms of high and low expectations. In teaching, the higher the expectation, the better, I see: the Tchaikovsky Concerto in every Pre-Twinkler I teach. If I do not, I am not the proper teacher for that child.

One might say, that the expectation is the vision; that which propels us forward. It is the first step toward creating our own future and the future of those around us.

Therefore, by seeing the Tchaikovsky Concerto in every child I teach and in every lesson of that child, I am free to concentrate on the appropriate step in this process which requires attention.

If I lose the light which carries this higher expectation, then I forget what my student is capable of doing at the moment. When this happens, teaching for me and practicing for the student becomes a chore and gets put on the list of *shoulds* and obligations.

Without inspiration, practice becomes external—something we as adults think we must put into the child. We must *make* them practice because it is our responsibility or job. The problem comes when we try to have positive expectations because we know we "should have them!" This is *doing* positive, as opposed to *being*. Being an expectation is neither positive or negative—just is. The most beautiful example of being a parent-child expectation that I can think of happens to every parent the moment the child first attempts language.

For those of you who are parents, take a moment right now to remember how you felt when your child spoke his (her)

first word. If you don't have your own children, try to recall sharing this experience with someone else's child whose first word you witnessed. Be with this memory for a moment and share it with another person, if it is possible.

Still remembering that moment, answer the following questions:

Were you alarmed when your child did not perfectly say this first word?

Did you think it was your "ardent duty" as a parent to make certain your child understood the "correct" way to say this word?

Did you feel this word was "too simple" or "too boring" for your child?

Are you now happy that you no longer have to keep saying that same, old boring word again? Have you made sure your child has discarded that old thing from her vocabulary?

At the moment your child first spoke did you worry that she wouldn't learn well how to speak?

Unless your child was born with an abnormality, I'm confident that you knew the moment language was attempted that your child would learn the language to talk in her/his environment. You knew this so completely that you were the expectation of language. You were a human being and not a human doing. In this state of being, your expectations for your child in the area of language expression were not encumbered by time—you completely, and without effort, experienced your child's past language education, her/his present language practicing, and her/his future complex system of language in its entirety.

Therefore, we must acknowledge that not only is it possible to be our expectations, but all of us have already experienced this earlier in our lives when our babies spoke their first words.

For most of us, states of being are not conscious choices. They either are or not. In fact, putting states of being into the consciousness, can sometimes ruin the whole experience, or at best, change it. Take humility, for example. Once we realize we're humble, we are no longer humble! However, I would like to propose that since we have already experienced the

perfect state of being our expectations when experiencing a baby's first word, we have available to us incredible power regarding practice and conscious choice. An important factor in all of this is the fortunate fact that the human condition is to want to make a difference. I want to be a contribution and I'm afraid that I won't. Both of those states are always present.

Let's focus more specifically on expectations. In writing this article, I designed an exercise which I invite you to try first for yourself as a teacher, and then if you like, to use with the parents of your students. Below you'll find a list of expectations which are ways of being for you as a teacher with your students or for a parent with his (her) child during daily practice. These are not hopes, or shoulds, or it-would-be-nice-ifs. These are conscious choices which are available to the parents of your students during each home practice and to you in each lesson if you want them to be. As you read over this list, try to notice any areas where you are finding excuses about why this won't work for you on a particular expectation or with a particular child.

When this happens, I ask you to consider that perhaps you have just stepped into the "should or to-do" sphere, rather than the being level of life. Remember, in the being level of life there is no right or

wrong. Read them slowly. Feel free to close your eyes after viewing each one and put yourself in a lesson with your own child or with a particular student. Please know that this list is a direct result of my own



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teaching. I hold each item as a state of being necessary for a successful lesson with each of my students. This list is not a lofty set of ideals, but rather a working list that is regularly in practice.

I see in my child (student):

1. The Tchaikovsky Concerto
2. Limitless musical potential
3. Careful, patient practice
4. Excellent concentration
5. Happiness from playing the violin beautifully
6. Music inside to be expressed
7. A person who takes something hard and turns it into something easy
8. A person who practices everyday
9. A person who practices with good focus for 1-2 hours a day
10. Someone who loves music and his (her) instrument
11. A body which kinesthetically enjoys moving and growing with the challenges presented in learning how to play the violin
12. Respect for me and him (her) self during practice
13. A precious person who loves me
14. A person requesting to be led carefully and patiently through each necessary step on his (her) instrument while joyously enjoying the result
15. A person enjoying thoughtful and focused repetition
16. The heart of an artist capable of great sensitivity
17. A person living a sensitive and varied life, thereby having much to express in her (his) music
18. A committed, responsible person
19. All of the above now and in the rest of his (her) life as well, way beyond the experience of music

And this is very important: I see in myself a person capable of living in the context of all the above-mentioned expectations.

Now ask yourself, "Did I catch myself slipping into critical thinking—barriers which kept me from totally being with my student in the presence of a particular expectation?" I would be surprised if you didn't have that happen.

This is not easy. Most of what is profoundly worthwhile in life requires first motivation and then discipline. We must practice being in a state of expectation. Remember, the goal of practice is "to make the task easy."

Returning to the language parallel, each baby born is fully motivated to speak. Being able to communicate is an act of

survival, and the need to survive is, after all, probably life's greatest motivation. Therefore, your child was willing to practice the art of language. This brings us back to my original question, "What does it really mean to be human?" Many people might make the distinction between language and music—we need to talk, but we don't have to have music to survive. And on one level they'd be right. On another level we might ask, "Is the motivation coming from each child to attempt and practice language done in order to survive, or because he wants to be expressed, to make a contribution?" Everyone around him was participating in this wonderful and mysterious phenomenon of language. The pull toward unity—toward oneness—is very strong. Indeed for many this is the definition of spirituality, separate from any particular religious doctrine. If indeed the human condition is to welcome in those things which make us one, then music is not separate from survival, but an integral part of being human.

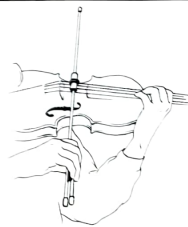
I have yet to meet a person for whom music is not a source of great joy. In fact, I am currently teaching the daughter of a man who is hearing impaired. Though he cannot hear, he comes faithfully to his daughter's lessons and is passionate about

the importance of her learning to play the violin. His questions are quite interesting. It is very moving to teach under these conditions, knowing that he will never actually hear the beautiful sounds his daughter makes on her violin. Still, his urgency makes me realize how music is at the very heart of being human. One of Dr. Suzuki's main points is that what is in the environment is learned. Why? Because that is who we are. The baby who hears music in the same manner he hears language—with the same completeness, intensity, and pure expectation—learns music. Given opportunity, s/he is thoroughly motivated to be expressed through music.

I imagine most of you can think of other expectations to add to the list that I have made up—expectations which are in your heart. The important factor in all of this is that expectations, which keep us positive and hopeful, are not the same as hope or being positive. Expectations simply are. To choose to live in this state of expectation is, in essence, the creation of our own future, the future of our students, and the future of those around us. To hold expectations as a chosen state of being is actually to be in the future already. I might ask you to consider the idea that being your own future is the only fulfilling way

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to experience your present. That our expectations are true for us in this moment means we have become the very thing we aspire to be. There is no conflict, no need to compete against each another or act at the expense of another. We needn't feel rushed or pushed or tired for we are already where we expect to be. We are free to love ourselves, to love each other, and to love our music, regardless of whether we are a Pre-Twinkler or playing the Tchaikovsky Concerto. Our practicing isn't "out there." Rather our practicing is our life: the past, the present, and the future.

We who embrace the great teachings of Senzai Shinichi Suzuki, recognize him as a great visionary, one who creates constantly—his own future and the futures of those around him. In closing, I would leave you with what seems to me a very pertinent and beautiful quote from an other visionary, Nelson Mandela. (It is my hope that in referring to "God," no one of you will be offended, but rather be able to interpret that reference into that which suits you best.)

"Our worst fear is not that we are inadequate; our deepest fear is that we are powerful beyond measure. It is our light,

not our darkness, that most frightens us. We ask ourselves: 'Who am I to be brilliant, gorgeous, talented and fabulous.' Actually, who are you not to be? You are a child of God; your playing small doesn't serve the world. There is nothing enlightened about shrinking so that other people won't feel insecure around you. We were born to make manifest the glory of God within us. It is not just in some of us. It is in everyone and as we let our own light shine we unconsciously give other people permission to do the same. As we are liberated from our own fear, our presence automatically liberates others." ✪

Martha D. Shackford is a Suzuki violin specialist and a registered SAA teacher trainer. She is active as a clinician in the U.S. 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. A graduate of Oberlin, she performed for 18 years with the North Arkansas Symphony Orchestra and conducted the Symphony's Youth Orchestra. 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 Capitol Hill Arts Workshop.



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Ready to Read?



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 is a graduate of the Talent Education Institute in Japan. 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 and is active on the SAA Flute Committee.

workbooks to be completed at home. Students' progress from learning to keep a steady beat (a skill that is also very useful for all parents to learn) to performing rhythmic speech patterns, learning the difference between beat and rhyme, imitating rhythmic patterns, singing and more. All this advance preparation helps make the transition to the printed page smooth and natural.

When it comes time to start using printed music, I also have a mental checklist for their playing: comfortable stance with the instrument, good hand position and ease of tone production. When to start using printed music varies from student to student. Before using printed music, I like to make sure that we have begun to work on the pieces which introduce slurs in order to develop an aural sensitivity to them. Most of my students are reading before the end of Book One. You will also want to make sure you have a music stand or all your work on proper posture will be corrupted by students leaning over the kitchen table.

What book to use is just as important as the preparation that leads up to that point. My current favourite for beginning readers is *Alma Tadtra Flute* by Malcolm Pollock, a British publication from A and C Black Ltd. A good music supply service should be able to obtain it for you, or the publisher can be contacted directly at: 35 Bedford Row, London WC1 R 4JH England. It is a collection of 112 tunes of all types printed in large, easy-to-read type and arranged in sensible and manageable

Without fail, the question of how to teach note reading is one of the most discussed topics during teacher training sessions. Certainly it is a matter of great importance and one that many teachers feel uncomfortable with. In the days before I was introduced to Suzuki method, I simply dealt with all areas of beginning to play an instrument at the same time: give them a flute, show them how to hold it, how to produce a tone (sort of!), and show them the names of the lines and spaces. Naturally, the results varied greatly. Starting Suzuki flute teacher training changed the way I thought about pedagogy, and working with music educator Peggy Wise changed the way I introduced my students to musical notation.

Peggy Wise is the author of the widely used *Tap, Clap and Sing* workbooks (available through Suzuki supply sources) and co-author with Barbara Rubenstein of *Ready, Set, READ!*—an excellent book now sadly unavailable. Peggy's background includes extensive training in Orff and Suzuki methods; note reading that approach to teaching note reading that really works. There can be quite a long gap between the time students begin flute and when they are ready to use printed music. During that period, there are a number of skills that can be developed. Peggy has prepared a useful "Inventory of Note Reading Readiness Skills." She writes:

"The Orff Schulwerk curriculum proposes that feeling precedes cognition and that the elements of music should be experienced using the child's body as the initial musical instrument. The skills are then transferred to non-pitched and pitched instruments. Large and then small music groups should be used as children explore and discover the following readiness skills."

- Rhythmic Skills:
 1. Keeping a steady beat
 2. Performing rhythmic patterns
- Melodic Skills
- Harmonic Skills

Peggy Wise provides numerous examples for each category, but this brief excerpt should provide teachers with something to think about. Reading music can be daunting for the parent who has never done so. Many resort to simply writing in letter names above the notes, a practice which can result in their children learning pieces this way, without relying on listening and the proper sequence of note reading. Despite my best efforts, there are some parents in my own program who do this. Be sensitive to parents without previous musical experience. They too can benefit from pre-reading preparation and can help their children develop into fine readers, while learning the same skills themselves.

In my programme, Sandra Grad, a piano teacher, provides training in reading readiness for all of my students. Group lessons are divided between this training and repertoire sessions, augmented by assignments from the *Tap, Clap and Sing*

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steps. While some parents might not appreciate the inclusion of a couple of drinking songs and hymn tunes, these can be easily skipped. My students love this book and it is a good value for the cost. A marvelous piano accompaniment book was published last year, and there are also books of duets and solos available by the same author.

For older beginners and adults, I use Trevor Wye's *Beginner's Practice Books for Flute* (published by Novello) which are well presented, although not very adventurous in rhythms, keys and range. I especially envy pianists for the wealth of easy reading material available to them, but I find these books currently suit my purposes very well. My colleague Vicki Blechta recommends the series "Improve Your Sight-reading!" by John Davies and Paul Harris in two volumes published by Faber. I am sure that there are many other books used by teachers and I would be happy to compile a list of material currently in use. Please send me the names of your favourites and I will compile them for a future column.

After completing this first book, my students move on to various duet collections and more ensemble material. As students become more skilled at reading, there is always the danger that they rely on this and neglect the equally important activity of listening. Naturally this can make memorization and review a nightmare. Providing challenging and satisfying reading material and constant encouragement to listen is essential.

When students begin the process of reading music, they are at a very high level of playing. Proper pre-reading preparation and a thoughtful approach to notation will ensure that your students will become confident and comfortable with the printed page. Peggy Wise writes:

"From the very start of a child's musical experience, readiness skills for note reading should be introduced apart from instrumental study. Consider that music reading skills will allow your child to use music for enjoyment and recreation for the rest of his or her life."

Sadly one of the outrageous myths still floating around about Suzuki method is that Suzuki students don't read even though all evidence clearly points to the contrary. Continued work on developing reading skills by all of us will go a long way to refute these claims. The journey towards the freedom to read anything and everything begins with the ability to keep a beat. Give your students the musical literacy. With the wealth of fine resource material available today, there is no need to feel uncomfortable—just take a deep breath and give it a try. Pass on the gift and help your students to discover the exciting world of the printed page. ♣



by Laurie Scott and Bill Dick

One of these phrases is not like the other. Why is one of the above not an expected combination of words?

Conversation at the fall string teachers' meeting:

"I've been working with these kids for six weeks, their positions are not even set, now we've been asked to play on the holiday program in December. I hate to abandon my technique lesson plans, but now it's time to teach 'Jingle Bells.'"

and
"Why are you so worried about positions? What do you expect? You've got thirty-two kids in that class and on block scheduling...come on! Who can expect you to teach perfect positions when you have to deal with that situation?"

Oh no! A mindset gone sour. Unfortunately, this is not an uncommon conversation among teachers who deal with masses of children. More unfortunately is the fact that many teachers functioning in a one-on-one studio teaching situation in every day view mass teaching situations as a breeding ground for faulty technique.

When we think of situations involving mastery level training of large populations, large certain scenarios come to mind. Large classes exist at the university level involving dissemination of information, followed by testing and ranking. Without about the expect mastery when we think about the other professional trained in large classes. Those situations have stages of weeding out those who can't make the grade. Graduate record examination, medical and law school admission testing, state and national teacher examinations, etc., rank and sort the human population, often prescribing the place in which we are to make our contribution to society.

Public school music classes do not al-

Mass Hysteria... Mass Mastery... Mass Confusion

excluding any individual. This does not, however, preclude the possibility or opportunity to have equal success in the dissemination of our subject matter as other institutions have in the training of lawyers, physicians, teachers or other professionals.

Basic Training

The first day of orchestra is not unlike the first day of military basic training. We stand in front of a population that includes a mix of IQs, socioeconomic backgrounds, races, attitudes and intentions. Some have enlisted, some have been recruited, and others drafted. Of course we should liken ourselves to those leaders whose troops succeed based on their loyalty and respect for the leader, not those who function from a basis of fear.

Like the boot camp drill sergeant on the first day of basic training, many teachers could also announce to their new recruits, "For the next eight weeks (or eight years as is the case with many orchestras directed and Suzuki teachers) I will be your mother, your father, your best friend, and your worst enemy." What's the secret that fosters every recruit's ability to clean a rifle, make a bed with sheets so tight you can bounce a nickel on them, and polish boots so shiny you can see yourself?

FAILURE IS NOT ALLOWED; MASTERY IS REQUIRED.

Could this secret also allow everyone to demonstrate a perfect bow hold, a straight bow, and a perfect left hand position?

New Mind Set

There's a wonderful sign on the wall of the Lamar Middle School shop room that reads, "If you don't have time to do it correctly now, when are you going to have time to fix it?" Thinking about those words makes one realize that the beginners' holiday program will be followed by the spring

program and then orchestra contest and then solo and ensemble, and then... When are you going to "fix it?"

Why do we allow less than what we know is the best to become an accepted standard? Certainly, pressure from administrators to prepare public performances and parent expectations need to be considered. The truth is, however, that often we let "less than best" become an acceptable standard because we have our sights set on a perceived greater goal. We say "perceived" because yes, the holiday concert is important and "Jingle Bells" can be performed with or without a good bow hold, but ultimately mastery of the basic skills is our goal, and how long can mastery be delayed? Excuses only serve the purpose of preventing our achievement of stated goals.

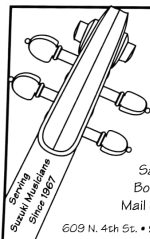
Teacher Effect

As a teacher you affect the level of optimism in your class largely by setting realistic goals. Children will not question your expectations if they are reasonable and mastery is achieved in small, sequential steps. Lack of sequencing coupled with unrealistic expectations prompts children to question their own self-efficacy. This may be one of the factors that affects dropout rates following the first year.

Barring physical or neurological impairment, everyone can sit still for a short period of time. That's step one. Moving on, we state our semester goals for the class and post-mastery charts for each level of orchestra. Much as Suzuki-trained children are motivated toward the next piece of literature, the classroom mastery charts can motivate students toward the next technical goal and foster their anticipation of learning skills in the second semester of class, second year of the class and so on.

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defining each small step of learning basic skills can be posted on the walls so each student can watch his or her progress. The charts should be conspicuously void of musical selections. Instead, basic demonstration of *perfect bow hold*, *left hand placement*, *seated posture*, *position of chair*, *muscle tone*, etc., is the goal. Time at the end of each class period can be reserved for demonstration of MASTERY. Placing check marks next to names on the charts reminds students of their progress. Individual progress and class progress is easily visible. A reward for the entire class when all students meet a goal (MASS MASTERY) fosters peer tutoring and encouragement.

How to play the instrument is now the focus of each class period. Students from each section of the orchestra recognize the elements of good posture for all the instruments. Instead of one teacher in the room, peer tutoring and comments from classmates make the room into a type of "mastery incubator," where each student has the chance to demonstrate and recognize perfection before emerging from the orchestra room to be absorbed into the rest of their school day. Other teachers tell us we have brainwashed our students into begging to demonstrate perfection on a daily basis.

In a recent conversation about recruiting, a Texas orchestra director explained the method used during her most successful recruiting year. While other directors enticed students to join their fine arts group by explaining to them all the things they would be able to do (take trips, go to parties, and competitions), this director enticed her recruits by telling them about the things they would learn from being in orchestra. She explained the skills and concepts that would be fostered through their participation in her program. She out-recruited all other directors. This reveals what Maria Montessori explained to educators decades ago:

"The adult's idea that freedom consists in minimizing duties and obligations needs to be rejected. The foundation of education must be based on the following facts: that the joy of the child is in accomplishing things great for his age; that the real satisfaction of the child is to give maximum effort to the task at hand; that happiness consists in well-directed activity of body and mind in the way of excellence; and that true freedom has, as its objective, service to society and to mankind consistent with the progress and happiness of the child."

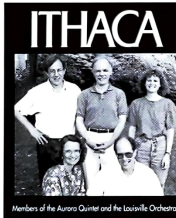
These ideas combined with one of the basic tenets of Suzuki pedagogy, "Ability Breeds Ability," may encourage us to program less music, adopt a new mindset for

the classroom and raise our expectations for every child, positively affecting students' attitudes toward performance and raising their self-esteem.

To foster a local climate of mutual respect, public school teachers and Suzuki teachers need to understand the teaching situations and demands of their peers. The studio teacher who feels superior because "the only GOOD teaching in this town is happening in my studio" is not realizing that there may be others out there greater or at least equal to themselves. Some of the world's most persuasive teachers had a great

effect on studios larger than thirty-five students—Christ, Hitler and General Robert E. Lee, to name a few. ♣

William Dick and Laurie Scott have collaborated in public music education in Texas for the past 15 years. Both have teaching experience ranging from preschool through college. In addition to public education, they co-direct the Austin Suzuki Organization and the Texas Suzuki Tour Group. Mr. Dick teaches at O. Henry Middle School and Austin High School and directs the Austin Youth Symphony. Dr. Scott holds a Ph.D. in music education from the University of Texas at Austin and is currently Assistant Professor of Violin/Viola at Southwestern University in Georgetown, Texas, and director of the Austin Metropolitan School.



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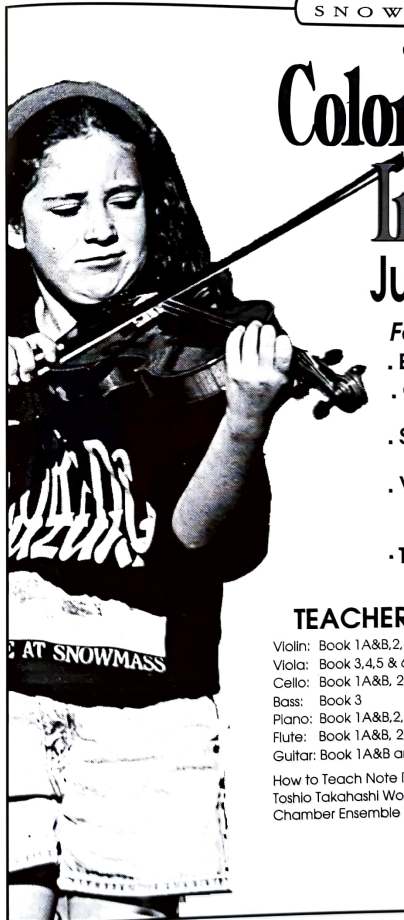
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Nurturing Creativity: The What Ifs

by Joan Harrison



As Suzuki teachers our roles are many. We are expected to help produce loving, self-respecting, disciplined human beings, and at the same time develop a love of music and musical creativity. Young children seem to have a natural imagination. As they grow, self-consciousness has a tendency to take over that free thinking process, and often these same magical youngsters suddenly may seem lacking any creative thought—except perhaps when it comes to excuses for not practicing or doing homework! Getting the correct pitches and playing with the printed articulations often become the sole focus of concentration in home practice and in lessons.

These and other technical tools are necessary in our development as musicians, but we must not neglect the creative side to our music-making. Teachers can suggest expressive ideas for our students to imitate

and encourage listening to artists perform. Group classes are also wonderful opportunities to enhance the creative spirit in all of us. We can play dance music as we take turns dancing around the room, we can focus on dynamics and different kinds of sound, but how do we encourage our students to create their own voice?

I like to ask my students to set a scene which describes the music they are about to play. Often there are people in the picture. It is interesting how when specific details are added, such as arm and leg motions or leaves blowing on trees, the music becomes alive. I play a game with my cello groups in which we act out different characters using the same song. A favorite game is *Cello Teacher and the Seven Dwarfs*. Each student takes a turn playing one of the Twinkles and tries to play and act in the character of one of the seven dwarfs from Snow White. We have also played music while trying to capture different images of animals. It's a fun game that works for all ages and really enhances the student's musical thought process. I also encourage students to relate their music to sports. Figure skating is an obvious choice with movements of gliding on the ice and contrasting toe picking. Games such as football and soccer can also be compared to music with their running movements and sudden stops and starts.

I am amused to discover how my own creative process grows. I feel quite comfortable learning a new piece of music and making it my own; however, in my hobbies I often don't feel so secure.

I recently read a book about quilting called *Designing New Traditions in Quilts* by Sharyn Squier Craig. I love to make quilts but feel very much like a student: I copy patterns out of books and attend classes to pick up other people's ideas and techniques. I cringe at the thought of designing my own style and sometimes even make my husband along fabric shopping to help me explore color possibilities. Sharyn's book is based on the concept of asking oneself *what if?* "What if you change just one thing?" I found that after engrossing myself in her words and pictures for a few days, a whole new world of possibilities arose in me, and I have several new quilting projects underway—each from my own ideas!

I have been delighted with how well this concept works with my students as well! We can ask our students, "What if you try a different dynamic here, or pretend the music is sad in this particular passage?" "What if we try to change our hand or bow position? What happens to the sound?" I sometimes have my younger students play their Twinkles starting on the G and C

strings to encourage them to hear how the character of the song changes. "Doesn't that sound like a big hungry bear when we play on the lowest string?"

What if? not only work for musical phrases but they can also work for developing an harmonic sense. "What if we hold a D pitch while somebody else plays Twinkle? Now, let's try alternating between D and A, etc....I also suggest ideas that do not work well. Sometimes this will get a laugh but more often it will allow the student freedom and confidence to try new ideas.

My students are all used to suggestions of putting words to their songs. This helps to memorize the piece as well as create a scenario within which they will play. Sometimes we will pretend to be a fish or a bird and I will ask, "How can we change the sound to respond to a windy or a calm day?" I have found a few tools useful in setting up students to practice using the *what if* game. Depending on the student's age and experience, the teacher and parent can help set up some groundwork. Controlled situations can be established such as *what if* using the bow, changing dynamics, changing fingerings, etc. It is important to have the student realize that the *what if* does not necessarily result in a better way of playing, only a change. They can respond to the change but they don't have to judge it. It is the teacher's role to help the student decide which changes are appropriate for the music. I have set up charts for students to try a couple of changes in a polishing piece and to write down what they have tried and what the result was. Usually I suggest trying both a technical change, such as altering the bow placement on the string or changing the speed of the bow, and a character change such as adjusting the dynamics and overall mood of the passage. There are endless possibilities for the imagination and for corresponding sounds that can be produced.

Learning to utilize the *what if* game in my own creative life has been rewarding. I hope it can be for my students and colleagues as well. ♪

Joan Harrison received a BM from the San Francisco Conservatory of Music and her MM from the Yale School of Music where she was a teaching assistant to Aldo Parisot. She continued her studies at the School for Strings in New York City with Louise Behrend and Nellie Delay. She is currently teaching cello at the Children's Talent Education Center, in London, Ontario. Joan lives in Hamilton with her violin husband Don and Goldblatt and is a member of the Hamilton Philharmonic. She performs solo and chamber music regularly throughout North America. When not playing cello, Joan can be found quilting, knitting, or crocheting (or being entertained by!) her pet bunny.

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Parent-Teacher

Discovery Zone

by Lisa Stang Goldman

When sitting at a lesson, have you ever stopped taking notes because, for a fleeting moment, one of the following thoughts jumped into your head?

1. Gosh, we've been playing this Book One piece for fifty weeks now. I hope we get something new!
2. I didn't catch that last remark. I'll get the information from my child at home.
3. My child is in Book Four, so I don't have to take notes anymore. S/he will remember.
4. We all read music so I don't need to write anything down anymore.
5. My child has gotten all set up and has learned Twinkle. The rest is just learning more songs.
6. Again! This is so boring—another lesson on placing the second finger high and low....
7. Why are we doing this again for the 100th week in a row?

8. It sounds okay to me; we'll skip this detail at home.
9. This is so frustrating—I don't understand any of this; my kid will understand.
10. I played a string (or other) instrument in high school; so I already know this.
11. I can remember this. I don't need to write it down.

Often what is important to the teacher isn't obvious to the parent. Even intelligent parents with the best intentions do not always possess an understanding of necessary skills vital to good playing habits, or knowledge of how they develop over time. With great confidence, a parent should be able to say, "That note sounds flat. Slide your finger a bit closer to your nose," instead of saying, "Hey, that sounds awful. Fix it!" Parents must be taught by their teacher when and how to isolate critical skills and troublesome areas. They must know why the skill is important, how

to practice it, and how to nurture it into a mastered skill over a period of time.

Parents should insist on highly detailed information from their teachers. Your teacher's personality may not be the type to stop, look at you, and say, "Play the first two beats in measure 31 five times a day, with your left hand doing this and your right hand doing that simultaneously on the first beat...."

Well, you understand what I mean. It is okay if this is not your teacher's personality, but what if you still want to understand better without interrupting every two minutes?! This article is not about telling you how to organize your notes but will give you the ability to get the information you need to do your best job at home.

Right now you may feel that you are about to receive a lot of tedious information, and it is making you nervous because it seems so complicated. Until you get the hang of things, here is a quick fix. For starters, discover these three zones of understanding:

1. **Visual:** How does it look? Is there something you can see to fix?
2. **Verbal:** Can you describe it for me in nonmusical terms?
3. **Aural:** How does it sound?



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 a certificate in special education from CCM and training in Dalcroze Eurhythmics from Carnegie Mellon University.

Here is an example of these zones of understanding with a violin Pre-Twinkler who is learning to place the bow:

Visual—a tape marking the Kreiser Highway

Verbal—"Keep all the hairs of the bow over the highway."

Aural—an example of how it sounds, both correctly and incorrectly

Now it is possible that your teacher has spent too much time in practice rooms and not enough time learning good social skills, or your teacher may be very engaged in working with your child and fail to stop periodically to inform you of

details. Your teacher may communicate details in a variety of ways that you are not used to. It is the job of both parent and teacher to find common grounds to decipher what is important. Watch for gestures; a glance at the parent while demonstrating a skill may really mean, "Please write this down!" Perhaps you will hear the same phrase go by—something like, "Try doing this with" The "with" in this instruction is probably something you will need to focus on and write down. Listen for these phrases to go by: "Try it like this...." "Do it with...." "Can you do it without...." "When you play this...." "Instead of" "Listen

for...." These are all polite Suzuki teacherisms. Zero in on the skill being demonstrated. Whenever you are unsure of what is happening, ask your teacher. The more detailed the question, the better explanation you will receive. Make it your business to understand what is "physically" happening.

The following are some examples of intelligent questions to consider asking your Suzuki teacher to clarify what is going on in the lesson.

1. Which review pieces should we play?
2. What specific skill should we focus on in each review piece assigned?
3. Ask for an example/demonstration of the teacher's expectations of what the student should sound like in a week. (This is not to be confused with the finished product.)
4. Where in the music is this? How is it notated?
5. What are we learning in this piece? (new material) How does it continue to develop later?
6. Do we need a metronome tempo?
7. How much bow do we use? Where is it placed to start/end?
8. Do the left hand fingers have a hop or slide?
9. What should we notice about the frame of the hand?
10. How should we use the fingerboard tapes? (Is it a specific note on the tape? Next to it?)
11. Are there any new musical terms?

Over a period of time your notebook should resemble a sequence of events that develop specific skills for each piece. You will know what new rhythms, bowings, fingerings, etc., are being presented in each piece. (It's good to look at these when reviewing.) Once in a while you and your teacher may want to discuss possible short-term and long-range goals. Above all, if you encounter great frustration, ask your teacher to move in smaller steps.

Knowledge is power! Seemingly insignificant details will now become essential to reach mutual goals. Vague information gathered from the weekly lesson will result in shapeless practicing with very little accomplished. By obtaining these technical details, there should be an expected result. With the examples from the zones of understanding, both the parent and the child will benefit and return to the lesson prepared, completing their circle of success. 🎻



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Progress: What it is and isn't

✿ First in a six-part series
by Edmund Sprunger



As a teacher one of the biggest challenges I face is helping parents and students understand that starting a new piece is only one of many ways to mark progress. Few lessons are more difficult than those in which children who need to work on review flutter into their lessons chirping that they have progressed so much that they are ready to start the next piece—or even many pieces ahead of their current piece. The parent, beaming as though this Mozart will also soon discover the cure for the common cold, adds—sometimes anxiously, “And we’ve already learned the notes!”

As a teacher, however, I know that in the long run, the most productive use of the lesson would be to work on review. At the same time, I am also aware that it is a delicious motivation and enthusiasm that spurs kids on to starting the new pieces, and I don’t want the fire to go out of that eagerness.

I compromise. Sometimes we use the new piece to work on the skills I thought it would have been useful to train in the

review pieces. Of course, as teachers immediately recognize, this approach doesn’t work so well, because the notes and the bowings of the new piece are not familiar. Too much is new.

Besides, what attracted the student to the new piece was its musical flavor. Pulling out two notes of the piece to practice a specific aspect of technique often changes that flavor. As if touched with a magic wand, the birthday cake seems to become a lima bean.

At other times, I just listen to the new piece and smile, usually empathizing with the child’s thrill by saying something such as “this really is a neat piece!” before going back to the regularly scheduled program. Yet another option is simply to say “No” to hearing the new piece—a move I reserve more for my home studio than for a workshop or institute. These moves meet with varying levels of success.

At such points in lessons I start to feel like a vegetarian whose sole source of income is working for the beef council. These

are compromises in the worst sense of the word. Unable to agree on a solution that fully and completely satisfies technical and musical concerns along with motivational ones, such compromises seem to be of the I’ll-cut-off-my-arm-if-you-cut-off-your-leg variety. At best we merely swap digits.

This teaching challenge can be frustrating, but it’s got good blood—the thrill of learning the new is pumping through the student’s veins. (It’s mutant, nose-picking cousin “What-Piece-Is-Your-Child-On?” is so nasty and well-known that I won’t even go into it here.) It was with these kinds of teaching challenges in mind that I came up with the idea for an institute lecture entitled *What is Progress?* I looked forward to having a format to declare that progress is not moving on to the next piece. I also looked forward to slipping in the notion that progress is not getting a bigger instrument. Getting a bigger instrument is just about growing—something no one can control.

I then realized that barring the intervention of Johnny Cochran himself—and what Suzuki teacher can afford those kinds of attorney fees?—I was about to go straight to the Sprunger Penitentiary. I was in violation of my self-imposed law which states that “the party of the first should describe to the party of the second what something is, not what it isn’t.” In other words, be positive. Avoid negatives.

To understand the utility of this law, imagine yourself waiting in line behind a guy at the McDonald’s counter who tells the cashier, “I don’t want a cheeseburger, I don’t want a chocolate shake, I don’t want large fries, I don’t want...” If he would just say what he wanted—the positive—instead of what he didn’t want—the negative—Well, you get the picture.

As Alice Joy Lewis said in a lecture at the Stevens Point Institute last summer, being positive is important “not simply because it’s a nice thing to do—it is—but because it works.”

Unfortunately, I often witness felonies—people attempting to work in negative ways. Breaking the law. (Myself included—I’m a repeat offender which is why I solicit your contribution to my legal defense fund.) Teachers, parents, and—through professional training with these adults—students talk a lot about what they don’t want instead of what they do want. For example they say, “Ugh! The bow slides around too much.” Or “Hey, that note sounded like this moose I once heard in Maine—have you ever seen a moose?”

When I heard the siren and caught the flashing red lights in my rearview mirror, I decided I needed to be very clear and concrete about what progress is, not what it isn’t. So I started asking around. I asked students and their parents. At the time, in addition to my regular studio teaching, I was also finishing an internship in psychiatric social work, so I began to ask my fellow clinicians—psychiatrists, psychologists, and social workers—how they defined progress.

The one thing that kept coming up with my clinical colleagues was that progress is not perfection. One of the first people I talked to was Dr. Christina Miriani. Dr. Miriani is a soft-spoken psychologist who has used every moment of her sixty-some years to get wiser, yet still speaks with the radiance and wonder of a three-year-old who has just discovered a nest of baby rabbits in her backyard. She said, “I tell them that this is not a story about being perfect—and use that wonderful quote from Elizabeth Kübler-Ross: ‘I’m not okay, you’re not okay... and that’s okay.’”

Progress is not perfection. I liked that. I instantly thought of many parents and a few children (and a violin teacher with

whom I work daily) who would benefit from understanding that. Now I use it all the time: *Progress is not perfection.*

I realize that this definition opens the door to all kinds of misunderstandings, so I hasten to add that asking a child to work, and to work *diligently* towards a goal is not asking for perfection. There is a difference between basic competence and perfection. For instance, asking a student in Book Four, to play any piece at any time from Books One, Two or Three, is asking for *basic competence*, not perfection. Command of the notes and bowing in Suzuki review is a basic level of competence that comes from (have all the members of the media arrived?) REVIEWING!

As enlightening and delightful as talking to Dr. Miriani was, I realized that I remained in violation of the law. I was still only able to talk about what progress isn’t; it isn’t going on to the next piece, it isn’t getting a bigger violin, and it isn’t perfection.

So I asked around some more and my clinical superior told me, “Well, progress is change.” Now I was getting somewhere: Progress is change. I liked that definition because I find that change is a wonderful thing. Even if change is in the wrong direction, it is wonderful because it tells us that the problem isn’t stuck. It tells us that there is some flexibility. There is hope if things can move.

I learned this lesson the next week from a patient of ours in the hospital. After about three weeks in the program he was ready to go home. It was really neat to see the changes in him



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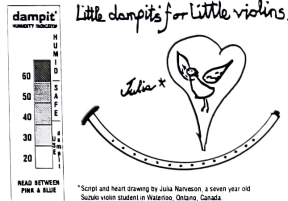
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over the time he was there. The day he left he glowed when he said, "This is really kind of obvious, but if nothing changes, nothing changes." He had learned the lesson the hard way. In fact, during the initial part of his stay, some things got worse.

However, getting worse was useful for him. It really allowed him to understand distinctions between how he wanted things to be and how they were. In other words, he had become numb to the pain of his daily living until the pain became so great that he was able to notice it and

change it for the better. Interestingly enough, if things hadn't gotten worse, they might *not* have gotten better because he wouldn't have noticed them.

In teaching, I have found that having students make the problem worse sometimes gives them control over it because it helps them notice the difference.

As much as I was fascinated by the idea of change, I realized that the English language does have two different words, *change* and *progress*. There had to be a distinction between the two. Progress is not change because they are two different words, the


same way that two people may be similar because they're in the same family, but the fact that each has his or her own skin also tells us that they are different.

I had finally decided on a definition that would have as many uses as any product advertised on a late-night infomercial.

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Edmund Sprunger lives in Ann Arbor, Michigan, where he teaches a full studio in addition to serving as a clinician at Suzuki institutes and workshops in the United States and abroad. A graduate of Goshen College, where he studied violin with Lon Sherrer and piano pedagogy with Marvin Blickensstaff, he has also been a student of Shinichi Suzuki at the Talent Education Institute in Matsumoto, Japan. Mr. Sprunger, who holds a Masters in Social Work from the University of Michigan, is also a psychotherapist.



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THE SEARCH FOR *Sensibility*

by Vicki Vorreiter



The art of archery is not an athletic ability mastered more or less through primarily physical practice, but rather a skill with its origin in mental exercise and with its object consisting in mentally hitting the mark. Therefore, the archer is basically aiming for himself. Through this, perhaps, he will succeed in hitting the target—his essential self.
—Eugene Herrigel, *Zen in the Art of Archery*

most profound level. It is a vicarious activity which occurs without mental blocks or physical tensions, and the subliminal self accepts the experience as its own. The psyche then receives these messages fully as realities without restrictions. Often music programs request that new families observe for many weeks before beginning lessons. In this way child and parent are offered the unparalleled advantage of assimilating their new roles, imprinting the repertoire, shaping their energy, sparking their excitement. Many music teachers also ask families to videotape their children's lessons for additional viewing during the week and to observe the lesson preceding or following their own. Young children surrounded by others playing at higher levels, whether in class, in concerts, or at workshops, are influenced not only by the quality of the performance, but also by its achievability. It is no wonder that siblings of musical brothers and sisters approach music naturally and with enthusiasm; for some, their observation has been constant their whole lives. And all that is required for fine observation is time and one's regular practice. As the southern shopkeeper said to passersby, trying to lure them into his store, "C'mon in, lookin' is free."

Seeing

Looking and seeing, while coming from the same sensory source, are two very distinct activities. Looking implies an all encompassing, often inattentive view, while seeing suggests a more profound, discriminating act. Learning how to see perceptively is a skill that can be trained from a very young age. In music lessons, developing eye contact with a teacher, focused attention on his/her instrument, and an astute awareness during demonstration is a prerequisite for anchoring the quiet concentration a child needs to master beautiful playing. Careful visual training early on encourages the capacity and keen precision to receive directions and to make corrections. "Which finger did the teacher put down? On what string? Is it a whole step or a half step away?" With reinforcement and repetition, the skill of seeing later becomes more discerning. "What part of the fingertip touches the string? What is the angle of the finger? What is the shape of the hand?" By measuring distances, the eyes also become a means to differentiate spatial relationships, both vertical and horizontal, on one's instrument. "How far and how high?" are relevant throughout the repertoire. The acquired visual awareness further permits a young person to *feel* the subtle musical signals given by group leader, an accompanist, a quartet member, a conductor. Social psychologists concur that 50% of emotional communication takes place at the nonverbal level. Information, ideas, and feelings can be given and received through no more than a glance.

Looking

Mindful, consistent observation is a cornerstone of quality music study. Whether it is informal or meticulously directed, observation allows the subconscious to absorb learning at the

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Recognizing

In seeing the details, it is also important to see the big picture, that is, the harmony of the details and their guiding principles. A well-known story that illustrates this point recounts how several people, who have never seen an elephant, are each blindfolded and asked to touch a part of the animal. The first person grasps the tail and claims an elephant is short, skinny, and taut. The second touches the elephant's leg, confirming it must be big, round, and leathery. The third, holding the trunk, swears an elephant is long, flexible, and tubular. Certainly an elephant is not uniquely any of these, just as the Prelude of Bach's Partita No. 3 for violin is not solely about string crossings. With a little distance, one can recognize that the whole is the sum of its miraculous parts.



AuditionQuest

Hearing

In the fine and decorative arts, the eyes are the primary sensory source, and it is by learning how to shift to a "particular way of seeing" that the artist develops his/her ability. Betty Edwards, artist and author of *Drawing on the Right Side of the Brain*, believes that fundamentally the painter draws with his eyes, not with his hands. It is not manual skill that is the dominant factor, but rather mastering the ability to transfer the brain state to a different mode of seeing/perceiving. (pp. 3-4). In music the central sensory system rests with the ears. While clearly musicians must entrain their movements, agility, and muscle memory with care and precision, it is learning how to listen that truly shapes the musical experience. It is interesting to recognize the difference between hearing and listening, both functions of the auditory process, just as it was to note the difference between looking and seeing. Hearing is an involuntary act; the ear unavoidably receives all sound in its range all the time—even when we sleep. Yet it is possible to hear without listening, as it is to look without seeing. Listening then indicates conscious awareness which calls for focused energy. It is a willed action that can be trained and refined.

Nevertheless, hearing, like observing, is an essential element for quality performance. Hearing fine music often in one's environment is the fundamental means to deeply implant a foundation for music in the subconscious region of the mind and emotions. This is where an affinity for music and its principles are subliminally absorbed. Hearing the recordings of the repertoire to be learned, attending concerts and workshops, tape recording lessons provide the primary sources for building the familiarity and the mental reservoir of musical experiences needed for fine playing. Just as we learn a new language best when we are in the country surrounded by its sounds, so we excel in music in an environment suffused with its nuances and order.

Listening

Conscious listening is another facet of audition necessary for sensitive playing, one that requires training. Edwards calls both art and music global skills that are based on "component skills" which integrate to form a whole. Listed are the perceptual skills she feels must be developed to achieve the visual clarity for quality drawing (followed by the corresponding

perceptual abilities that can be trained to acquire refined listening for polished performance—this author's correlations) (p.ix):

1. Perception of Edges (Perception of Musical Lines and Voicing)
2. Perception of Spaces (Perception of Rhythm, Phrasing, Silence)
3. Perception of Relationships (Perception of Melodic and Harmonic Relationships)
4. Perception of Lights and Shadows (Perception of Tone Color, Dynamics, Nuances)
5. Perception of the Whole or Gestalt (Perception of the Whole or Gestalt)

Exploring each of these component skills in listening and playing refines aural sensibility. Young people—for example, can be guided in these ways: to listen for the bass line of the accompaniment as it corresponds to their solo instrumental line; to use the pauses, so full of life, to finish one phrase and to launch another; to understand the theoretic relationships between a melody and its supporting harmonic chords; to experiment with style, expression, technique for a variety of effects; to listen for the underlying emotive message the music portrays. Learning to shift to a particular way of listening requires cultivation through exposure, practice and time. When perceptual abilities of the ear are developed to a high level, they fuse to form a solid framework for quality musical performance.



KinesthesiaQuest

Touching and Moving

The tactile system is man's largest sensory process. It facilitates our ability to move efficiently, to adjust to our aural system, and to interpret the world both physically and emotionally. Touch and movement are very important to the neural organization of the brain. In music, it is vital to entrain these for a sense of accordance with one's instrument. Physically relating to our musical instrument involves several aspects of our body: how we touch/hold our instrument, how we move with it, and how our body moves in space. In developing these elements there are certain body-kinesthetic skills which are important for efficient performance, including endurance, energy, flexibility, balance, dexterity, expressiveness, coordination, and good reflexes. Building competence and sensitivity in kinesthetic intelligence is comparable to cultivating visual or aural abilities. Gestures need enough time and repetitions for refined technique to be patterned. For example, children can perhaps understand the *feel* of finger action, the weight with lightness required for agility, if they first experience the touch on their arm. Exercises can be developed for the hands and arms to sense the synchronization between shifting and bowing. For example, try miming several times on an imaginary stringed instrument a large upward shift with a long down bow and its inverse, a downward shift with an up bow and then practice the opposite: an upwards shift with an up bow and its inverse, a downward shift with a down bow. If a pianist were observed without any sound one would notice the controlled choreography of the parallel and contrary motions needed between the hands as they move up and down the keyboard. Speed and spatial distances, both horizontal and vertical, can be measured and imprinted in the body memory by practicing the movements repeatedly. Isolating tactile stimuli by exercising precise movements of muscles, tendons, and joints encourages thorough assimilation of the gesture. Practicing

these frequently and accurately ensures that the "tactile image" is then stored in the subconscious for immediate recall in a variety of circumstances.

Exercising

Keeping the body and mind fit is certainly another factor in maintaining quality performance levels. Physical exercise is important not only for developing large and small motor skills, but also for safeguarding good health. Participating in athletics and other physical practices (yoga, akido, tai chi, for example), can promote hand-eye coordination, sequencing, timing, and agility as well as strength, circulation, breathing, and muscle tone.

Exercising specific gestures also proves to be an effective way to integrate the functioning of the brain. It has been found that certain kinesthetic movements can stimulate left and right brain activity, thereby maximizing one's full learning potential. Paul and Gail Dennison, researchers in educational-kinesthetics, have developed a series of movements that "draw out" a child's potential through "natural movement experiences." (*Edu-Kinesthetics*

In-Depth, p. i). Known as Brain Gym, these movements provide a patterning of special activities that allows a student access to those parts of the brain that were previously inaccessible. Whole body training enhances whole brain functioning.

Aligning

Yet cultivating these precise skills is brought about if there is no underlying sense of centeredness within the body and connection with the earth. Body position and balance can directly energize or diminish one's physiologic and cognitive abilities. Proper alignment of the head and spine, whether sitting, standing or walking, encourages the flow of organic processes necessary for optimum physical functioning. As encouraged by the Alexander Technique, we can learn to let go of, to inhibit, response patterns that block, and to reeducate the body to adopt better ways of operating. Students who become aware of and improve their posture and breathing patterns permit their bodies to operate at their best. This is crucial for any sort of learning. The better the equilibrium, direction, and expansion, the better the body performs.



SensibilityQuest

Our brain is a most extraordinary instrument. Composed of billions of neurons which are intricately and specifically connected with one another, it receives information through the senses, accepting and transmitting thousands of impulses in a communication network that is dense, indivisible, and multidirectional. The brain's system of neurons inherently has organizational properties that produce conceptual frameworks to receive, store, and use information. Yet this system does not process data vertically or serially, in a step by step manner, as do computers, but rather weaves input instantaneously and universally throughout the various frameworks. Scientists now believe that consciousness is a sort of holistic schema that makes imprint simultaneously in all brain processes. Described as a holographic paradigm, "each individual part...contains the whole in condensed form. The part is in the whole and the whole is in each part—a type of unity-in-diversity and diversity-in-unity." (Ken Wilbur, as quoted in *The Quantum Self*, p.70). Consciousness resembles then

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a "magnetic field, an aura or a harmonic tone resulting from the myriad separate sensations collecting in the brain," (*The Evolving Self*, p.23). Because of the reciprocity of these separate sensations to all parts of the whole, the growth of ability in one area encourages and shares in the growth of another. It is from this interchangeability and collaboration of experience that integrated patterns are created, giving rise to feelings, perception, creation, insight, sensibility.

Feelings

Communities develop terminology that helps identify their special interests. Sometimes this vocabulary grows from enthusiasm, often times out of necessity, as the differentiations in verbal nuances are crucial to their lives. The bushmen of the Kalahari Desert have an extensive vocabulary to describe hunting conditions to track prey for food for their existence. To survive in a challenging environment, Eskimos have evolved innumerable descriptions to characterize the conditions of snow and ice. Winterers and gourdmen have defined the subtle nuances of flavor in tasting wines and food. And artists have an abundance of words diverse and specific.

to describe their world of lines, shapes, patterns, and colors. The word *ard*, for example, has been expanded by artists for defining more precisely the variety of its hues. Red can encompass the terms brick, burgundy, cardinal, cerise, chestnut, coral, crimson, fuchsia, magenta, maroon, rose, ruby, rust, scarlet, vermilion, to name a few.

Just so are there a multitude of rich descriptions that represent the diversity of musical works, for music too has a palette of colors. But because the medium of music unfolds aurally, temporally, without tangible form, this palette is founded not on outer physical realities, but rather on inner perception—on emotions and qualities of the human condition. Ours is a language of feelings, which can enhance the expression of our music as well as of expression in our lives. Open any book or view any video by Leonard Bernstein and vivid descriptions, translating music into feeling, come alive. In *The Infinite Variety of Music*, Bernstein speaks of the music of Mozart: "What is the first sound in our inner ears? Mozart...represents to most of us elegance, wit, daintiness, intimacy....If this were all, however, then Mozart would have remained always an artist of his time, a rococo genius who

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captured his epoch in notes... (but) Mozart's genius was a universal one like that of all great artists. He captured not only the feel and smell and spirit of his age, but also the spirit of man, man of all epochs, man in all the subtleties of his desire, struggles, and ambivalence.... No one can have listened to Mozart, listened hard, with both ears, without experiencing what Pasternak called the "tragedy of human existence"... His Fantasy in C for piano) has the power, the attack of a giant... there is even a Beethovenesque mystery, a certain veiled wonder and awe.... Do you feel that melancholy, the tragic essence, even ennobled as it is in an eighteenth-century frame?" (pp.67-69).

The renowned cellist, Yo-Yo Ma, revealed his sensitivity to his musical world in an interview in the *New Yorker*, May 1989. "Your instrument is an extension of your body. It is a conduit for musical thought and feeling.... Transcend the technical limitations. Listen to the music rather than the instrument.... What excites the most is not the cello, but the interpretation.... Following are just some of the emotive qualities Ma uses to express the rich and abundant range of musical moods: "eloquent, magnificent, disturbing, complex, haunting, panicked, feverish, valiant, tender, restrained, fragile, poignant, shimmering, beam-like, searching, reaching, exuberant, otherworldly, dreamlike, turbulent, introspective, comic, lush, wistful." We too can encourage age-appropriate characterizations of musical mood as children grow. As they accumulate experiences in the world and as their gamut of feelings expands, their musical emotions also can enlarge to more profound, more abstract concepts. For young children, "happy" and "sad" are fitting musical characterizations. As the children mature into young adults, perhaps these emotive descriptions may turn into "playful mourning" and later, even more conceptual, "lightened dependent." "Loud" soft" at ten may evolve into "excited calm" at ten, may transform into "luminous serene" at fourteen. Behavioral researchers are discovering that a very important aspect of positive human development lies in the strength of a person's emotional intelligence. Success in life may have more to do with one's EQ (emotional quotient) than one's IQ. The question may then be posed, "How much happier would we be, how much more successful as individuals and civil as a society if we were more alert to the

importance of emotional intelligence and more adept at teaching it?" ("The EQ Factor," p. 66). The prefrontal lobes of the brain, which regulate how we act on what we feel, most likely do not mature until mid-adulthood. Meanwhile as he or she is maturing, a young child, nourished with an expanding range of feelings in music, can incorporate these impressions into his vocabulary of personal emotions. This can aid a young person not only in self-awareness and self-expression, but also in coping with problem-solving in relationships. "From kindergarten to business schools to corporations across the country, people are taking seriously the idea that a little more time spent on the 'touchy-feely' skills so often derided may in fact pay rich dividends." (Ibid., p. 66). And yet at times even the "words" of feelings are not precise enough to define music, because perception lies somewhere between that which is known and that which can never be discovered. Some call this the mystery of transcendence. Thomas Carlyle, English historian, and essayist, wrote, "Who is there that, in logical words, can express the effect music has on us? A kind of inarticulate unadornable speech, which leads us to the edge of the Infinite and lets us for moments gaze into that!" (*On Heroes, Hero Worship and the Heroic in History*, 1841). Music is an extraordinary medium because it offers mankind a means to explore deep, resonant emotions and to experience, even briefly, the sublime.

Perception

One important aspect of training the senses is to develop the ability to perceive ("to seize wholly") knowledge of the world. The exceptional skills of perception are clearly demonstrated by those who live without certain physical senses. In these cases the remaining senses become so strong and acute, they learn to compensate for those missing. Dr. Suzuki tells of his moving experience with Teichi, a young student who was blinded as a baby, (*Nurtured by Love*, pp. 56-60). Teichi's parents, desiring to give him "a light in his darkness, a light that will shine throughout his life," asked Dr. Suzuki to give their son violin lessons. Unsure of his own aptitude to reach the boy, Dr. Suzuki began to play his violin in complete darkness, so that he could "understand the dark world of the blind." This incident demonstrated that even without sight he could see his violin and convinced him that the ability of kan,

the sixth sense of intuition, is a very powerful life force that can "enable us to overcome all difficulties." With the inspiration that "Teichi doesn't need physical eyes if I can teach him to use his spiritual ones," Dr. Suzuki helped the boy indeed see his violin so well that by age six he was performing a Seitz concerto.

Helen Keller, the American author and lecturer who was deaf and blind from infancy, displayed her strength of perception and character when she wrote: "I understand how scarlet can differ from crimson because I know that the smell of an orange is not the smell of a grapefruit...Without color or its equivalent, life to me would be dark, barren, a vast blackness...Therefore, I habitually think of things as colored and resonant. Habit accounts for part. The soul sense (*kan*) accounts for another part. The brain with its five-sensed constructions asserts its right and accounts for the rest. The unity of the world demands that color be kept in it whether I have cognizance of it or not. Rather than be shut out, I take part in it by discussing it, happy in the happiness of those near me who gaze at the lovely hues of the sunset or the rainbow." (*The World I Live In*, as quoted in *Drawing on the Right Side of the Brain*, p.204). Howard, a young deaf child studying in my Suzuki studio in Michi-

gan, learned to play the violin very well by feeling the vibrations of sound under his chin and by seeing his fingers touch the finger tapes. He and his family found enormous pleasure from their musical experience, especially in searching out the physical resonance of beautiful intonation.

Visualization

Another facet of *kan* is learning to cultivate the capacity for visual, auditory, and kinesthetic imagery as a means to mentally entrain skills. This is the ability to see, hear, and feel an experience in our inner consciousness in order to strengthen its success in the outer world. Sports psychologists have learned to use visualization in training athletes with the mental preparation of their skills. ("Visualization" here is used to include the imaging of all the senses.) By drilling and perfection in the subconscious the body position, gestures, speeds, distances, energy, and interactions necessary for their sport, athletes discipline their mind and body for a positive outcome. Imagining the positive accomplishment of an activity allows the brain to accept and pattern the suggestion as its own. The results of this type of reflex

training in sports have unquestionably been beneficial. In the same way, musicians can thoughtfully rehearse their sensory actions to improve their performance. Practicing mental exercises of inner sight, sound, and movement can bolster a child's progress in mastering an instrument. Children can be encouraged, for instance, to sing their pieces in their minds, to hear the accompaniment line alone, to see and feel the precise distances in shifting, to mentally rehearse over and again the "magic spot," (i.e. a challenging passage), to feel their fluid, relaxed body and their focused attention, to see themselves walking on stage and playing in front of an audience. Sensory imagery is an important element in instilling greater technical proficiency, sensitive interpretation, and above all, appreciation for the musical experience.

Auditory Imagery

Specific to music, auditory imagery permits a composer or performer to hear his/her work in anticipation of the actual rendition. It allows the creation to be conceived, to grow, and to transform as a whole, from the smallest detail to the grandest scale, within his or her mind. Robert Schumann wrote, "What the mere

fingers create is nothing but mechanism; but that which you have listened to when it resounded within your own bosom will find its echo in the hearts of others." Richard Wagner said the following: "My whole imagination thrilled with images; long lost forms for which I had sought so eagerly shaped themselves ever more and more clearly into realities that lived again." And Mozart recounted in a letter, "When I am, as it were, completely myself...my ideas flow best and most abundantly. Whence and how they come, I know not, nor can I force them....All this fires my soul, and, provided I am not disturbed, my subject enlarges itself, becomes methodized and defined, and the whole, though it be long, stands almost complete and finished in my mind, so that I can survey it like a fine picture or a beautiful statue, at a glance. Nor do I hear in my imagination the parts successively, but I hear them, as it were, all at once....What a delight this is I cannot tell." (*Psychology of Music*, pp. 164-166).

The auditory imagery that thrives in great musicians can be encouraged in all through multi-sensory stimulation. We can ask children to feel the phrases as they ebb and flow, to see the voices meeting and separating, to hear the pulse inside the body. We can encourage children to asso-

ciate other senses and feelings to musical experiences. "What is the color, taste, or texture of this piece? Is it midnight blue or forest green? Is it honey sweet or lemon bitter? Is it smooth silk or thick velvet?" We can invite them to create scenes or stories that add life and meaning to their musical world. A minuet can be experienced with an understanding of the elaborately costumed ladies and gentlemen dancing the stately steps in a grand palace. A Seitz concerto can become an oral retelling of the beloved fairy tale, "Cinderella." The ability to conjure vivid and fertile images in recall is a significant way to enhance expressive, creative music-making.

Creative Visualization

Mental imagery can also be used in what Shakti Gaiwan calls "creative visualization." In her book of the same name, she writes that we can use imagery to create a clear mental picture of something we wish to manifest in our lives. (p. 2). Focusing on an idea regularly and with positive energy allows the ideas to become objective reality, for the energy of the body and the energy of the universe seek to fulfill the plan that is programmed. In music practice, we can visualize the flow of a lesson with our children. We can ask our

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children to imagine the ease and pleasure in learning a new skill or piece. We can visualize our children as the capable, healthy, and fulfilled adults they will become. The mind is a powerful tool if we learn to use it well.

Vision

Just as imagery can be used for particular objectives, so too can it be exercised for broad-reaching aspirations. Certainly we have hopes that our children at age four will learn to play Twinkle with beautiful tone, intonation, and rhythm. But at this very early stage we must already be envisaging the Mozart concertos. This is living with Vision, living with a concept that is bigger than oneself, a desire which acts as a guiding light. We can aspire to pieces beyond the ones we are currently playing; we can be receptive to learning new things in the world even after we have finished our formal education, we can believe in a productive, long life that spans beyond age 75, to 100 years or more. We must not set limits on our potential by thinking too small, for if we do our body and brain will inevitably accept the limitations as their gauge. Dr. Suzuki had goals that reached beyond his home in Matsumoto. He had a vision of touching children's hearts around

the world with music. At age 97 he is witnessing the fruits of this vision. Perhaps it is the trembling words of Dr. Martin Luther King, civil rights leader and recipient of the Nobel Peace Prize, which best epitomize for all mankind the possibilities that vision embodies: "I have a Dream."

Insight

Through our senses we experience the world in the present. By becoming aware of these, we can learn to evaluate events instantly by our "gut reactions" or if they "feel right." But further, by honing our senses in combination over time, we can develop insights. *kan*, that go beyond the present. Hindsight refers to perception of events after they have occurred. It is often through this reflection that we come to an understanding of an experience in its totality. We are able to perceive separate, sometimes seemingly disparate, elements as formed patterns that integrate to create a whole. This profound appreciation of the underlying connection of phenomena is known as *gestalt*. Foresight on the other hand is the ability to look forward in time, to apprehend events before they happen. Clairvoyance (literally "clear seeing"), also projecting a facet of *kan*, signifies an intu-

itive insight out of the range of human senses. Joseph Chilton Pearce, in his extraordinary book, *Magical Child*, suggests that these kinds of perceptions are abilities that arise from primary processes within all of us. "These talents [of extra sensory perception, what he calls primary perceptions], are biological, part of nature's built-in system for communication and rapport with the earth, part of our bond with that matrix, part of the emerging system for survival, related to the division of labor, almost surely stage-specific in their unfolding, and no more fragile or rare than general intelligence...No matter how abstract, ethereal, or remote a phenomena might seem, so long as we are here in this quite material body, that effect must be structured through our conceptual system." (p. 149).

It is from this primary perceptual source that come abilities of perfect pitch, for instance. Studies have indicated that nearly all four-year-old children have skills to recognize and name musical sounds, given the preliminary instruction in labeling pitches so that they can communicate their knowledge. The studies show however that without further training, the majority of children lose this ability by age seven or eight. (p. 149). "In the early years primary perceptions are almost surely part of the general cogni-

tive fabric of the child's reality. Not until some divisions of labor among brain functions has begun and the effects of selective inattention have encroached will primary perceptions be distinguished by the child as something other than his ordinary five sensory functions." (p. 151).

Primary perceptions are, continues Pearce, "bonds with the earth, the natural interrelations of the hologram." Rather than being "space-age esoterica, spiritual gifts, or psychological aberrations," they are biological and genetic to our species. Dr. Suzuki proves a fine example of one who has purposefully honed his interconnecting outer and inner senses. He writes in *Nurtured by Love*, "I am able to describe a performing person's character, his good or bad posture, his handling of the bow, the height of his elbow—everything, just by listening to the sound of his playing. Every year, from December through February, tapes are sent to me from the fourteen or fifteen hundred students of our association...Listening to each one, I record back my advice to them, including

Yvicki Vorreiter is currently on the Suzuki faculty at DePaul University in Chicago and is a frequent guest clinician at workshops in the U.S., Canada, and Europe. She previously taught in programs in Michigan, England, and France. Yvicki received bachelor's and master's degrees from the University of Michigan and has performed in the Toledo Symphonies and the Chicago Chamber Orchestra. She contributes regularly to the *ISJ* and is author/illustrator of two activity books for young Suzuki students: *For the Young at Heart and From Matsumoto With Love*. Her children's book about the Nutcracker Ballet, *Welcome to the Ballet*, will be published later this year.



SelfQuest

By developing multiple dimensions of our sensory intelligence, we can increase and strengthen our mental, physical, and artistic abilities. Cultivating this network of enterprises through steadfast work and manifold experiences incites an intimate knowledge, a sympathetic understanding for our subject. Further, that which is received through our senses in external revelation can integrate on an interior plane. We can then begin to experience the world with a deep responsiveness to the unconscious workings of insight. Ideally these abilities and this awareness lead to a curiosity and passion to pursue the endeavor throughout life.

Nurturing an appreciation for music provides such an experience. Practicing our art encourages many diverse abilities. Simultaneously it shapes our sensibility, for

heightened powers of sensory discernment generate a faculty rich in association, creativity, problem-solving, and intuition. Learning to play music and to genuinely value it become a lesson in realizing our possibilities in life. In the quest for ability, for sensibility, we aspire to fulfill our potential that we may ultimately come to know ourselves.

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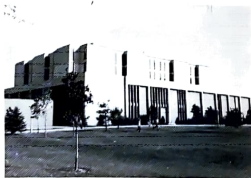
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North Meets South

Central Ohio's Project Peru

by Kari Gunderson



Mary Craig Powell (left) and Merry Bing Pruitt hold brass carvings of doves presented to Capital University by Roberta Centurion.

Six-year-old Leah Batstone watches carefully as Roberta Centurion, president of the Asociación Suzuki del Peru, describes a world quite different from Leah's. "Most people in Peru are very, very poor. Though there are a few wealthy people, the middle class is quite small. So the people we are teaching have very few of the things that you take for granted."

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What would it be like to go to a lesson after practicing on a cardboard piano all week? Why do these children have so little when we have so much? What are their lives like? Could I write to them and maybe even meet them some day?

Leah and her father Will Batstone are attending Project Peru, a central Ohio workshop which is giving them the opportunity to share their relative abundance with children thousands of miles away.

At the podium, Roberta Centurion is perhaps the only person in the large auditorium to know firsthand what a large gap separates the resources of the people in the audience and the people she knows at home. She struggles with tears and has to wait to compose herself as she tries to express her gratitude to dozens of volunteers who have organized this central Ohio fundraising benefit for Peruvian Suzuki students.

This effort began last spring after Mary Craig Powell's visit to South America to train piano teachers. She found people "who seemed to have such a passion for music" but no way to buy music or recordings, and teachers who couldn't get training. Greatly moved by the poverty of the area, she told a group of local Suzuki piano teachers about what she had seen. This group, acting upon her idea and initiative, planned a benefit workshop and decided to invite violin teachers to join. As enthusiasm for the project mounted, the Suzuki Association of Ohio decided to adopt Peru.

Suzuki piano teacher Merry Bing Pruitt became the moving force behind *Project Peru*, the hugely successful piano/violin workshop hosted by Capital University Community Music School in Columbus, Ohio, on October 21, 1995. Patrick Widhalm, an assistant director for *Project Peru* along with Douglas and Susan Locke, says, "One idea plus one idea equals so much more than two. The response from families, teachers, and businesses has been overwhelming."

Thirty violin, piano, and guitar teachers donated their time for teaching, organizing recitals and classes, and running a bookstore which also sold South American instruments and crafts, earning more than \$1400 during the day. Area Suzuki schools, music stores, and other businesses donated money, services, instruments, and supplies. Many individual Suzuki people contributed money, time, and imagination for this effort. The largest donation to Peruvians will be a piano, bought and shipped with the \$4000 raised by the workshop.

**Sharing
the
Gift**

**of
Music**
Project Peru



Cincinnati Zoo docents show a bus constructor to student Christian Sorenson.

Merry Bing Pruitt says, "It's a two-way gift. I have a greater awareness of what Dr. Suzuki's philosophy of reaching out to children really means." All of us became more aware of our own good fortune as well as others' needs. We also had fun learning about another part of the world.

One highlight of the day was a group of South American animals brought over by the Columbus zoo. These were shown to the families in the campus chapel! The altar area held a dozen caged creatures which

were taken out for a playful and informative demonstration in which they interacted with the children. A penguin, a python, a barn owl, a blue macaw, hissing cockroaches, and even a mountain lion provoked squeals and laughter.

Students also learned South American dances, songs and games and took guitar lessons. Advanced violinists in a Peruvian band played songs which were familiar to our fourteen-year-old guest from Peru, Isabel Miro-Quesada. The final afternoon

concert included children and teachers singing with American Sign Language in Spanish and in Quechuan, one of the native languages.

Films, a silent auction, tee-shirts, and pen pal letters involving twenty Ohio children and several dozen Peruvians were all available through Pruitt's meticulous planning.

More standard workshop events included private lessons, classes, a recital for each student, a parents' session by Mary Craig Powell, and a parents' panel discussion on practicing. The panel featured Karin Williams, a virtuoso Suzuki violin graduate, who performed and then was available for questions from parents.

Other Ohio groups have been inspired to plan benefit workshops, and the Columbus group is talking about making it a regular event. Dr. Suzuki said, "Where love is deep, much can be accomplished." Ohio teachers hope and dream that much will grow from the seeds of this project. ♣

Kari Gunderson holds a BM from Oberlin College and a DMA from Indiana University. She has taught performance and string teacher training at Florida State, Ohio State, and Ohio Wesleyan Universities. She performs frequently and directs and teaches for the Suzuki Violin Program of Columbus. Kari is the founder of the Suzuki Association of Ohio.

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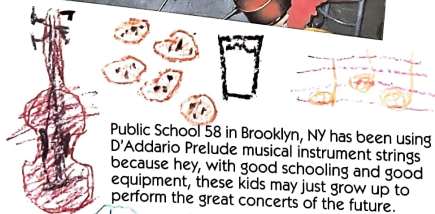
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(allow 2-4 weeks delivery)

(Also available through Ithaca Talent Education, Shar Products and Young Musicians.)

First, Beethoven's 2nd. Then, Milk and Cookies.



Public School 58 in Brooklyn, NY has been using D'Addario Prelude musical instrument strings because hey, with good schooling and good equipment, these kids may just grow up to perform the great concerts of the future.

D'Addario

Musical Instrument Strings
Farmersdale, NY 11735 USA



New England Suzuki Institute

Special thanks to all the institutes that sent us pictures.



Lincoln Suzuki Summer Camp

Chicago Suzuki Institute



Attend a Summer Institute!

Summer Suzuki institutes provide exciting activities for teachers, students and parents. Suzuki training is available for prospective teachers who desire an introduction to this nurturing way of teaching, as well as experienced teachers who wish to expand their knowledge and receive fresh inspiration. Students and their families enjoy participating in a wide range of musical and enrichment activities with other families who are involved in music and have similar goals and philosophies.

Teacher Development Opportunities

The SAA has established a Teacher Development Program that provides systematic, comprehensive training to help teachers grow in their understanding of Suzuki's philosophy and approach. Approved training is available from registered Teacher Trainers in violin, viola, cello, bass, piano, flute, harp, guitar, recorder, and early childhood education. One of the most popular, accessible formats in which this training can be obtained is through intensive five-day courses offered at summer institutes.

Training is structured according to the Suzuki repertoire books for each instrument, with the first two courses (Credits 1A and 1B) providing an introduction to the Suzuki philosophy and the beginning approach to the instrument. This training is applicable to any teaching situation—public school or private studio, university or pre-college.

Special overview and advanced repertoire classes are also available, and many institutes offer courses such as theory, reading, orchestral and chamber music repertoire, and improvisation, as well as sessions on Dalcroze, Orff, Kodaly, the Alexander technique, and Kundermusik.

Benefits for Children and Parents

Each year more families enjoy the exciting musical experiences available at Suzuki institutes across the country and go home inspired to continue their work. Institutes provide a unique opportunity for students and their parents to focus on music outside the usual constraints of daily life.

Institute offerings include master classes, group classes and recitals as well as enrichment courses that range from theory, improvisation and chamber music to choir, drama and fiddling. Many institutes also offer lectures and discussion groups for parents, special classes for siblings, and social events such as picnics and fun nights.

Students, parents and home teachers often comment on the increased motivation and dedication resulting from one week of intensive attention to the instrument and other aspects of music. Exposure to different teachers supports the work of home teachers and provides an energizing boost to both students and parents. And everyone enjoys the social interactions with old and new friends from far-flung places. ♣

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The above index of institutes is arranged alphabetically; listings on the following pages are arranged chronologically. Markings given in this issue were current as of January 1996. Institutes reserve the right to make changes as needs arise. Codes for student instrument offerings and teacher workshop type: V=violin; A=viola; C=Cello; B=bass; P=piano; F=flute; R=recorder; H=harp; G=guitar. Teacher workshop codes include: O=overview; P=pedagogy with Japanese teacher; S=supplementary; E=extra-instrument; TBA=to be announced.

SAA-Approved Institutes & Short-Term Teacher Workshops, 1996

May 31-JUNE 8, 1996 Teacher Training
June 1-4, 1996 Harp Institute
June 4-8, 1996 Piano, String, Flute Institute

ARMADILLO SUZUKI PIANO, STRINGS and FLUTE INSTITUTE

Southwestern University
Georgetown, Texas

DIRECTORS:

William Dick, Laurie Scott, General Directors
Kiyoshi Tamagawa, Keyboard and Facilities Coordinator

PROGRAM OFFERINGS:

Student classes in Suzuki Strings (including harp), piano, and flute. Short-term teacher training in violin. Faculty and student performances. Enrichment activities to include organ, orchestra, choir, and chamber music for more advanced students. Rhythm ensemble for younger students.

FACULTY:

Violin: Deanna Badgett (TX), Alejandro Mendoza (TX), Kay Mueller (TX), Marilyn O'Boyle (MN), Vicki Voreiter (IL), Gelle Elizabeth Brady (TX), Brenda Villard (MN). Piano: Ann Bowman (TX), Terry Lynn Thudor (TX), Kiyoshi Tamagawa (TX). Harp: Pam Eldridge (CO), Delaine Fedson (TX). Flute: Kenneth Ueda (WA). Choir: Paula White (TX). Other (EC) teachers to be announced.

SHORT-TERM TEACHER WORKSHOPS:

Instrument Book Teacher Trainer
Violin 2 Marilyn O'Boyle

FEES:

Registration, per family \$15
SAA student fee \$3
SAA teacher fee \$3
Univ. conference fee (participant) \$66
Tuition, per-twinkle violin \$85
Tuition, all other students \$130
Tuition, teacher workshop \$130
Late fee, after May 20 \$20
Orchestra \$20
Origami \$15
Chamber music \$80
ASO dues (local only) \$15

HOUSING:

Limited space available at University dormitories. Information will be included with Institute brochure. Costs for summer 1996 have not yet been set, but

will probably be somewhat higher than the 1995 cost of \$12 per night. Information about other local housing will be available upon request.

MEALS:

University Commons available for on-campus meals. Many local eateries available.

CHILD CARE:

None planned at this time.

ADDITIONAL INFORMATION:

Dr. Kiyoshi Tamagawa
Box 6406
Southwestern University
Georgetown, TX 78626
Ph: (512)863-1356 day/(512)474-8196 evening

June 3-8, 1996

FAIRBANKS SUZUKI INSTITUTE

University of Alaska
Fairbanks, Alaska

DIRECTORS:

Peggy Swartz, Music Director
Nancy Morgan, Program Director

PROGRAM OFFERINGS:

Repetitive, technique and master class lessons, Orff, fiddle, and chamber music, for violin, viola and cello.

FACULTY:

Violin: Terence Durbán (KY), Edmund Springer (MI), Susan Kenner (NH), Linda Fiore (PA), Vera Mc-Cow-Selentic (IL), Cello: Gilda Barston (IL), Jean Dexter (MO), Chamber Music: Domenick Fiore (PA), Orff: Mark Woodworth (AK)

SHORT-TERM TEACHER WORKSHOPS:

Instrument Book Teacher Trainer
Violin 1A Vera Mc-Cow-Selentic

FEES:

Registration (non refundable) \$25
Student tuition \$135
Chamber music, fiddle, Orff (Bk 3-pp), each \$25
Teacher workshop tuition \$175

HOUSING:

Housing available at Univ. of Alaska dormitories.

MEALS:

Meals may be purchased at local restaurants.

ADDITIONAL INFORMATION:

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

June 6-9, 1996 (arrival June 5) Institute

June 4-9, 1996 (arrival June 3) Piano Teacher Workshops (Suzuki & Traditional)

THE GREAT PLAINS SUZUKI PIANO AND VIOLIN INSTITUTE AND SHORT-TERM PIANO TEACHER TRAINING WORKSHOP

Emporia State University
Emporia, Kansas

DIRECTORS:

Director: Elaine Edwards
Co-Director: Dr. Marie Miller, Division of Music Chair, ESU
Assistant Directors: Beryl Nash and Farrell Dixon

PROGRAM OFFERINGS:

Piano (Suzuki and traditional), violin (private and group classes, reading - Suzuki only), art. Music through the Ages (6-13 and above), repertoire (Suzuki and traditional piano students), recorder, keyboard musicianship classes for pianists, madrigal group, music for ensemble playing (recorders) and private voice lessons (all with Richard Perry; he is also teaching beginning and advanced recorder). Family Chorus and Teen Chorus (medley from "Les Miserables"), teen program, parent and teacher lectures, Valery Lloyd-Watts recital, faculty recital and student recitals.

Suzuki piano teacher workshop. *New courses for teachers:* Traditional piano teacher workshop focusing on jazz, blues and improvisation utilizing the computer with traditional approaches, with Dr. Brian Post. Innovations in Music Education for Suzuki, traditional and public school music teachers, vocal and instrumental, with Tina Smith. Teachers enrolled in courses with Post and Smith may observe Suzuki Institute during free time (June 4-9) but not in Suzuki piano teacher workshop.

Credentialed (1 hour), graduate and undergraduate levels: Suzuki Piano Pedagogy, Suzuki Methodology, Piano Pedagogy, Piano Pedagogy-Innovations, Computer Applications Violin Pedagogy.

1996 SAA-Approved Summer Institutes

SAA APPROVED INSTITUTES

FACULTY:

Voice: Adherton, Donald; Beattie, Ray; Landers, Brian; Post, Clayton Scott; Valery, Elrod; Watts, Carole; Bigler, Earl; Lane, Sue; Cook, Richard; Perry, Kath; Rollings, Tina; Smith, Other Faculty TBA.

SHORT-TERM TEACHER WORKSHOPS:

Piano: Choice of 1A, 1B, Books 2, 3, 4, 5, or 6; Choice of Bks 1-4 or 5-7; Review of Literature and Techniques.

FEES:

Student Fee (Includes each lesson, repertoire, recital and one enrichment course) \$225
Enrichment Course, each (additional) \$50
Term Fee (not included in student fee) \$50
Suzuki Teacher Workshop Fee \$250
Traditional Teacher Workshop Fee \$250
Innovations in Music Education \$250

HOUSING:

Morse Hall (South and Southeast):
1 Person \$17, day or \$68/ week (4-7 nights)
2 People \$16, day or \$64/ week (4-7 nights)
3 People \$13, day or \$52/ week (4-7 nights)
4 People \$11, day or \$44/ week (4-7 nights)
*if available.

MEALS:

Meal Plan (4 days):
Adult \$46
Child (under 9) \$33
Cash Plan:
Adult Breakfast \$4.00
Lunch \$4.25
Dinner \$4.50
Child Cash Plan TBA.
Welcome Night Banquet* per person (child/adult) \$8
*Not included in meal plan.

CHILD CARE:

\$1.50 per hour per child.

RECREATION:

Grass Welcome Banquet, picnic and playground, videos for children during parent lectures, tours of National Teachers Hall of Fame, Windshield Tour of Emporia, Kansas, picnic pool (TBA), movie cinemas, Santa, special parties; reception following Watts Recital.

OTHER:

Door prizes: Be prepared for hot and dry, or cool and rainy weather.

ADDITIONAL INFORMATION:

Elaine Edwards
1200 Commercial
Division of Music, Box 4029
Emporia, KS 66801
Ph: (316) 541-5431



June 9-15, 1996

SOUTHCENTRAL ALASKA SUZUKI INSTITUTE

Alaska Pacific University
Anchorage, Alaska

DIRECTORS:

Eleanor Braendel
Beverly Behcim, String Coordinator
Margaret Turner, Piano Coordinator

PROGRAM OFFINGS:

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

FACULTY:

Violin: Celina Joy Boldrey (MO), Gail Johansen (AK), Susan Kemper (NM), Vera Mc-Golentic (IL), Edmund Sprunger (MI), Cello: Julia Barston (IL), Piano: Rita Huch (OH), Catherine McMichael (MI), Mary Craig Powell (OH).

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher/Trainer
Violin	1-4 Overview	Susan Kemper
Piano	1B	Mary Craig Powell
Piano	3	TBA

FEES:

Registration (per family (non-refundable); Postmarked by April 15) \$30
Postmarked after April 15 \$45
Student Tuition (3 classes):
Pre-Twinkle - Bk 3, 1st child \$125
Pre-Twinkle - Bk 3, Additional child \$105
Bk 4 & above, 1st child \$145
Bk 4 & above, Additional child \$125
Short Term Teacher Workshops:
Participant \$160
Auditor \$150
Chamber music elective \$35
All other elective and 2nd instrument classes, each \$25
Observers (children's classes only), per day \$30

HOUSING:

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

MEALS:

Local restaurants.

CHILD CARE:

None available.

RECREATION:

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

ADDITIONAL INFORMATION:

Eleanor Braendel
Late Fee (after May 15) \$25
One Day Workshop Fee \$20
Eagle River, AK 99577
Ph: (907)694-2533

**June 9-14, 1996 Piano
June 15-21, 1996 Strings
Books 7-10 & Chamber Music
June 16-21, 1996 Strings
Books 1-6**

UNIVERSITY OF LOUISVILLE SUZUKI SUMMER INSTITUTE

University of Louisville
School of Music
Louisville, Kentucky

DIRECTORS:

Linda Helm, Piano
Kathy Gritton, Strings

PROGRAM OFFINGS:

Private lessons in piano, violin, viola, cello, and bass. Theory, chamber music, introductory chamber studies program for intermediate students, special chamber studies program for advanced students, orchestra, beginning orchestra, Off/creative movement, fiddling, rhythm, piano ensemble, jazz and improvisation, composition, music history, aerobics, jogging, parent lecture/discussion series, and short-term teacher training.

FACULTY:

Piano: Dr. Haruko Kataoka (Japan), Bruce Anderson (FL), Bruce Bojney (KY), Kagari Tanabe (WA), Shelly Sparks (IN), Gretchen Smith (NC), B. & A. above, 1st child \$145
Violin: Bruce Farrar (KY), Cassandra Cherry (MO), Stacey Shuch (NC), Hiroko Driver (KY), Gwendolene Thornblade (MA), Mary Gay Neal (NY), Victoria Rajah (PA), Alicia McGinnis (PA)
Viola: Gwendolene Thornblade (MA), Marrit Herzig (IA), Victoria Rajah (PA), Cello: Wayne Krueger (KY), Bass: Jim Bates (KY), Chamber Music: Bruce Farrar (KY), Cassandra Cherry (MO), Jim Bates (KY), Gwendolene Thornblade (MA), Mary Gay Neal (NY).

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher/Trainer
Piano	Basics	Haruko Kataoka
Piano	1A	Bruce Anderson
Violin	2	Mary Gay Neal
Cello	TBA	TBA

FEES:

Piano (Students) \$15
SAA Fee \$5
Registration, family (non-refundable) \$15
Pre-Twinkle (no previous instruction) \$65
Books 1-7 \$140
One additional private lesson with Dr. Kataoka
Bks 1-2 \$17

Bks 3-7 \$92
Late Fee (after May 15) \$25
Observer, per day \$20
One Day Piano Institute (Lesson with Dr. Kataoka) plus daily activities \$20

Bks 1-2 \$13
Bks 3-7 \$50
Late Fee (after May 15) \$25
*Fullweek participants have scheduling priority
Piano (Teacher Workshops)
SAA Fee \$3
Registration (non-refundable) \$35
Participant/Auditor \$200
Late Fee (after May 15) \$25
Daily Auditor, per day \$50
Strings (Students) \$50

SAA Fee \$1
Registration, family (non-refundable) \$45
Pre-Twinkle (no previous instruction) \$120
Books 1-3 (4 per class) \$150
Books 4-6 (4 per class) \$150
Books 4-6 (3 per class) \$175
Books 7-10 (3 per class) \$175
(Sibling discount available)
Chamber Music \$50
SAA Fee (after May 15) \$25
Strings (Teacher Workshops)
SAA Fee \$3
Registration \$45
Participant \$200
Auditor \$150
Late Fee (after May 15) \$25

HOUSING:

Louisville Hall, an air-conditioned dorm with semi-private baths:
Single room, per night \$20
Double room, per night \$25
Suite (larger families), per suite, per night \$50
No linens, blankets, pillows, or soap are provided.

MEALS:

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

CHILD CARE:

Only available if requested prior to June 1, 1996.

RECREATION

The campus swimming pool is available during restricted hours.

ADDITIONAL INFORMATION:

Piano: Linda Helm
3126 Sunny Lane
Louisville, KY 40205
Ph: (502)485-1443
Brochures: (502)852-5850
Strings: Kathy Gritton
2535 Carolina Avenue
Louisville, KY 40205
Ph: (502)459-6588
Brochures: (502)852-5850



**June 10-15, 1996: Student Institute
June 8-17, 1996: Teacher Workshops
June 8-18, 1996: Chamber Music at Snowmass**

COLORADO SUZUKI INSTITUTE

Snowmass
Aspen, Colorado

DIRECTOR:

Gail Seay

PROGRAM OFFINGS:

Teachers: Short-term teacher workshops for violin, viola, cello, double bass, piano, flute, and guitar. Additional enrichment courses for teachers include: *Clude Frank Piano Masterclass: Flute Changes in Suzuki Repertoire, Teaching Suzuki to Harp*, *Maria Lorenzi (Ontario) Developing Natural Piano Technique, level 1 and 2; How to Teach Note Reading, level 1 and 2; Chamber Ensemble Repertoire; Penny Whistle as a Pre-Suzuki Instrument; String Repertoire and Maintenance for the String Trio*. Daily forums for all enrolled teachers including video films of Suzuki groups, *How to Teach Tuning*, and a demonstration by the Yamaha Corporation of America on the Suzuki Accompaniment cassettes with the Disklavier.
Students: Instruction in violin, viola, cello, double bass, piano, flute, harp, and guitar. Piano levels Books 1-5 are already filled due to pre-registration at the end of the 1995 Institute. All students have a musicianship/improvisation class as part of their core curriculum. Reading studies are placed in orchestra, piano, flute, harp, or guitar ensembles. The addition of a chamber music ensemble is possible for string players (for chamber music practice level is available with registration). Pre-Twinkle level is available on all of the above instruments. Pre-Pre-twinkle program is for children ages 2-5 who have not yet started formal musical specific instrument instruction. Program includes daily student/faculty recitals. Enrichment classes include: chorus, creative dramatics, Dalcroze eurythmics, fiddling, handbells, Off/creative movement for musicians, penny whistle, or viola for violinists.
Parents: All of the faculty discussion seminars for parents held by the faculty members, concerts/recitals, and observation of any student class is included in the registration fee paid by students. In addition, parents can register for a masterclass on any of the above instruments (at the student fee rates), and for any of the teacher enrichment courses (at the teacher fee rate).

Non-Parent Observer: May observe any part of the Institute except short-term teacher workshops and teacher enrichment classes.

FACULTY:

Violin: Gail Acosta (CA), Ellie Allers (CO), Liz Arbus (CA), Joanne Bath (IN), Mark Bokh (MN), Irene Bozarth (TX), Helen Brunner-Spira (England), Jennifer Burton (TX), Patricia D'Ercole (WI), Terri Einfeldt (CT), Deborah Goolsby (WA), Karin Hallberg (AZ), Jacqueline Maurer (CO), James Maurer (CO), Doris Preucil (IA), Jeanne Preucil (TX), Susan Reed (MA), Carrie Reuring (WI), Steven Rose (TX), Kathryn Schatz (MD), Ann Schoelles (MI), Vicki Vorreiter (IL), Judy Yamada (MI), Lesa Longo Zuehlke (CA).
Viola: James Maurer (CO), William Preucil (IA), Carrie Reuring (WI), Ann Schoelles (MI), Elizabeth Stuen-Walker (AZ).
Cello: Libby Balch (AZ), Rodney Farrar (CO), Nancy Harris (MA), Rick Moonen (CA), Nancy Snustad (CO), Carol Tarr (CO), Catherine Walker (Quebec), Scott Walker (NC).
Bass: Dan Swaim (AZ).
Piano: Fay Adams (TN), Christine Allen (LA), Karen Bartman (MO), Robert Fraley (NH), Claude Franck (NY), Diana Galindo (Puerto Rico), Doris Harrel (TX), Doris Koppelman (CA), Ray Landers (PA), Chris Liccardo (NY), Ann Marie Novak (WI), Nehama Parkin (Australia), Francoise Pierredon (OH), Susan Soeter (Bahamas), Margaret Swingle (VA).
Flute: Pandora Bryce (Ontario), Susan Friedlander (NY), David Gerry (Ontario), Deborah Kemper (VA), Laura Larson (MI), Kim Lorimer (MA), Sarah Murray (England), Sandra Olson (NJ), Toshio Takahashi (Japan), Kenichi Ueda (WA), June Warhoffer (WV).
Harp: Maria Lorenzi (Ontario).
Guitar: William Kossler (NC), Frank Longay (CA).
Other: *Theory/Improvisation*: Jill Allen (KS), Rodney Farrar (CO), Jay Freeman (CO), Joel Kabakov (CA), Julie Kroneberger (IL), Marisa McConnell (WI), Barbara Rubenstein (IL), Judy Rollins-Stoner (IL), Vicki Mills (CO), *Chamber Music*: The Everest Quartet (TX), David Einfeldt (CT), *Orchestra*: T.J. McAvaney (NY), Chana - Jena Dicko (CO), *Creative Dramatics*: Martha Sautter (KS), *Dalcroze*: Chuch-Abers (CO), *Fiddling*: Cheryl Corneil (MO), *Handbells*: Teresa Hill (CO), *Off-Suzuki Clayton (CO)*: *Movement for Musicians* - Antonia Kabakov (CA); *Penny Whistle*: Mary Beth Norris (CO); *Viola for Violinists*: Jacqueline Maurer (CO); *Pre-Pre-Twinkle*: Patty Pauer (TX).

1996

SHORT-TERM TEACHER WORKSHOPS:

Instrument/Book	Teacher	dates
Violin 1A	Joanne Bath	June 9-13
Violin 1B	Joanne Bath	June 9-13
Violin 2	Helen Brunner-Spira	June 9-13
Violin 3	Pat D'Ercole	June 13-17
Violin 4	Terri Einfeldt	June 9-13
Violin 5	Debbie Goolsby	June 13-17
Violin 6	James Maurer	June 9-13
Violin 7	Terri Einfeldt	June 13-17
Violin 8	Doris Preucil	June 9-13
Violin 9	Doris Preucil	June 13-17
Violin 10	Mark Bokh	June 9-13
Violin Suppl. Lit. Bks 5/6		
Viola 4	James Maurer	June 13-17
Viola 3	William Preucil	June 9-13
Viola 2	Betsy Stuen-Walker	June 13-17
Viola 1	Betsy Stuen-Walker	June 9-13
Viola 6	William Preucil	June 13-17
Cello 1A	Carol Tarr	June 9-13
Cello 1B	Carol Tarr	June 13-17
Cello 2	Catherine Walker	June 13-17
Cello 3	Catherine Walker	June 9-13
Cello 4	Rick Moonen	June 9-13
Cello Suppl. Lit. Rick Moonen		June 13-16
Bass 3	Dan Swaim	June 10-15
Piano 1A	Doris Koppelman	June 9-13
Piano 1B	Doris Koppelman	June 13-17
Piano 2	Robley Fraley	June 9-13

SAA APPROVED INSTITUTES

Piano 4	Doris Harrel	June 15-17
Piano 4	Francoise Pierredon	June 9-13
Piano 5	Francoise Pierredon	June 9-13
Piano 6	Nehama Pafkin	June 15-17
Piano 7	Nehama Pafkin	June 15-17
Piano	Concerti Doris Harrel	June 9-13
Flute	Rep. Changes Toshio Takahashi	June 8-9
Flute 1A	June Warthog	June 9-13
Flute 1B	June Warthog	June 15-17
Flute 2	Pamela Bryce	June 9-13
Flute 3	Sarah Murray	June 10-15
Flute 4	Laura Larson	June 10-15
Flute	Concerti David Gerry	June 10-13
Guitar 1A	William Kossler	June 9-13
Guitar 1B	William Kossler	June 13-17
Guitar Suppl. 1A/Reading Mat.	Frank Longay	June 10-15

ADDITIONAL COURSES:

June 8-9: *Piano Masterclass* - Claude Frank (12 hrs); *Plenty New Repertoire: Tone & Technique* - Toshio Takahashi (10 hrs)

June 9: *Phony Whistle* - Mary Beth Norris (3 evenings)

June 9-10: *Natural Piano Technique, Level 1* - Mary Ann Raneey (CO) (6 hrs/evening)

June 10-13: *Teaching Suzuki to the Student with Special Needs* - Robert Foley, Cheryl Cornell, Jill Allen, Alan Seay (CO) (10 hrs); *Chamber Ensemble Literature* - David Einfeldt (10 hrs); *How to Teach*

Note Reading Level 1 - Barbara Rubenstein (10 hrs)

June 12: *String Repair and Maintenance for Teachers* - Don Robinson (NM) (3 evenings)

June 12 & 14: *Natural Piano Technique, Level 2* - Mary Ann Raneey (CO) (5 hrs/evening)

June 13-16: *How to Teach Note Reading, Level 2* - Barbara Rubenstein (10 hrs)

FEES:

A non-refundable registration fee is required per student or teacher (includes SAA fees), plus the appropriate tuition. If space is not available in the Institute, workshop, or masterclasses, you will be notified immediately and all fees will be refunded.

Registration:
Discount (postmarked by Feb. 23) \$50
Regular (postmarked after Feb. 23) \$75
Late (postmarked after May 1) \$100
PLUS

Student Tuition:
Pre-Twinkle \$205
Pre-Twinkle \$205
Book 1-UP \$225
2nd Instr. Masterclass (no piano in '96) \$100
Chamber Music Ensemble \$100
Non-Suzuki Siblings, each enrichment class \$140

Teacher Tuition:
Teacher Workshop, participant or auditor
1 15-hr. course \$225
2 15-hr. courses \$390
1 10-hr. course \$150
2 10-hr. courses \$260
1 5-hr. & 1 10-hr. course \$325
1 5-hr. course \$45
2 5-hr. courses \$75
1 5-hr. course \$75
2 5-hr. courses \$130
Claude Frank Masterclass audio \$75

TEEN LODGING AND MEAL PROGRAM:
Lodging 2 students/room, 3 meals/day, and social activities with musical adult chaperones. Each room has a mountain view, beverage refrigerator, home and TV. Open to students age 13 or older. Fees: \$280

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

CHILD CARE:
Camp Snowmass, a licensed day camp, offers daily supervised outdoor recreation activities for children ages 2 1/2 to 11, Monday through Saturday. Fees: \$40 full day, \$25 half day. Reservations are necessary. Phone: Sue Way at Camp Snowmass 1-800-525-6200 ext.4570.

Amy's Angels provides licensed drop-in care for children ages 12 months to 2 years. Phone: Amy at (303)923-2800 for more information and fees.

RECREATION:
While not rafting, hot air ballooning, horse-back riding, tennis, downhill bike tours, fly fishing, golf, tennis, and gondola rides in the beautiful Colorado Rocky Mountains. Night activities include an evening Hill ski slope, "S'mores" around the campfire with a professional storyteller, and 9 heated pools and hot tubs. Call 1-800-598-2006 for notes on these activities.

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

The Chamber Music at Snowmass, for advanced students, is in session at the same time as the Institute, so you are free to observe any of this program's activities. Guest artists, the Cavani String Quartet and Larry Graham, Alan Harris, and Paul Kantor will present a concert for the Institute on Tuesday, June 11.

Travel arrangements can be made through Snowmass Resort Association by travel by air, ground transportation via van shuttle or car rental, or train. Phone 1-800-598-2004

ADDITIONAL INFORMATION:
Call Sue Way at:
373 Clermont Street
Denver, CO 80220-5641
(303)399-5764 (AM or leave message)

June 10-15, 1996 Institute June 10-21, 1996 Sound Encounters

OTTAWA UNIVERSITY SUZUKI INSTITUTE MID- SOUTHWEST and SOUND ENCOUNTERS

Ottawa University
Ottawa, Kansas

DIRECTORS:

Alice Joy Lewis, Rita Dowling

PROGRAM OFFERINGS:

Institute:
Violin, viola, cello, bass, theory, reading classes, orchestra, Kidde-Opera.

Electives chosen as follows:
Blk. 1, 2, 3 - Creative Drama
Time Machine: A trip into the world of the composers whose music you play.

Blks. 4, 5 - Improvisation
Computers and Music

Graduation program, recitals, concerts, pre-Twinkle program, parent lectures and playing class, teacher training, teacher practicum, special opportunity to observe Dorothy DeLay, masterclasses, special teacher seminar with Dorothy DeLay.

Sound Encounters:
Violin masterclasses with guest artist teacher, Dorothy DeLay, with violinist Brian Lewis and with violinist John Kendall (Reisler pieces). Cello masterclasses with guest cellist, Nina Gordon (all masterclass participation by taped audition in advance). Private study in violin, viola, cello, bass.

Chamber music rehearsals, coachings, and concerts, chamber orchestra.

Electives chosen from the following options:
The Art of Assisting
Composing and Arranging
Conducting

Special activities, group repertoire and technique classes, recitals, concerts, opportunity to attend special teacher seminar with Dorothy DeLay.

Institute:
Violin: Eleanor Mien (KS), Michele George (OH), John Kendall, (MO), Shirley Koch (TX), Earlene Koons (MO), Nancy Lokken (MN), Rose Martin (MO), Joy Mosler (MN), Judy Offman (TX), Elaine Ras (Ontario), Kathy Rollings (MO), Stephanie Sandvick (MN), Tal Schifter (NV), Carol Smith (KS), Stan Smith (IL), Beth Tittering (KS), Judy Weigers-Bossuat (CA), Bonnie Wilkens (KS), Viola Louisa Clothier (IA), Cello: Jean Dexier (MO), Ellen Shertzer (OH), another TBA, Bass: Kathleen McCullough (KS).

Other: *Theater*: Diane Barth (KS); *Orchestra*: Scott Neumann (SD); *Kidde Opera* - Nan Wade (MO); *Creative Drama* - Robin Parks (KS); *Time Machine* - Lori Etcheberry (WA); *Improvisation* - Judy Harmon (MA); *Computers and Music* - Kathleen McCullough (KS).

Sound Encounters:

Violin: Guest Artist Teacher Dorothy DeLay (NY); Carol Dallingier* (IN), Terry Durbin (KY), John Kendall (MO), Brian Lewis* (IN), Thomas Wermuth (IL), Viola: Michael Kimbler* (KS), Judy Koster (MO), Ruth Meints (CA), Cello: J. Steven Elishar* (KS), Guest Artist Nina Gordon (KS), Mattan Lawrence (MO), Bass: Kathleen McCullough (KS), *Other:* Orchestra - David Barg (NY); *Studio of Auditioning* - Laurie VanderPul-Hoek (KS); *Composing and Arranging* - Terry Durbin (KY); *Conducting* - David Barg (NY).

*Faculty quartet

SHORT-TERM TEACHER WORKSHOPS:

Instrument Book Teacher Trainer:
Violin 1A Michele George
Violin 1B Judy Weiger Bossuat
Violin 2 Nancy Lokken
Violin 4 Stephanie Sandvick
Violin 6 Carol Smith
Violin/Music of Fritz Kreisler John Kendall
Violin/Special Seminar for Teachers Dorothy DeLay

FEES:

Registration Fee (non-refundable) \$30
Student Tuition \$185
Early Discount (if postmarked by March 1) \$30
Parent Playing Class \$30
Teacher Training \$185
Teacher Seminar with Dorothy DeLay \$40
Teacher Practicum \$240
Teacher Observer \$30
SAA required fee, Teacher \$3
Student \$1
Graduation Participation \$15
Sound Encounters: Registration Fee (non-refundable) \$30
Student Tuition \$300
Activity Fee \$80
Masterclass Application Fee \$10
Masterclass Participation Fee (pending acceptance) \$15
Lodging and Perks \$75
Registration Fee (non-refundable) \$30
Student \$1
Early Discount (if postmarked by March 1) \$30

HOUSING:

All dorms are air conditioned.
Institute: 5 or 6 nights @ \$12 per night / night school
Sound Encounters: 11 or 12 nights @ \$12 / night school

MEALS:

Children 3-11 years \$30
Children under 5 no charge
Adults (costs added are for one session only) \$40

ADDITIONAL INFORMATION:

Registration fee (per family) \$25
Student lesson fee \$80
SAA Student Registration \$15
Chamber music, additional, per student \$25
Teacher workshop, participant \$110
Teacher workshop, observer \$40
SAA Teacher Registration \$3
Note: Applications will be accepted until camp is filled or April 1, 1996. If space is available, a late fee of \$10 will be charged on all applications received after April 1.

HOUSING:

Costs for one session:
Single cabins for each family (min. charge \$100)
Adult, each \$40
Student, each \$30
Shared cabins with another family \$25
Student \$10
Tents are available (limited number), or bring your own \$30
SAA parking (age 12 or older) TBA
RV parking (limited availability) \$40
Note: The camp usually fills up relatively quickly. We suggest that applications are sent in by March 15 for housing on the camp.

daily. Weekend trip to Worlds of Fun.

OTHER:
Collegiate Division of Sound Encounters, Observation of Special Guest Master Classes, College Credit available.

ADDITIONAL INFORMATION:

Alice Joy Lewis
1001 South Cedar #99
Ottawa, KS 66607-3399
Ph: (800)755-5200 ext.5437

ADDITIONAL INFORMATION:

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Student lesson fee \$80
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June 14-22, 1996

MID-SOUTHEAST SUZUKI INSTITUTE

Virginia Intermont College
Bristol, Virginia

DIRECTORS:

Betty Newell, Linda & Domenico Fiore

PROGRAM OFFERINGS:

Student Chamber Weekend June 14-16
Student Program June 16-20

Violin, viola, cello, bass, piano, beginning & advanced orchestras, quartets, chamber music, theory, ensemble, fiddle, Kodaly/Orff, parent program, Alexander Technique. Student ensemble (quartets) for advanced students (week-day options). Chamber weekend program for students playing in orchestras. Daily fiddle classes. Teacher workshops focuses on violin and piano. Teacher training sessions for high school students. Individual study for teachers. Alexander Technique workshop sessions for teachers, parents and students.

FACULTY:

Violin/Viola: Betsy Fee (SC), Linda Fiore (PA), Nan Freeman (NC), Rudy Hazucha (VA), Jane MacMorran (TN), Betty Newell (TN), Julie Swenson (TN), Linda Walker (TN), Sherry Woods (SC).

Viola: Sherry Woods (SC), Cello: Scott Walker (NC), Bass: Domenico Fiore (PA), Piano: Yasuko Joichi (IL), Lisa Duntz (TN), Carol Zinagow (TN). Other: *Chamber & Ensemble* - Domenico Fiore (PA), Celia Bachelder (TN); *Orchestra* - Domenico Fiore (PA), Scott Walker (NC); Alexander Technique - Joseph Lee; *Fiddle* - Iba.

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher/Trainer
Session 1, June 14-18:		
Violin	1A	Rudy Hazucha
Violin	2	Linda Fiore
Piano	1A	Yasuko Joichi
Session 2, June 18-22:		
Violin	1B	Rudy Hazucha
Violin	3	TBA
Violin	6-8 overview	Linda Fiore
Piano	1B	Yasuko Joichi

Individual Lessons:	Teacher/Trainer
Violin	Linda Fiore
Piano	Yasuko Joichi
Bass	Domenico Fiore
Cello	Scott Walker

Fees:	Before May 1/After May 1
Registration fee, per Family	/\$30/\$35
Student tuition, Bks 1-3	..... \$150/\$165
Bks 4-8	..... \$175/\$190
SAA Student Fee	..... \$1
Chamber Workshop, Week-End Option	..... \$125/\$125
Student Ensemble, Week-Day Option	..... \$30/\$30
Fiddle Option	..... \$30/\$30

Observer	..... \$150/\$165
Teacher Workshop, participant	..... \$185/\$210
Teacher Workshop, 2nd Course	..... \$165/\$165
Teacher Workshop, auditions	..... \$185/\$210
SAA Teacher Fee	..... \$3/\$3
College Credit, 2 Semester Hours	..... \$130/\$130
Alexander Technique	..... \$30/\$30

HOUSING & MEALS:

11 years and under	..... \$150
10 years and over	..... \$135
10 years and under	..... \$8
Linen, per set (optional)	..... \$15
Week-end rooms, per night	..... \$15
Room deposit per bed	..... \$20
Commuter fee	..... \$50
Lunch, commuter families, per person	..... \$20

CHILD CARE:

per child	..... \$80
Student families	..... \$80
Teacher Workshop participants, week	..... \$35
weekend only	..... \$50
Counselor fee, per week	..... \$50

RECREATION:

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

OTHER:

T-shirts, child and adult sizes*	..... \$10
T-shirts, XXL sizes	..... \$12
*New design for '96	

ADDITIONAL INFORMATION:

Ann Bacon
1420 Fairidge Drive
Kingsport, TN 37664
Ph: (615)738-3660, leave message or call after 4 PM



Trans Christian University Suzuki Institute

June 16-20, 1996

UNIVERSITY OF MEMPHIS
SUZUKI INSTITUTEUniversity of Memphis
Memphis, Tennessee

DIRECTORS:

Lyda Partee, Eileen MacNaughton

PROGRAM OFFERINGS:

Student instruction in violin, viola, cello, fiddling, Orff, note reading, composition, orchestras, and chamber music. Daily student recitals, art

classes, children's choir; parent discussions, and faculty concerts.

FACULTY:

Violin/Viola: Margery Aber (WI), Libby Armour (TN), Geri Arnold (MI), Pak-Chung Cheng (TN), Dorothea Goughlan (MS), Edith Gettes (NC), Susan Hailey (TN), Diane Lewis (MO), Eileen MacNaughton (AR), Kimberly Meier-Sims (IA), Michelle Pettigrew (TN), Sharon Rogers (TN), Judy Yamada (MI), Cello: Pam Devenport (FL), Phyllis Long (TN), Patricia Pilon (AL), Orff: Fiddling - Diane Lewis (MO); Off - Karen Gerphart (TN); Orchestra - Karla Philipp (TN); Children's Choir, Note Reading, Theory - Chris Nemeck (TN); Art - Gregg Coats (TN).

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Trainer
Violin	1B	Margery Aber
Violin	4	Kimberly Meier-Sims

FEES:

Teachers:
Registration, non-refundable \$50
Workshop, participant or observer \$175
after May 10 \$200
Student:
Registration, non-refundable (due April 15) \$50
Tuition, 1st child in family \$140
after May 10 \$120
Tuition, each additional child \$175
after May 10 \$150
No fees for accompanying parents.

HOUSING AND MEALS:

Rooms are available in Richardson Towers, an air-conditioned dormitory within walking distance of the Institute. Sheets, towels, blankets and soap will be provided. Parents staying in Richardson Towers must purchase a package meal ticket which begins with brunch Sunday, June 16 through breakfast Friday, June 21.

Fees, Housing and Meals:

Per adult (single/double)	..... \$200/\$175
Per child (single/double)	..... \$175/\$155

A lunch-only meal ticket for \$35 is available for commuting families.

CHILD CARE:

None available.

RECREATION:

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

ADDITIONAL INFORMATION:

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

June 16-21, 1996

EAST TENNESSEE SUZUKI FLUTE INSTITUTE INTERNATIONAL

East Tennessee State University
Johnson City, Tennessee

DIRECTORS:

Rebecca Paluzzi, Director
Annalisa Mills, Administrator

PROGRAM OFFERINGS:

Student Program: Classes: Masterclasses, Tone and Technique, Repertoire, Orchestral Exercises, Performance, Audition Preparation, Junior flute choir, Senior flute choir, chamber ensemble, teen program, and student solo recitals. Parent and Family Program: Sibling and family solo recital, parent education seminars, Suzuki-related educational videos. Teacher Program: "Tone Development Through Interpretation" class with Toshio Takahashi, Teacher Enrichment classes, Orchestral Studies class, teacher-trainee solo recital. Special Activities: The Great American Cookout, Appalachian Tunes and Tales, guest artist recital, faculty dinner, receptions.

FACULTY:

Toshio Takahashi (Japan), Pandora Bryce (Ontario), David Gerry (Ontario), Sarah Murray (England), Rebecca Paluzzi (TN), Nancy Ostersman (MI), Cindy Brody (VA), Bart Feller (TN).

SHORT-TERM TEACHER WORKSHOPS:

Flute Books 1A, 1B, 2, 5, 7, Overview 10-12

FEES:

To be announced.

HOUSING:

On-campus lodging is available. A variety of hotels and motels are located nearby.

MEALS:

Meals are not included in the institute registration, but are available on campus on a cash basis, and at nearby restaurants.

CHILD CARE

None available.

RECREATION:

White-water rafting, swimming, tennis, golf, hiking. Bordered by the Great Smoky Mountains National Park, the Appalachian Trail, and the Cherokee National Forest. Nearby historic attractions, nature preserve, state parks, and children's museum offer opportunities for free-time outings and family vacations.

OTHER:

Performers for both student and teacher-trainee recitals are selected by taped audition. Early preparation is encouraged.

Audition requirement for Orchestral Excerpts class and Chamber Music will be Sonata (1936) by Paul Hindemith, 1st movement, at the printed metronome marking (quarter=100).

ADDITIONAL INFORMATION:

For program information:

Rebecca Paluzzi
East Tennessee State University
Dept. of Music, Box 70661
Johnson City, TN 37614
Ph: (423)929-6956
Fax: (423)461-7088

For brochure requests and registration information:

East Tennessee State University
School of Continuing Studies
Box 70559
Johnson City, TN 37614-0559
Ph: (423)929-6943 or 1-800-222-ETSU
Fax: (423)929-4479

Robert Richardson (MB), Margaret Shimizu (CA), James Stern (CA), Carl Timmerman (KY), Beth Titterton (KS), Viola JoAnne Martin (ME), Dee Marz (WI), Elizabeth Steves-Walker (VA), Celis: Tanya Carey (IL), Carey Cheney (TN), Elliott Cheney (TN), Rodney Farrar (CO), Barbara Wampler (CA), Chamber & Orchestra: Todd Ashton (UT), Jack Ashton (UT), Bob Athayde (CA), Warren Burton (UT), Robert Debbaut (UT), Kory Katsenau (UT), James McWhorter (UT), Patricia Pinkston (CA), Barbara Snowcroft (UT) (many are members of the Utah Symphony), Enrichment: Dulores - Chuck Albers (CO); Fiddling - Karl Allred (UT); Jazz Improvisation - Bob Athayde (CA); Beginning Orchestra - Pat Pinkston (CA); Juggling - Amanda Mortensen (ID); Dance - Calle Orr (UT); Voice - Debby Smith (UT); Arts & Crafts - Jan Volmer (UT).

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher/Trainer
Violin	1A	Ellie Albers
Violin	3	Craig Timmerman
Violin	5	Susan Kemper
Violin	7	Cathryn Lee
Violin	Enrichment	Christophe Bossuet
Cello	2	Barbara Wampler
Cello	7	Tanya Carey

FEES:

Includes T-shirt, snack each evening Tue-Fri.
Suzuki Student Tuition, Bks 1-2 (Violin Bk 3), 4 hr core \$220
Book 3-up, 3 hr core \$200
Advanced String Studies, 5 hr core \$300
also includes Mon. lunch & dinner, activities
Teacher Workshop Course \$230
includes T-shirt, Mon. lunch & eve snacks
Enrichment Classes \$30

HOUSING:

Hotel/motel accommodations within driving distance of the building at conference rates. Contact Chris Jensen, Beehive Travel (801-562-4334), or call the Salt Lake City Visitors Bureau (801-521-2868).

MEALS:

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

CHILD CARE:

None available on campus.

RECREATION:

Indoor swimming pool in the building. Beautiful Alpine scenery just a half-hour drive away. Many interesting local sites include historic Temple Square, Great Salt Lake, Park City, and museums. Salt Lake City is also the home of the Tabernacle Choir, Baller West, and the Utah Symphony. For other information call the Salt Lake City Visitors Bureau at 801-521-2868.

OTHER:

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

SAA APPROVED INSTITUTES

ADDITIONAL INFORMATION:

Kanona Spring, Director
1723 Ensign Bay
Salt Lake City, UT 84121
Ph: (801)943-5327

Bioethics Registration:
Barbara Gowans, Admin. Asst.
7473 South 1710 E
Salt Lake City, UT 84121
Ph: (801)942-0202

June 18-22, 1996

**GREATER WASHINGTON
SUZUKI INSTITUTE**

The Catholic University of America
Washington, DC

DIRECTORS:

Ronda Cole, Musical Director
Florence Kwok, Business Director

PROGRAM OFFERINGS:

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

FACULTY:

Ann Sue-Barnson (CA), Linda Cae (NY), Ronda Cole (VA), Pamela Devoyn (FL), David Einfield (CT), Terri Einfield (CT), Cynthia Finks (VA), Linda Fiore (PA), Dominic Fiore (PA), Katie Lansdale (NC), Laura Larson (MD), Hisako Resnick (NY), MW), Stevie Sandven (KS), Martha Shaddock (VA), Kenichi Ueda (MA), Alice Viera (VA), others TBA.

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Teacher	Trainer
Violin	1A	Martha Shaddock
Violin	2	Ronda Cole
Cello	3	Alice Viera

Enrichment Course (may also be registered with the SAA): *Practicing Everything You Want To Know*, by Linda Cae, Begins June 17th.

FEES:

Students:	
Registration	\$30
Siblings	\$15
Books 1-4	\$195
Siblings	\$170
Books 5-up	\$215
Siblings	\$185
Chamber Music	\$75
Flute Choir	\$50
Viola and Bass	\$110
Teachers:	
Registration	\$30
Training Course, participant	\$220
Enrichment Course, participant	\$175
Combination: Teacher Course + Enrichment Course	\$370
Two Semester Credits (additional)	\$160
Credit Application	\$30
Teacher Observer Fee	\$100

HOUSING:
\$171 per person (double occupancy) for 6 nights (3rd and 4th occupants may use sleeping bags without charge). New air-conditioned dormitories on campus.

MEALS:

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

CHILD CARE:

None available.

RECREATION:

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

ADDITIONAL INFORMATION:

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

**June 22-27, 1996 Teacher
Workshop
June 23-27, 1996 Piano &
Chamber Music Student
Workshop**

**WEST COAST SUZUKI
MUSIC INSTITUTE**

Concordia University
Irvine, California

DIRECTORS:

Aleli Dy Tibay, Mei Yuen Ihara, Directors
Kay Pech, Chamber Music Program Director
Gloria Krueger, Teacher Workshop Director

PROGRAM OFFERINGS:

Student workshop (5 days) and Teacher workshop (6 days). Suzuki piano student masterclass. Chamber music program at Junior, Intermediate, or Advanced levels of development for Suzuki or traditional students, with a coached group class, group repertoire review class, group technique class. Elective classes may be selected from choir, recorder, Orff, keyboard improvisation, and dance. Classes are also available for non-Suzuki siblings. There will be two daily recitals, evening concerts, and parent gatherings.

FACULTY:

Piano Masterclass: Bruce Bojawa (KY), Karen Hagberg (NY), Linda Nakagawa (CA), Cathy Williams (TX), Elaine Worley (ID), **Chamber Music:** Kay Pech (CA), Mary Ann Acosta (CA), **Other: Orff or Dance:** Kathy Luce (CA); **Choir:** Beverly Chaffee (CA); **Recorder:** Irene Bland (CA); **Improvisation:** Donna Southwell (CA).

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Piano	3	Elaine Worley

FEES:

Student Tuition:
masterclass 1 instr. & 3 electives \$200
Non-Suzuki Student Tuition:
no masterclass, up to 4 electives \$145
Teacher Tuition:
participant (SAA credit available) \$200
auditor \$175
observer fee, per day \$45

HOUSING:

On campus dorm \$15 per person per night (two single beds per room, two rooms per suite share bath, sofa, and kitchenette).

MEALS:

On campus meals: Breakfast \$4, Lunch \$5, Dinner \$6 (\$1 discount each meal for child under age 12).

CHILD CARE:

Available on-campus @ \$2 per hour.

RECREATION:

On-campus tennis, basketball courts; softball, baseball, track, and soccer fields; hiking trails. Concordia University is located 4 miles from the beach and Newport Harbor. Attractions that are within driving distance from campus and can be planned for before or after the institute: Orange County's Performing Arts Center, Pageant of the Masters in Laguna Beach, Wild Rivers in Irvine, fishing at Irvine Lake, Mighty Ducks Stadium, Disneyland, and Knott's Berry Farm.

OTHER:

One full day of the short-term teacher workshop will be held on Saturday, June 22, before the Sunday beginning of student classes. This provides more time and flexibility for observation of student classes.

ADDITIONAL INFORMATION:

Aleli Dy Tibay
19 Villamora
Laguna Niguel, CA 92677
Ph: (714) 495-3518

Mei Yuen Ihara
321 N Deepspring Road
Orange, CA 92669
Ph: (714) 997-8692

Gloria D. Krueger
21101 Inferno Lane
Huntington Beach, CA 92464
Ph: (714) 963-0068

June 23-27, 1996

**GREATER WASHINGTON
SUZUKI PIANO
INSTITUTE**

Vienna Baptist Church
Vienna, Virginia

DIRECTORS:
Linda J. Guterman, Jean B. Matthews

PROGRAM OFFERINGS:

Masterclass, repertoire/theory, Dalcroze, recorder, keyboards, singing, duets, daily student recitals, faculty recital. Teen program.

FACULTY:

Fay Adams (TN), Donald Beattie (IL), Gerald Burakoff (NY), Frank Conlon (DC), Yasuko Joichi (IL), Christopher Liccardo (NY), Cathy Price (VA), Zarka Sochan (NY), Sue Vasquez (NY), Robert Wyatt (VA).

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Piano	1B	Yasuko Joichi
Piano	5	Sue Vasquez

Professional Development Seminars for teachers.

FEES:

Teacher workshop course	\$240
Student tuition, to age 7	\$195
ages 8-11	\$210
ages 12-up	\$225

HOUSING:

Student in nearby motels. Information available on request.

MEALS:

Meals at nearby restaurants; box lunches available. Information on request.

CHILD CARE:

\$80 per week for child age 6 or younger.

RECREATION:

Sightseeing in Washington, D.C. Military band concert at D.C. memorials. Playground on-site.

ADDITIONAL INFORMATION:

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

June 23-27, 1996

**SUZUKI INSTITUTE OF
THE PALOUSE**

Washington State University
Pullman, Washington

DIRECTORS:

Janet DeTemple, Erich and Jane Lear

PROGRAM OFFERINGS:

Teachers: Short-term teacher training for violin and cello. Daily special Alexander Technique classes with Helen Higa. Optional private lessons with teacher trainers. Optional private session in Alexander Technique. **Students:** Classes in violin, viola and cello. Beginning, intermediate and advanced orchestra, pre-recording Non-Suzuki

offerings in fiddling, dance, and chamber music.

FACULTY:

Violin: Meredith Arsky (WA), Ted Ashton (UT), Joanne Bath (NC), Judy Weigert Bossuat (CA), Christophe Bossuat (France), Helen Higa (HI), Susan Kemper (NM), Theresa Plotnick (Alberta), Craig Timmerman (KY), Viola Meredith Arsky (WA), Theresa Plotnick (Alberta), Cello: Annette Costanzi (MD), Alicia Randisi (PA). **Other: Orchestra:** Theresa Plotnick (Alberta), Judy Weigert Bossuat (CA), Ted Ashton (UT), Fiddling-TBA; Dance-Andrew Pudewa.

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Violin	1B	Craig Timmerman
Violin	5	Joanne Bath
Cello	1A	Annette Costanzi

Special Violin Supplementary Course: *Music and the Miracles of Human Learning: Making Connections*, given by Susan Kemper.

FEES:

Student and Teacher Registration	\$30
Student Tuition:	
Pre-Twinkle & Twinkle	\$110
Books 1-4 (4 in masterclass)	\$130
Additional child	\$110
Books 5-up (5 in masterclass)	\$160
Additional child	\$130
Teacher Training Tuition	\$190
Teacher private lesson, per hour	\$50
Teacher, private Alexander session, per hour	\$50
Enrichment classes:	
Fiddling or Dance	\$25
Chamber music	\$40

HOUSING:

Campus dormitory, per person, per night:
Single occupancy \$19
Double occupancy \$14
Children under age 12 free
Linens, towels, and pillows are provided. Each room has a single bed. Also of nearby motels and campgrounds available on request.

MEALS:

On campus a la carte service, and there are nearby restaurants. Meal tickets on campus are available.

CHILD CARE:

Available off campus on request.

RECREATION:

Supervised recreation offered noon (included in tuition fees). Special teen activities. Campus facilities for swimming, jogging paths, and gyms are open for use.

ADDITIONAL INFORMATION:

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

June 23-28, 1996

**ATLANTIC CANADA
SUZUKI &
CHAMBER MUSIC
INSTITUTE**

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

DIRECTORS:

Christina Smith, Sharon Hughes

PROGRAM OFFERINGS:

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

FACULTY:

Helen Bruner-Spira (England) - violin, Sally Gross (ON) - viola, Silvija Abols (SK). Other faculty to be announced.

SHORT-TERM TEACHER WORKSHOPS:

None offered.

FEES: (Canadian funds)

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

HOUSING:

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

MEALS:

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

CHILD CARE:

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

RECREATION:

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

SAA APPROVED INSTITUTES

ADDITIONAL INFORMATION:

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

Sharon Hughes
Ph: (709)753-8247

June 23-28, 1996

**CAPITAL UNIVERSITY
SUZUKI INSTITUTE**

Capital University
Columbus, Ohio

DIRECTORS:

Douglas and Susan Locke

PROGRAM OFFERINGS:

Instruction in piano, violin, viola, and cello. Classes in Kodaly, reading, string orchestra, and chamber music. Enrichment classes include choir, electronic music, harpsichord, organ, musical theatre, beginning keyboard, fiddling, improvisation, percussion, handbells, music appreciation, and theory. Music and movement class for children ages 3 to 6. Student and faculty recitals. Lectures and classes for parents. Special teen activities.

FACULTY:

Piano: Audrey Andrist (CA), John Carter (OH), Rita Hauck (OH), Jane Kutschner (OH), Catherine McMichael (OH), Mary Craig Powell (OH), Merry Bing Pruitt (OH), Susan Soehner (Ber-muda), Patrick Widduln (OH), others. **TBA. Viola:** Goran Berg (CA), Kristine Boike (IL), Ronda Cole (VA), Terry Durbin (KY), Janalyn Lindlay (OH), James Maurer (CO), Jacqueline Maurer (CO), T. J. McAvaney (NY), Vera Mc Coy-Sulentz (IL), Lartha Shackford (VA), Susan Sommer-ville (OH), Ed Sprunger (MI), James Stern (CA), Linda Stieg (OH), Roger Stieg (OH), others. **TBA. Cello:** Tim Mutschelner (OH). **Orchestra and Chamber Music:** T. J. McAvaney (NY), Roger Stieg (OH), Susan Soehner (Ber-muda), others. **TBA.**

SHORT-TERM TEACHER WORKSHOPS:

Mary Craig Powell will teach all of the piano teacher workshop courses. Trainees for IA and Books 2 and 3 (which are not during Student Institute) will be able to observe her teaching her own students in the regular lesson setting. There is also a collection of tapes with Mrs. Powell teaching students at various levels. Trainees have found it very valuable to see how she incorporates development of pieces, technique, and reading into the learning process.

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

Books 1A and 1B are taught during the Institute, and teachers have the opportunity to see a wide range of levels, teachers and student courses.

Trainees often find that there is too much to see and do, so it is suggested that they just observe on days when their courses do not meet, in order to take in all of the other activities that go during the Institute.

Instrument/Book	Teacher	Dates
Piano 1A	Mary Craig Powell	June 21-25
Piano 1B	Mary Craig Powell	June 21-29
Piano 2	Mary Craig Powell	July 22-26
Piano 3	Mary Craig Powell	July 22-26
Violin 1A	Linda Stieg	June 21-25
Violin 1B	Linda Stieg	June 21-29
Violin 2	Martha Shackford	June 23-28
Violin 3	Jacqueline Maurer	June 23-28
Violin 4	Ronda Cole	June 23-28
Violin	Suppl. Lit. 7-8 James Maurer	June 23-28

FEES:

Student Institute Fees:	
Registration, family	\$35
Students Bks. 1-3	\$160
Students Bk 4-up (3 per class)	\$185
Optional: Book top (2 per class)	\$215
Chamber Music	\$45
Enrichment Classes	\$15-\$25
Parent Lessons (4 per class)	\$60
Music and Movement, for very young children	\$5

Teacher Workshop Fees:

Registration, per summer	\$35
Tape Evaluation, per summer	\$5
SAA Fee, per summer	\$3
Teacher Training, per course	\$175
Undergrad credit (add per credit)	\$55
Graduate credit (3 quarter hrs), add	\$84
Auditor, per course	\$175
Observer, per day (no registration)	\$25

HOUSING:

Housing is available in university residence halls. Linens are provided. Single occupancy, per night* \$18. Multiple occupancy, per person, per night* \$12. * 3 night minimum

MEALS:

\$10 per person for Sunday dinner through Friday lunch. Individual meals are available, and restaurants are close by. Special meals and receptions will be planned that may include a nominal fee, to be announced.

CHILD CARE:

Child care will be available on campus Monday morning through Friday noon. The fee is \$2 per hour per child, or \$45 for the week.

RECREATION:

The campus is located in Bexley, an "in burb" of Columbus, known for beautiful homes and small-town lifestyle. Recreation facilities on-campus include tennis courts, a bowling alley, sand/volleyball, a sports field, and basketball. For an average admission of \$5 the city offers a municipal pool, the Center for Science & Industry (COSI), Ohio Village (a replica of a turn-of-the-century town), and the Columbus Zoo. The zoo is adjacent to Wyandot Lake water park, with an admission of \$10. The Columbus Symphony Pops concerts and Polaris outdoor concert series offer a variety of musical events. Columbus is an attractive metropolitan area that boasts of beautiful parks, exciting shopping, and unique neighborhoods. Within a few hours drive one can also visit Amish

communities, ancient Indian sites, and state parks.

ADDITIONAL INFORMATION:

Douglas Locke or Susan Locke
Conservatory of Music
Capital University
Columbus, OH 43209
Ph: (614)236-6471

June 23-28, 1996

**ATLANTA SUZUKI
INSTITUTE AT EMORY
UNIVERSITY**

Emory University
Atlanta, Georgia

DIRECTORS:

Edward Kreitman, Director
Pat Vas Dias, Co-Director

PROGRAM OFFERINGS:

Student courses for Suzuki violin, viola, and cello include semi-private lesson, group classes, play ins, reading classes, orchestra, and music enrichment classes such as musical movement and improvising. Daily recitals include performances by the Atlanta Chamber Players, student performance groups, and solo recitals.

FACULTY:

Judy Yamada (MI), Vicki Vorreiter (IL), Sonja Zethamel (IA), Kimberly Meier-Sims (IA), Loren Abramson (MO), Lorraine Fink (CA), Nancy Hair (MA), Michele George (OH), Catherine Walker (Quebec), Kirsten Marshall (NH), Janis Wittig (IL).

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher
Violin	1A	Michele George
Violin	2	Lorraine Fink
Cello	3	Nancy Hair

FEES:

Registration per family	\$25
After June 1	\$50
Student Course	\$200
Teacher Workshop Course	\$200

HOUSING:

Housing is available in air-conditioned dormitories. Linens are provided. Single occupancy (6 nights) \$151*. Double occupancy (6 nights), per person \$228* plus tax

MEALS:

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

CHILD CARE:

Formal child care is not available; however a "quiet room" is provided for participants and

siblings during unscheduled class hours.

RECREATION:

Atlanta and its environs offer rich recreational resources including large city parks, the children's interactive science museum SciTrek, the new Fernbank Museum of Natural History, botanical gardens, a fine zoo, and various Civil War monuments and landmarks Lark Lanier, Stone Mountain, and Callaway Gardens are all comfortable day trips.

ADDITIONAL INFORMATION:

Atlanta Suzuki Institute
PO Box 900086
Atlanta, GA 30329-0086
Pat Vas Dias
Ph: (404)636-4725 (Georgia)
Edward Kreitman
Ph: (708)246-9309 (Illinois)



Lincoln Suzuki Summer Camp

June 23-28, 1996

**NEW ENGLAND SUZUKI
INSTITUTE**

Bates College
Lewiston, Maine

DIRECTOR:
Clorinda Noyes

PROGRAM OFFERINGS:

Student classes in violin, viola, cello, piano, Orchestra, Orff, chamber music and fiddle electives, adult class, teacher enrichment course. Daily student recitals which all registrants may elect to participate. Family contidance. New this year: soft-leg or sight-singing for all participants.

FACULTY:

Violin/Viola: Nancy Fennessy (NY), Susan Kemper (NM), Gwendoline Thorndale (MA), Monica Vanderhaar (CT), Katherine Wood (VA); Cello: Richard Noyes (ME), Sara Jane Smolen (NY), Nancy Katherine Johnson (IL), Susan Fralin (VA). Orff: Nancy Cash (ME), Orchestra: Richard Noyes (ME). Fiddle: Kati Newell, Ellen Gawler, Greg Boardman. Chamber Music: Garbert Beacham. Singing: Anthony Autoloni.

SHORT-TERM TEACHER WORKSHOPS:

None offered.

FEES:

Registration, per family	\$50
Tuition	\$190
Electives, each	\$45
Life fee (after May 1)	\$50

HOUSING:

Dormitory \$125 per person for 6 nights; children under 1 free.

MEALS:

Boarders	
Adults, children 12-up	\$85.00
Children 5-11	\$42.50
Children 4-under	free
Commuters (lunches only)	
Adults, children 12-up only	\$25.00
Children 5-11	\$12.50
Children 4-under	free

RECREATION:

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

CHILD CARE:

None available.

OTHER:

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

ADDITIONAL INFORMATION:

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

June 23-28, 1996

**OREGON SUZUKI
INSTITUTE**

Pacific University
Forest Grove, Oregon

DIRECTORS:

Kathy Reed, Cynthia Scott

PROGRAM OFFERINGS:

Short-term teacher training courses for violin and piano. Student instruction (all levels) in violin, viola, cello, and piano. Enrichment courses include: chamber music, orchestra, fiddling, Balcorce, Orff, chorus, piano improvisation, origami, arts and crafts, and music history (Romanian period). Daily lectures, videos, and evening concerts.

FACULTY:

Violin: Ellie Albers (CO), Clarisse Atcherson (OR), Richard Bauer (OR), Suzanne Gave (OR), Mihoko Hirata (VA), Lesa Longay (CA), Sandra Payton (VA), Margaret Shimizu (CA), Barbara Sclowan (WA), Kathleen Spring (WA), Betsy Stuen-Walker (WA), Leo Whitlow (OR). Viola: Richard Bauer, Betsy Stuen-Walker, Leo Whitlow. Cello: Ann Grabe (OR), David Littrell (KS). Piano: Carol Cross (VA), Linda Nakagawa (CA), Peggy Swingle (WA).

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher
Violin	1A	Mihoko Hirata
Violin	4	Kathleen Spring
Violin	6	Ellie Albers
Violin	7	Mihoko Hirata
Piano	1-3 Overview	Peggy Swingle

FEES:

Registration (family)	\$35
Violin Pre-twinkle	\$95
Students, Bks 1-3	\$145
Bk 4-up (3 class)	\$165
Bk 5-up (2 class)	\$180
Chamber music	\$45
Other Enrichment courses	\$25
Teacher Workshop courses	\$180
Continuing Education credit	\$100
Observer, per day per week	\$25

HOUSING:

To be announced.

MEALS:

Campus meal service: TBA. Restaurants close by.

CHILD CARE:

None available.

RECREATION:

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

ADDITIONAL INFORMATION:

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

June 24-28, 1996

**IDAHO SUZUKI
INSTITUTE**

Northwest Nazarene College
Nampa, Idaho

DIRECTORS:

Connie Hatlock, Marilyn Short

PROGRAM OFFERINGS:

Student classes in violin, viola, cello. Cello Phi: Joseph class for teachers. Short-term teacher training in violin.

SAA APPROVED INSTITUTES

FACULTY:

Cathryn Lee (CA), Yuko Honda (WA), June Imani (HD), Peggy Miller (ID), Connie Hadlock (ID), Marilyn Shoff (ID), Diane Austin (UT), Kai Green (ID), Leroy Bauer (ID), Rick Hansen (ID), William Wharton (ID), Linda Wharton (ID), Anna Rouse.

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Violin	1A	Yuko Honda
Violin	2	Cathryn Lee

FEES:

Student Registration*	\$25
Family Registration (3 or more students).....	\$35
SAA Fee (required for each student).....	\$1
Pre-Twinkle Tuition.....	\$65
Books 1-4 Tuition.....	\$109
Optional Classes.....	\$125
Viola, cello, recorder, chamber, origami, fiddling	
Short-Term Workshop Registration.....	\$35
Short-Term Workshop Tuition.....	\$150
SAA Fee (required for each teacher).....	\$3
College Credit, 3 quarter hours.....	\$70
Observer Fee (student class only), per day.....	\$25
*Late Registration Fee (after May 17), each.....	\$25

HOUSING:

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

MEALS:

Main fast-food places and grocery stores near campus. Student Union building open for lunch.

CHILD CARE:

On campus, \$1.00 per child per hour.

RECREATION:

Indoor swimming pool; park with tennis courts and playground; special Teen Night; Fun Night.

OTHER:

Registration deadline: May 17th. Final payment due: June 10th.

ADDITIONAL INFORMATION:

Connie Hadlock
16155 S 10th Avenue
Caldwell, ID 83465
Ph: (208)454-8180

June 24-28, 1996

INTERMOUNTAIN SUZUKI INSTITUTE FOR PIANO, FLUTE, HARP, GUITAR & VOICE

Utah Valley State College
Orem, Utah

DIRECTOR:
Deborah Smith

PROGRAM OFFERINGS:

Student instruction in piano, flute, harp, guitar, and voice. Students will have a repertoire/performance class and a masterclass. Students will also have available a variety of other classes including technique, ensemble, and the following enrichment classes: *Kindermusik*, *Off*, creative movement, children's chorus, music theater, singing in the Suzuki style, art, and juggling. A teacher training for advanced piano students will be offered which will include a masterclass, electronic keyboards, supplementary repertoire, ensemble, and unit 1A. For the enjoyment and enrichment of all participants, there will be concerts every evening.

FACULTY:

Piano: Marche Altom (AL), Marie Ashton (UT), Cleo Ann Brinshull (UT), Barbara Cromar (UT), Doris Harrel (TX), Nehama Patkin (Australia), Kate Rockwood (UT), Diane Smith (UT), Kagari Tanabe (WA), Harp: Shiru DeLi Owbay (UT), Mary Kay Waddington (CA), Jill Whitman (WA). **Flute:** Joyce Bennett (VA), David Gery (Ontario), Laurel Ann Mann (UT), Mary Beth Norris (CO), Rebecca Paluzzi (CT), Cynthia Smith (NV), Kenichi Ueda (WA). **Guitar:** Judith Dunson (NC), William Kossler (NC), Frank Longo (CA), Norma McNamara (UT). **Voice:** Peggy Bryan (IN), Susan Matthews (TX), Debby Smith (UT). **Student Enrichment Classes:** *Kindermusik*-Marilee Evans (UT); *Children's Chorus/Music Theater/Operatic Class*-Debby Smith (UT); *Off*-Gail Kopetz (UT); *Art*-Tammy Scarle (UT); *Creative Movement*-Calle Orr (UT); *Juggling*-Amanda Martens (WV); *Music Mind Games*-Kate Rockwood (UT). **Parent Enrichment Class:** *Training Parents To Work Effectively With Their Children*-Jeanne Luedke (CT). **Teacher Enrichment Class:** *Training Teachers To Work With Parents*-Jeanne Luedke (CT).

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Piano	1A	C Brinshull, J Luedke
Flute	1A,1B	Kenichi Ueda
Flute	4	David Gery
Flute	7	Rebecca Paluzzi
Guitar	1A	Frank Longo
Guitar	1B	Frank Longo
Guitar	2,5 overview	William Kossler

FEES:

A non-refundable deposit of \$100 is required to secure a reservation.	
Registration fee, family*.....	\$25
after March 30*.....	\$50
Students:	
Piano, Early Bks 1 & 2 (3 classes).....	\$175
Bks 2-4 (4 classes).....	\$210
Bks 4-7 (5 classes).....	\$240
Teacher training for advanced teens.....	\$290
Harp, Bks 1-3 (includes tuning).....	\$190
Bks 4 & up (includes tuning).....	\$225
Flute.....	Early Bks 1 & 2 (no ensemble) \$175
Bks 1-2 (with ensemble).....	\$210
Bks 3 & 4.....	\$210
Bks 5 & 6.....	\$210
Bks 7 & up.....	\$210
Guitar, early Bk 1 (ages 3-8).....	\$175
Bks 1 & 2.....	\$210
Bks 2, 3 & 4.....	\$210
Voice, all classes according to age level.....	\$140

Teachers:

Workshop course..... \$210
Teacher Observation of student classes, per day..... \$25
Enrichment classes..... \$35
*includes T-shirt, Monday-Thursday parking

HOUSING:

Hotels and motels within driving distance of the college. Comfort Inn (1-800-374-0209) and Provo Park Hotel (1-800-377-4700) have USFC Conference Rates; ask for them. For other information contact the Utah County Visitors Center at 1-800-222-8824.

MEALS:

Lunch is available in the cafeteria in the Student Center, or at nearby restaurants. Hot lunch meals and evening snack dinners are included for all students registered in the core classes, Monday through Friday.

CHILD CARE:

None available on campus.

RECREATION:

Just 45 minutes from Salt Lake City and Park City, and 30 minutes from the Heber Valley, Utah County is the perfect place for a vacation or business trip. Mt. Timpanogos Cave, Bridal Veil Falls, Heber Creeper, Sundance Resort with their camping and hiking facilities, and Tralfaga Family Fun Center with its Water Slide, miniature golf, arcade center and more. For more information contact the Utah County Visitors Center at 1-800-222-8824.

ADDITIONAL INFORMATION:

Deborah Smith
592 E 2025 S
Bountiful, UT 84010
Ph: (801)298-5234

June 24-28, 1996

WESTCHESTER SUZUKI INSTITUTE

Dobbs Ferry, New York

DIRECTOR:

Amy Rosen

PROGRAM OFFERINGS:

Pre-Twinkle, violin, cello, eurhythmics, reading classes, orchestra, plays, recitals, parents discussion groups.

FACULTY:

Violin: Amy Rosen (NY), Nancy Dexter (NY), Elisabeth Kaufman (NY), Hilarie Resnick (NY). **Cello:** Chris Eldem (NY). Additional faculty to be announced.

SHORT-TERM TEACHER WORKSHOPS:

None offered.

FEES:

Tuition..... \$290
Registration (per family, non-refundable)..... \$25
Late fee (after May 1)..... \$25
Observer's fee (per day)..... \$25

HOUSING:

None available.

MEALS:

Picnic area available. Light meals for sale.

CHILD CARE:

None available.

RECREATION:

Institute is located 20 minutes from New York City.

ADDITIONAL INFORMATION:

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

June 29-July 7, 1996

CHICAGO SUZUKI INSTITUTE

Trinity Conference Center
Deerfield, Illinois

DATE INFORMATION:

Student Program, July 1-5
Chamber Music Program, June 29-July 5
Advanced Student Program, June 29-July 5
Extended Advanced Student Program, June 29-July 19
Short-Term Teacher Workshops
June 29-July 3 violin 1A,2,4,6,8; cello 1A,2,4,6,8; piano 1A,2,4,6; flute 2; Suzuki accompaniment, pt 1/Teaching improvisation
July 3-7: violin 1B,3,5,7,9; cello 1B,3,5,7,9; 10,concerti; piano 1B,3,5,7; flute 3/Suzuki accomp., pt 2

DIRECTOR:

Gilda Barston

PROGRAM OFFERINGS:

Short-term teacher workshops in violin, cello, piano, flute. Student classes in violin, viola, cello, piano, flute. Advanced student program for violin, viola and cello (includes 3 hours of private instruction, coachings with piano accompanist, technique classes, in addition to chamber music program). Extended advanced student program (a special opportunity to combine study in the advanced student programs of the Chicago Suzuki Institute and the Itasca Suzuki Institute for other members of the Institute). See also OTHER below. Chamber music program, pre-Twinkle classes, orchestra, musicianship studies, improvisation, jazz, Orff, children's chorus, parents' discussion sessions, advanced masterclasses in violin, viola, cello, and piano, daily solo recit-

als. Special teachers' courses: "Accompanying for Suzuki Programs" and "Teaching Improvisation."

FACULTY:

Violin: David Einfield (CT), Teri Einfield (CT), Linda Fiore (PA), Michele Geyer (OH), Edwy Kreitman (IL), James Maurer (CO), Carrie Reuning (WI), Craig Timmerman (KY), Kathy Wood (WI), Judy Yamada (MI). **Viola:** David Einfield (CT), Dee Martz (WI), Celso Paim Devenport (FL), Jean Dexter (MO), Rodney Farrar (KY), Nancy Hair (MA), Marilyn Kesler (MI), Richard Mooney (CA), Nell Novak (IL), Carol Ourada (IL), Chris Pegis (FL), Carol Tarr (CO), Barbara Wampler (CA). **Piano:** Yasuko Joichi (IL), Doris Koppelman (CA), Nehama Patkin (Australia), Mary Craig Powell (OH). **Flute:** David Gery (Ontario). **Other:** *Chamber Music/Orchestra/Pre-Orchestra* - David Einfield (CT), Domenick Fiore (PA), Marilyn Kesler (MI); *JME*-Jody Harmon (MA); *Music and Movement*-Wayne Krigger (KY); *Off/Musicianship Studies*-Frank Kazan (IL), David Miller (IL); *Playday Reading*-Kali Novak (IL).

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Violin	1A,1B	Michele Geyer
Violin	2,3	Craig Timmerman
Violin	4,5	Kathy Wood
Violin	6,7	Linda Fiore
Violin	8,9	James Maurer
Cello	1A,1B	Barbara Wampler
Cello	2,3	Jean Dexter
Cello	4,5	Carol Tarr
Cello	6,9-10	Nancy Hair
Cello	7	Rick Mooney
Cello	8,Concerti	Nell Novak
Piano	1A,1B	Yasuko Joichi
Piano	2,3	Mary Craig Powell
Piano	4,5	Nehama Patkin
Piano	6,7	Doris Koppelman
Flute	2,3	David Gery

Special Teachers' Courses: "Accompanying for Suzuki Programs" by Mark Geyer (OH), and "Teaching Improvisation" by Jody Harmon

FEES:

(due May 15, 1996)
Student Program Tuition *..... \$250
Chamber Music Program Tuition *..... \$325
Advanced Student Program Tuition *..... \$425
Extended Ad. Student Program *..... \$1250
(\$125 * CSl tuition, \$825 Itasca tuition. See also OTHER below.)
Short-Term Teacher Workshops
One course *..... \$250
Two Courses *..... \$425
Special Teachers' Course.....
One session *..... \$250
Two sessions *..... \$425
Observers other than parents..... \$90
(may attend all student classes)
Family Fee (parent registration, per family)..... \$25
*There is an early payment discount of \$25 for payments received by May 15

HOUSING:

Single occupancy, per person..... \$27.00
Double occupancy, per person..... \$17.50
Family Budget Plan, per room..... \$35.00

MEALS:

Full Meal Plan (Breakfast, Lunch, Dinner):
5 days: Adult..... \$18.00
Child age 10 and under..... \$9.00
Commuter Plan (Lunch only):
5 days: Adult..... \$15.00
Child age 10 and under..... \$4.80
8 days: Adult..... \$48
Child age 10 and under..... \$24

PARK CARE:

None available.

RECREATION:

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

OTHER:

For the Extended Advanced Student Program, supervised transportation between the Chicago Suzuki Institute and the Itasca Suzuki Institute will be available at additional cost.

ADDITIONAL INFORMATION:

Gilda Barston, Director
Chicago Suzuki Institute
The Music Center of the North Shore
300 Green Bay Road
Winnetka, IL 60093
Ph: (847)446-3822
FAX: (847)446-3876



Chicago Suzuki Institute Art Montzka

June 30-July 6, 1996

11th ANNUAL INTERNATIONAL MUSIC FESTIVAL (formerly at Andrews University)

Anderson University
Anderson, Indiana

DIRECTORS:

Dr. Ray Lunders, Artistic Director
Michele Murtagh, and Linda Poquette, Co-Administrative Directors

SAA APPROVED INSTITUTES

Festival in Old Strathcona begins July 12-21 and attracts 900 performers from all over the world. Edmonton Klondike Days will take place the week of July 18-27. This event includes a huge exhibition ground with rides, rodeo events and special performance venues. The City of Edmonton is the home of the largest shopping mall in the world - West Edmonton Mall - which includes extensive shops, a man-made beach, water slides, dolphin shows and Science Centre, Muttart Conservatory, and Fort Edmonton Park. Available on the University of Alberta campus are a wide variety of activities including tennis, swimming, walking/biking trails, the world famous Canadian Rockies are a 4-hour drive from Edmonton.

ADDITIONAL INFORMATION

Loretta Isaac,
Administrator & Co-Director
for Talent Education
7211 76A Avenue
Edmonton, Alberta
Canada T6B 1E5
Ph: (403)468-2598

July 7-12, 1996

NORTH CAROLINA SUZUKI INSTITUTE

East Carolina University
Greenville, North Carolina

DIRECTORS:

Robert Hulse, Joanne Bath
PROGRAM OFFERINGS:
Violin, viola, cello, motion, orchestra, chamber music.

FACTORY:

Violin: Terry Durbin (KY), Patricia D'Ercole (WI), Carol Dallinger (IN), Everett Goodwin (WI), Nan Freeman (NC), Ruth Johnson (NC), James Hutchins (NC), Bruce Farrar (KY), Many Frances Boyce (NC), Rocky DiGeorge (FL), Pamela Kelly (NC), Andrea Moore (NC), Vicki Vorreiter (IL), Carole Walker (NC), Viola: Betsy Stuen-Walker (WA), Cello: TBA. **Orchestra:** Ruth Johnson (NC). **Chamber Music:** Fritz Geisbath (NC), John Pesky (NC), Kelley Mikkelson (NC). Motion: TBA.

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Violin	1B	Patricia D'Ercole

FEES:

Registration (all programs, per family for students)	\$40
Duents tuition	\$160
Chamber music	\$185
Teacher Workshop	\$190
Auditor	\$135
Observer	\$50
Teen counselor fee	\$50

HOUSING & MEALS:

TBA

CHILD CARE:

None available.

RECREATION:

Swimming, evening events.

OTHER:

"Fun Night", Dance+orama.

ADDITIONAL INFORMATION:

Mr. Robert Hulse
School of Music
East Carolina University
Greenville, NC 27858
Ph: (919)328-6197
Fax: (919)328-6258

July 7-12, 1996
July 14-19, 1996

ITHACA COLLEGE SUZUKI INSTITUTE

Ithaca College
Ithaca, New York

DIRECTOR:

Sanford Reuning

PROGRAM OFFERINGS:

Suzuki violin, viola, and cello. String orchestra, fiddling, youth choir, parent program. Two-week Special Advanced Repertoire Program for violin and cello (with an option to combine study in the and attend the Chicago Suzuki Institute for an intensive three-week program, supervised transportation between the two institutes will be at an additional cost). Running concurrently with the Suzuki Institute is the three-week Chamber Music Institute.

FACTORY:

Violin: Loren Abramson (MO), Christophe Bossiat (France), July Weigert Bossiat (CA), Janis Butler (NY), Linda Case (NY), David Einfeldt (CT), Teri Einfeldt (CT), Nancy Fennessy (NY), Lorraine Fink (CA), Edward Krieman (IL), Brian Lewis (NY), Kirsten Marshall (NY), Kathy McHugh (NY), Carrie Reuning (WI), Stephanie Sandven (MO), Carol Smith (MO), Katherine Wood (WI), Viola: David Einfeldt (CT), Carrie Reuning (WI), Cello: Gilda Barston (IL), Muriel Bodley (NY), Pamela Devoon (FL), Nancy Hair (MA), Richard Mooney (CA), Chamber Music: Crispin Campbell (MI), John Lindsey (NY), George Myers (NY), Maria Rahbun (NY), Belinda Reuning (KY).

SHORT-TERM TEACHER WORKSHOPS:

Instrument/Book	Trainer	Dates
Violin 1A	Carrie Reuning	July 7-12
Violin 1B	Carrie Reuning	July 14-19
Violin 2	Edward Krieman	July 7-12
Violin 4	Stephanie Sandven	July 14-19

Violin Overview Linda Case

July 7-12	2	Nancy Hair	July 7-12
Cello	3	Nancy Hair	July 14-19

Integrating Suzuki Techniques with the Traditional Public School String Program, by Muriel Bodley (July 7-12).

FEES:

Student Registration Fee	.....	\$15
Family Registration Fee	.....	\$15
Tuition	.....	\$236
1/1a, 1/1a, Bks 1-3	.....	\$236
Bks 4-10	.....	\$846
Adv. Repertoire Prog. (2 wks)	.....	\$236
Cello, Bks 1-2	.....	\$268
Bks 3-8	.....	\$268
Adv. Repertoire Prog. (2 wks)	.....	\$846
Extended Advanced Repertoire Program (with Chicago Institute), estimate	.....	\$1,270
Parent Violin Class	.....	\$82
Chamber Music Institute:		
3 weeks, all-inclusive	.....	\$1,516
Short-Term Teacher Workshops:		
Registration Fee	.....	\$15
Participant, grad credit 1 1/2 hrs.	.....	\$49
Participant, non-credit	.....	\$274
Auditor	.....	\$274
Teacher Observer	.....	\$94

All fees, including housing and meals, subject to change without notification.

HOUSING:

Residence Hall (per person):

Single	.....	\$113
Double	.....	\$98
Triple	.....	\$80
Deluxe room and bath	.....	\$268

Garden Apartments (per apt.):

Studio	.....	\$237
2 Bedroom	.....	\$405
3 Bedroom	.....	\$521
Teen Dorm Fee	.....	\$51

MEALS:

Adult, child age 13-up (per week)	.....	\$117
Child, age 5-12	.....	\$100
Child, age 1-4	.....	No charge

CHILD CARE:

None available on campus.

RECREATION:

Swimming, tennis, track and fitness trails, game room.

ADDITIONAL INFORMATION:

Sanford Reuning
Ithaca Talent Education
PO Box 669
Ithaca, NY 14851
Ph: (607)272-6006
Fax: (607)275-0239



July 8-12, 1996

NORTHERN CALIFORNIA SUZUKI VIOLIN WORKSHOP

Angela Center and Ursuline High
School
Santa Rosa, California

DIRECTORS:

Melanie Webster-Splitter, Director
Donna Lim, Co-Director

PROGRAM OFFERINGS:

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

FACTORY:

Violin: Cathryn Lee (CA), Allen Lieb (NY), Donna Lim (CA), Jacquelyn Corina (CA), Kayda Magruder (CA), Melanie Webster-Splitter (CA), Yasuko Eastman (CAN), Mihoko Hirata (WA), Fiddle: Roxann Lindsay (AZ), Cello: Beth Goldstein. Orchestra: Tyler Lincoln

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Violin	1B	Alice Joy Lewis

FEES:

Short Term Teacher Workshop	.....	\$30
Registration (Non-refundable)	.....	\$40
Tuition	.....	\$220
After June 1	.....	\$225
SAA fee	.....	\$3 additional
Institute	.....	\$25
Registration (Non-refundable)	.....	\$25
After June 1	.....	\$35
Student tuition	.....	\$185
After June 1	.....	\$225

HOUSING AND MEALS:

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

CHILD CARE:

None available.

RECREATION:

Santa Rosa is located 50 miles north of San Francisco. It is centrally located for outings to Sausalito and Marin County, the beautiful wine country of Napa and Sonoma Counties, and the scenic beaches of Sonoma County. On-campus swimming will be available.

ADDITIONAL INFORMATION:

Melanie Webster-Splitter, Institute Dir.
5696 McFarland Road
Sebastopol, CA 95472
Ph: (707)823-3268 (Meals and Housing)

Donna Lim
1801 24th Ave #1
San Francisco, CA 94112-4328
Ph: (415) 665-4939

July 8-12, 1996

WASATCH SUMMER INSTITUTE

Bountiful, Utah

DIRECTORS:

Diane Smith & Karen Hawkes

PROGRAM OFFERINGS:

Short-term teacher training courses for piano.

FACULTY:

Bruce Anderson (FL), Karlyn Brett (WA), Kagari Tanabe (WA), Merlin Thompson (CAN).

SHORT-TERM TEACHER WORKSHOPS:

Piano: Overview of Books 3 & 4 and Overview of Books 5 & 6.

FEES:

\$200 if paid by May 1, 1996, \$225 after May 1.

HOUSING:

Homestay available upon request. This will include a private room, breakfast and transportation to and from the workshop location for a fee of \$150. The Cottontree Inn, Fairfield Inn, and Hotel 6 are all located in North Salt Lake. Hotels located in downtown Salt Lake City are only 20 minutes away from Bountiful and vary in price.

MEALS:

No meals are provided except those included in homestay. There are many restaurants close to the workshop location.

CHILD CARE:

Child care will be provided upon request. The fee will be \$2.00 per child per hour. Requests for child care must be made by the May 1st deadline. Care will be provided in Karen Hawkes' home located 4 blocks from the workshop location.

RECREATION:

The workshop is located near the Bountiful Indoor Pool and there are several parks nearby. No organized recreational activities are planned.

OTHER:

The deadline for all confirmation and monies is May 1, 1996. After May 1 tuition will be \$225. Home stay requests should be made by May 1 as availability is limited. Requests will be on a "first come, first served basis".

ADDITIONAL INFORMATION:

Karen Hawkes
85 East 1400 South
Bountiful, UT 84010
Ph: (801)298-5119

July 8-12, 1996: Session 1
July 15-19, 1996: Session 2
July 5-13, 1996: Special Sessions

SUMMER MUSICFEST AND SUZUKI KINGSTON (20th Anniversary)

Queen's University
Kingston, Ontario, Canada

DIRECTORS:

Caole L. Bigler, Valery Lloyd-Watts
L. Mary Termeulen, Director of Administration
T.J. McAvaney, String Co-ordinator

PROGRAM OFFERINGS:

SESSION 1 (July 8-12)

Suzuki Student Tuition: Piano, violin, viola, cello, and flute. Plus a choice of pre-reading / rhythmic reading, Music Through The Ages, music theory, music & movement, art, composition, jazz improvisation, string ensemble, chamber music, fiddling, alternative literature for violin, recorder ensemble, madrigals, family chorus, individual voice lessons or coaching, organ. Young Artists program, master classes in concerto performance, daily recitals, participation in the final recital and enrichment class performances, teen program, theatre arts, dance instruction. Programs and courses for traditional students and teachers.

Parent/Adult Program: Daily lectures, private lessons, any of the above courses, informal parent counseling sessions, social events, concerts, recitals.

Sibling programs: Choose from any of the above. **Short-Term Teacher Workshops:** Piano, violin, cello and flute (detailed listing follows). **Non-Parent Observers:** May observe any part of the Institute except teacher development programs and restricted classes. **Graduate Suzuki Teacher Observer:** For Suzuki teachers who have completed and registered all books of their instrument repertoire. These teachers will be able to audit (strictly non-participatory) any or all of the teacher workshop courses at the institute for a considerably reduced fee. (Verification of registration of all books with the SAA must accompany application, unless previously enrolled under this category at Summer MusicFest and Suzuki Kingston.)

SESSION 2: (July 15-19)

Suzuki Student Tuition: Piano. Plus a choice of theory and jazz improvisation, masterclasses in concerto performance, Young Artists program, composition, Music Through The Ages, organ, harpichord, art, recorder ensemble, madrigals, family chorus, individual voice lessons or coaching, theatre arts, teen program, dance instruction, daily recitals, participation in final recital and enrichment class performances. Programs and courses for traditional students and teachers. **Parent/Adult Programs:** Any of the above. **Sibling Programs:** Any of the above. **Short-Term Teacher Workshops:** Piano (detailed listing follows).

SAA APPROVED INSTITUTES

Non-Parent Observers: Details under Session I Graduate Suzuki Teacher Observer: Details under Session I

Note: This session program for traditional SAA students and non-parent observers is being held virtually.

FACTORY (Partial List)

Piano: Christine Adams (VA), Donna Barnes (ON), Caroline Bagley (NY), Colleen Cantoran (ON), Jeff Edwards (KS), Nancy Galbreath (ON), Gerry Henderson (NY), Jane Katscher (OH), De-Ray Landers (NY), Valerie Lloyd Watson (ON), Clayton Smith (ON), Tamara Nelson (NY), Lynne Nelson (NY), Claudia Vasquez (NY), Sue Vasquez (NY), Vivian Heaton Barnes Spira (England), Pamela DeWalt (VA), Karen Korman (France), Megan Lavery (ON), T.J. McKeown (NY), Laurie Mitchell (ON), Elizabeth (NY), ME, Jodie (NY), T.J. McKeown (NY), Cello: Catherine Walker (PA), Flute: Laura Larson (MI), Other: *Just session program*, Valery Lloyd Watson (ON), *Classical Music Enrichment*, Ted Sprung (MI), *String Ensemble*, Elizabeth (NY), T.J. McKeown (NY), *Feeling Powerful*, D.W. All (PA), *Preserving Strings*, Karen Korman (France), *Music Theory*, Susan Walker (ON), *Jazz Improvisation*, Tom Compton, Ted Blumberg (NY), Art Anne Smith (ON), *Harp in Music*, De-Ray Landers (VA), *Organ Harmonies*, Elizabeth (NY), *Music of Movement*, Jeff Kozak, Scott Corrao, Mollie (ON), *Music Through the Ages*, Clayton Smith (ON), *Recorder Maintenance*, Richard Perry (NY), *Singing Voice*, Suzie Barnes (VA), Richard Perry (NY), *Thames Arts*, James Schwab (VA), *Violin*, Alan Rodway (UK), *Violin*, Caroline Walker (ON), *Concerting*, Beate Russell (ON), *Music for Two and Four Bells*, Claire Goussier (KS), NY.

SHORT-TERM TEACHER WORKSHOPS: SESSION 1 (July 8-12)

Instrument	Book	Teacher Trainer
Piano	1A	Caroline Bagley
Piano	2	Eliane Edwards
Piano	4	Sue Vasquez
Piano	7	Christine Adams

SPECIAL SESSIONS—Violin, Cello, Flute

July 8-13	1A	Helen Barnes Spira
Cello	2	Catherine Walker
Flute	4	Laura Larson
July 8-13	3	Helen Barnes Spira
Cello	2	Catherine Walker
Flute	2	Laura Larson

Please Note: Violin 1A, Cello Book 2 and Flute Book 4 courses start at 7:00 pm on Friday, July 5 and continue with pedagogy and performance the next two days. Observation, July 7 & 8. Violin Book 3, Cello Book 3 and Flute Book 1B start continuing with Suzuki and end July 15 with pedagogy, performance and observation scheduled throughout the week. For those wishing to attend both courses offered in your instrument, a special reduced two-course rate for tuition applies along with a special fee for accommodation and meals for 8 nights, July 7-14. July 15 (Saturday) classes will conclude by 11:00 am on Saturday, July 15.

SESSION 2 (July 15-19)

Instrument	Book	Teacher Trainer
Piano	8	Sue Vasquez
Piano	3	Caroline Bagley
Piano	3	Eliane Edwards
Piano	3	Valery Lloyd Watson

FEES:

To be announced.

HOUSING:

On-campus accommodation and meals offers several hours of private or semi-private accommodations (two imposed sharing). The residences are equipped and staffed to provide the comforts and amenities expected by adult delegates. There are common rooms throughout the bedroom areas. Laundry facilities on every floor. Towels and linens provided. Rates to be announced.

MEALS:

Located in the University Dining Hall, cafeteria-style. Non-Resident adults, students, or children may purchase a weekly meal card. Casual meals also available on a "pay-what-you-wish" cash basis for the convenience of Non-Residents.

CHILD CARE:

Queen's University day care facility is available for those who wish to use it. Arrangements for space and payment must be made directly with the University.

RECREATION:

Historic, all-kingston, the original capital of Upper Canada, is located on the shores of Lake Ontario in the heart of the famous "Thousand Islands". Site of the 1976 Olympic Sailing, it is considered to be one of the best freshwater sailing centres in the world. Queen's University is situated only a block from the lake, providing convenient and abundant opportunities for wind surfing and sailing (rentals), boat cruises and swimming, strolling or relaxing by the water. Tennis, golf, theatre, art galleries, museums, and famous military sites such as "Old Fort Henry" and the Martello Towers are all within easy access. There are special events for teens enrolled in the Teen Program. Summer Musicfest and Suzuki Kingston is family-oriented with something for everyone!

ADDITIONAL INFORMATION:

L. Mary Temeulen
Director of Administration
More Than Music Inc.
PO Box 2046
Kingston, Ontario
Canada K7L 5J8
Ph: Fax (613) 352-3684

July 8-26, 1996

**HOLY NAMES COLLEGE
TEACHER TRAINING
SUMMER WORKSHOPS:
SUZUKI AND KODALY**

Holy Names College
Oakland, California

DIRECTOR:

Caroline Fraser

PROGRAM OFFERINGS:

HNC Certificate in piano pedagogy with Suzuki employ; Suzuki Short-Term Teacher Training in piano and recorder; Piano Literature classes (Bartok, Albeniz, Falla, Granados); An Integrated Approach (Suzuki and Kodaly); An integrated approach to music reading; The Alexander Method: it's application to piano technique; Supplementary literature for Suzuki books 2&7; Kodaly Certification levels I, II, III; Choral Conducting for Church Musicians; Multicultural Music in the Classroom

FACTORY:

Suzuki Piano: Beverly Fest (CO), **Suzuki Piano & General Piano Pedagogy:** Caroline Fraser (CA), Doris Harrel (TX), Doris Koppelman (CA), Piano Literature: George Barth (CA), Betty Woo (CA), **Suzuki Recorder:** Katherine White (CA), **Kodaly:** Judith Hartvany (Hungary), Anne Laskey (CA), David Nixes (CA).

SHORT-TERM TEACHER WORKSHOPS: (ALL PIANO COURSES)

Instrument/Book	Trainer	Dates
Piano 1A	Caroline Fraser	July 8-12
Piano 1B	Caroline Fraser	July 15-19
Piano 2	Caroline Fraser	July 22-26
Piano 3	Doris Koppelman	July 8-12
Piano 4	Doris Koppelman	July 15-19
Piano 5	Doris Harrel	July 22-26
Recorder 1A, 3	Katherine White	July 8-12
Recorder 1B, 4	Katherine White	July 15-19

Teacher Enrichment Courses:
July 13: *Choral Conducting for Church Musicians* (David Nixes) July 8-12: *Alexander Method: It's Application to Piano Technique* (Doris Koppelman); *Discovering the Spanish Style: Piano Music of Albeniz, Falla, Granados* (Betty Woo) July 15-19: *Suzuki and Kodaly: An Integrated Approach to Music Reading* (Caroline Fraser); *Creating a Master Tongue: Piano in the Classroom* (Rita Klumper) July 22-26: *Supplementary Literature: Suzuki Books 2, 7* (Doris Harrel).

FEES:

HNC Suzuki Certificate Program (6-yr. ext.) includes 3 Suzuki Units and 3 Enrichment Courses \$1100
Suzuki Piano Recorder Units \$210 (\$250 for ext. cr.)
Enrichment Classes \$100 (\$160 for ext. cr.)
Kodaly Courses TBA

HOUSING:

Housing available in the HNC Residence Hall.

MEALS:

A snack bar and cafeteria are available on campus. Local restaurants are nearby.

CHILD CARE:

Children's programs are available. Call the Special Programs Office at 510-436-1508 for information.

RECREATION:

Swimming, concerts, sightseeing are available in the San Francisco Bay Area.

OTHER:

Many courses offered with Mandarin translation.

ADDITIONAL INFORMATION:

Caroline Fraser, Suzuki Director
Ph: (510) 436-1244
Anne Laskey, Kodaly Director
Ph: (510) 436-1234
Holy Names College Music Department
3500 Mountain Boulevard
Oakland, CA 94619

July 9-13, 1996

**GREAT LAKES SUZUKI
FLUTE AND HARP
INSTITUTE**

Hamilton Suzuki School of Music
Hamilton, Ontario, Canada

DIRECTORS:

Pat Berquist, David Gerry

PROGRAM OFFERINGS:

Individual and group lessons, flute choir, chamber music with harp, music enrichment activities, recitals, parent talks, welcome barbecue, farewell concert.

FACTORY:

Flute: Pandora Bryce (ON), Vicki Blecha (ON), David Gerry (ON), June Warhofig (WV), Harp: Marie Lavinia (ON), Music Enrichment: Sandra Gratz (ON).

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Flute	1A	June Warhofig
Flute	2	Pandora Bryce
Flute	5	David Gerry

FEES:

To be announced.

HOUSING:

To be announced.

MEALS:

None provided. There are many restaurants within walking distance of the school.

CHILD CARE:

None available.

RECREATION:

The greater Hamilton area offers numerous recreational and cultural opportunities.

OTHER:

Special evening for teacher trainees: a choro to try out roller blading with an expert teacher, "Suzuki-style".

ADDITIONAL INFORMATION:

Pat Berquist
26 Roanoke Road
Hamilton, Ontario
Canada L8S 3P7
Ph: (905) 527-8411
Fax: (905) 527-2669



Great Lakes Suzuki Institute

**July 13-20, 1996 Teacher
Training
July 15-18, 1996 Student Camp
July 15-18, 1996 Teen
Chamber Music Camp**

**LINCOLN SUZUKI
SUMMER CAMP**

Nebraska Wesleyan University
Lincoln, Nebraska

DIRECTOR:

Barbara Jones

PROGRAM OFFERINGS:

Student classes in piano, violin, cello, recitals, repertoire, theory, OPI, Appalachian dulcimer, creative movement, puppetry, choir, kindergarten, parent/teacher lectures, Short Term Teacher Training in piano and violin.

FACTORY:

Piano: Doris Harrel (TX), Charlotte Garwood (NE), Bill Carpenter (NE), **Violin:** Alice Joy Lewis (KS), Tomi Peterson (NE), **Cello:** Tracy Sands (NE), **Other:** *Orchestra—Tracy Sands (NE); Off-Shelly Wald-Smith (NE); Creative Movement—Karen Benson (NE); Choir—Suzy Schulz (NE); Therapy—Bec Loomis (NE); Puppetry—Paul Messner (KS).*

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Piano	5	Doris Harrel
Piano	3, 7, ov *	Barbara Jones
Violin	1B	Alice Joy Lewis
Violin	3-10, tech. ov *	Alice Joy Lewis

(*specific repertoire lists available)

FEES:

Students Fees:
Registration (includes SAA fee) \$25
Late Registration (after May 15) \$45
Tuition (4 core curriculum classes) \$125
Each additional Enrichment Class \$35
Puppetry Class material fee \$5
Ticket to Paul Messner's Puppet Show \$5
Pre-ordered T-shirt \$10
Observer Fee (per day) \$25

Teen Chamber Music Fees:

Registration Fee \$25
Late Registration (after May 15) \$45
Tuition \$150
Room and Board \$150
Teacher Workshop Fees:
Registration (includes SAA fee) \$40

Late Registration (after May 15) \$60
Teacher Training course, participant \$175
Teacher Training course, auditor \$150
Graduate and Undergrad College Credit (1 hr) \$130

HOUSING:

Air-conditioned dorm rooms on campus (per person/per night) \$15
List of near-by hotels and motels provided upon request.

MEALS:

The cafeteria in the Campus Center will be open while the camp is in session.

CHILD CARE:

None provided by the Summer Camp.

RECREATION:

State Capitol Bldg, State Historical Museums, Folsom Children's Museum, miniature golf, roller skating, swimming, tennis, picnicking in the city parks.

ADDITIONAL INFORMATION:

Barbara Jones
5730 Prescott Avenue
Lincoln, NE 68506-5154
Ph: (402) 483-4531

July 14-18, 1996

**WESTERN
MASSACHUSETTS SUZUKI
FLUTE INSTITUTE**

The Williston Northampton School
Easthampton, Massachusetts

DIRECTOR:

Kimberly Lorimer

PROGRAM OFFERINGS:

Master classes and Repertory classes. Music reading/writing classes. Chamber music (Book 3 and above), jazz improvisation, music and art project classes, recitals, parent discussion group.

FACTORY:

David Gerry (Ontario), Deborah Kemper (VA), Susan Streeter (MA), Caroline Levy (SC).

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Flute	2	David Gerry

FEES:

Students:
Registration \$25
Late Registration (after June 15) \$40
Tuition \$100
Each additional child \$275
Observation fee (per day) \$15
Teachers:
Registration \$120
Workshop, participant \$225
Registration (includes SAA fee) \$175

SAA APPROVED INSTITUTIONS

HOUSING & MEALS:

Local hotels, motels, and restaurants.

CHILD CARE:

Available, if there are enough requests.

RECREATION:

Local alpacas and hiking trails, Mt. Tom recreation area, historic villages.

ADDITIONAL INFORMATION:

Kimberly Lorimer
1113 Burts Pier Road
Northampton, MA 01060
Ph: (413)582-0459

July 14-19, 1996

OKANAGAN SUMMER SCHOOL OF THE ARTS SUZUKI INSTITUTE

Okanagan Summer School of the Arts
Penticton, British Columbia,
Canada

DIRECTORS:

Esler Tsang-Plant, Pat Siddon

PROGRAM OFFERINGS:

Student Institute: Violin and piano, Twinklers through Book 6, depending upon enrollment.

FACULTY:

Violin: Esler Tsang-Plant (BC), Rosalind O'Keefe (BC), Piano: Susan Magnusson (BC), Anne Tano (ON)

SHORT-TERM TEACHER WORKSHOPS:

Instrument Book Teacher Trainer
Violin 1A, 1B, 2 or 3 TAB (depending on enrollment)
Piano 1A, 1B, 2 or 3 TAB (depending on enrollment)

FEES:

Student Institute \$135
Teacher Training \$150
Plus SAA Participation Fee

HOUSING:

Billeting arranged through the Okanagan Summer School of the Arts.

MEALS:

Provided by billetes.

CHILD CARE:

None available.

RECREATION:

Inquire at the Okanagan Summer School of the Arts. Penticton is situated between two beautiful lakes and enjoys a hot, dry summer.

ADDITIONAL INFORMATION:

Pat Siddon, Business Manager
Okanagan Summer School of the Arts
PO Box 22037
Penticton, BC
Canada V2A 8L1
Ph: (604)493-6290
Fax: (604)493-0392

July 15-26, 1996

INSTITUT SUZUKI MONTREAL

McGill Conservatory of Music
Montreal, Canada

DIRECTORS:

Eric Madsen, Dragan Djerkic

PROGRAM OFFERINGS:

July 15-26 (2 weeks): Chamber music for strings with Marcel Saint-Cyr.
July 27-28 (1 week): Suzuki Method in violin, cello and flute, choir, parent workshops, faculty and student recitals (every child is allowed to play), theory, chamber music, string orchestra for intermediate and advanced students. Short-term teacher training. Individual instruction in person either English or French, according to preference. Most group events incorporate both languages.

FACULTY:

Violin: Paule Barsalon (ON), Christophe Bossuet (France), Elizabeth Chervick-Jones (AB), Daphne Hughes (ON), Margot Jewell (ON), Linda Judiesch (ON), Karen Kimmett (France), Deborah MacFarlane (PQ), Jeanne Martin (MB), Joanne Melbin (AR), Judy Wisman-Yamada (MI), Cello: Rodney Farr (PQ), Kristina Melnyk (PQ), Catherine Walker (PQ), Flute: David Gerry (ON).
Other: Chamber music: Iona Corber (PQ), Kristina Melnyk (PQ), Julia MacFarlane (PQ), Marcel Saint-Cyr (PQ); Orchestra: Dragan Djerkic (PQ); Choir: Genevieve Boulanger (PQ); Theory: Helene Diger (PQ), Benji Kaplan (PQ).

SHORT-TERM TEACHER WORKSHOPS:

Instrument Book Teacher Trainer
Violin 1A 1A Christophe Bossuet
Cello 1A Catherine Walker
Flute 2 David Gerry

FEES:

.....CAN	.....US	
Family Registration	\$27	\$20
Student tuition, Bks 1-4	\$185	\$139
after June 1	\$295	\$154
Student tuition, Bks 5-8	\$215	\$161
after June 1	\$235	\$176
Chamber music session (July 15-26)*	\$300	\$225
Teacher workshop, participant/auditor	\$200	\$165
..... \$100	..... \$75	
Teacher observer fee	\$100	\$75

*May 15 application deadline for Chamber music session

HOUSING:

Single rooms in the campus dormitory with towel and linen service, \$28 CAN per night, \$150 per week, taxes included (approximately \$110 US). Children may double up with their parents for \$75 CAN if own bedding (mattress or cot) is provided. Several hotels are within a short walking distance.

MEALS:

Kitchen facilities are available in the dormitory (bring your own utensils). There are also many good and inexpensive restaurants within a five minute walk.

RECREATION:

Experience North America's French culture at one of the continent's oldest cities. Montreal is famous for its cuisine and cosmopolitan flair, as well as its summer festivals and *joie de vivre*.

OTHER:

Institut Suzuki Montreal is a bilingual institute (French and English). We communicate in the language you choose.

ADDITIONAL INFORMATION:

Viji Nair, administrator
Ph: (514)465-6543

Eric Madsen, director
394, Dulwich
Saint Lambert, Quebec
Canada J4P 2Z4

Ph/Fax: (514)465-9410

E-mail: 102437.2705@compuserve.com

July 20-27, 1996
July 29-August 3, 1996

CENTRAL VIRGINIA SUZUKI INSTITUTE

Sweet Briar College
Sweet Briar, Virginia

DIRECTORS:

Rudy A. Hazucha, Musical Director
PO Box 2264
Susan Fralin, Executive Director

PROGRAM OFFERINGS:

Suzuki violin, viola, cello, flute, and piano classes. Orchestra, chamber music, guitar, and fiddle classes. Adult private lessons in violin, viola, cello, flute, guitar, piano, harpsichord, fortepiano, and organ. Adult chamber music and accompanying classes. Suzuki students may enroll in theory, harpsichord, fortepiano, organ, chamber music, art, guitar, or fiddle classes.

FACULTY:

Violin: Meredith Buxton (MD), Betsy Fee (SC), Nan Freeman (NC), Rudy Hazucha (VA), Joe McSpadden (AR), Nadine Moehlenkamp (VA), Susan Moimester (Israel), Carole Walker (NC), Scott Walker (NC), Viola: Meredith Buxton (MD), Cello: Nan Freeman (NC), Scott Walker (NC).
Flute: Deborah Kemper (VA), Piano: Susan Fralin

(VA), Judith Sheard (PA), Ann Barber Snyder (TN), Claudio Vasquez (NY), Sue Vasquez (NY).
Other: Chamber Music: Kirsten Marshall (NY), Chris Moehlenkamp (VA); Orchestra: Kirsten Marshall (NY); Harpsichord, Fortepiano, Organ: Allen Hovav (VA); Fiddle: Gaitor-Robbie Wells (VA); Art: Karen Warner (VA).

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Violin	5	Joseph McSpadden
Piano	1B	Sue Vasquez
Piano	2	Ann Barber Snyder

FEES:

Faculty Registration	\$30
Facilities Fee (roommates only)	\$25
Chamber Music Workshop (July 20-27)	\$300
Student Institutes, all instruments (July 22-27, July 29-Aug 3)	\$200
Books 3-up	\$210
Chamber Music (Week 2 only)	\$70
Extra 30-minute lesson	\$100
Adult Student Institute:	
Private Lesson	\$100
Chamber Music	\$120
Teacher Workshop	\$220
Observer Tuition	\$190

* Includes Work Institute

HOUSING & MEALS:

Chamber Music Workshop (July 20-28):
Age 3-10 \$191
Age 11-Adult \$251
Institutes (July 22-28, July 29-Aug 3):
Age 3-10 \$145
Age 11-Adult \$190
Age 2 and under (all ages) Free
Sunday, July 28 (all ages) \$33

CHILD CARE:

Payable upon registration. Available during student lesson hours; weekly rate is \$60 per child.

RECREATION:

Tennis courts, indoor swimming, lake for swimming and fishing, and hiking trails on campus. Blue Ridge Parkway, Appalachian Trail and many historic points of interest nearby.

ADDITIONAL INFORMATION:

Rudy A. Hazucha
PO Box 2264
Lynchburg, VA 24501
Ph: (804)845-2227

July 21-25, 1996

UNIVERSITY OF MONTANA SUZUKI STRINGS INSTITUTE

University of Montana
Missoula, Montana

DIRECTOR:

Heidi Martin

SHORT-TERM TEACHER WORKSHOPS:

Short-term teacher workshops in violin and cello. Student classes in violin, viola, cello, bass, pre-twinkle, Dalcroze, Orff, ensemble and note reading, orchestra, fiddle, and viola exploration. Daily student recitals. Parent discussion sessions and Kindermusik.

FACULTY:

Violin/Viola: Ellie Albers (CO), Margaret Baldrige (MT), LeRoy Bauer (ID), Richard Bauer (OR), Mary Beth Gullitan (WA), Susan Fiegel (WI), Kathy Griffin (MT), Carol Helseth (MT), Pam Hillings (MT), Heidi Martin (MT), Jacqueline Maurer (CO), James Maurer (CO), Mary Lou Weddle (MT).
Cello: Jennifer Arnold (CO), Sally Gross (Ontario), Carol Tarr (CO).
Other: Deborah Chickel Roberts (CO); Kindermusik - Mary Ruby (MT); Orff: Joella Hug (MT); Orchestra - Nate Martin (MT).

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Violin	5	Jacqueline Maurer
Violin	5	Ellie Albers
Violin	7	James Maurer
Cello	1B	Carol Tarr
Guitar	3	Sally Gross

FEES:

(Application deadline May 15)
Registration
 \$25 || after May 15 | 40 |
Student Tuition	\$141
Teacher Training Tuition	\$193
Late Tuition, add	\$20
College Credit (Undergrad or graduate credit)	\$75
Observe Fee, per day	\$20
Student Elective Courses	\$11
SAA Student Fee	\$1
SAA Teacher Fee	\$3

HOUSING:

University dormitory:
Double occupancy, per person, per night: \$12.50
Single occupancy, per person, per night: \$15.00
Local hotels are also available.

MEALS:

University Food Service, adult
 \$69 || Children, age 0-11 | \$4 |

Local restaurants are also available (driving distance).

CHILD CARE:

Limited child care available through Missoula Suzuki Parent Group.
Onsite, no registration, per child, per hour, \$2.00.

RECREATION:

Swimming, tennis, racquetball, golf, bowling, picnicking, biking, whitewater rafting, canoeing, fishing, mountain climbing. Nearby vacation spots: Glacier National Park, Yellowstone National Park, Flathead Lake, Rattlesnake & Bob Marshall Wilderness Areas.

ADDITIONAL INFORMATION:

Heidi Martin, Director Suzuki Strings
University of Montana
Department of Music
Missoula, MT 59802
Ph: (406)549-4167

July 21-25, 1996

SOUTHERN CALIFORNIA SUZUKI INSTITUTE

Occidental College
Los Angeles, California

DIRECTOR:

June Manners

PROGRAM OFFERINGS:

Suzuki piano and viola: viola programs for students ages 5 and older include master classes, repertoire classes and violin technique. Half day program at pro-rated tuition for beginning students, age 4. Supplementary classes in Orff, duets and duos. Chamber music for advanced teens includes coaching in quartets and trios (as assigned); master classes, chamber music theory & history, orchestra for string players, and duo piano for pianists. Afternoon recitals and evening concerts are open to the public. Accompanying siblings may have a chance to enroll in musical enrichment classes on a limited basis for a pro-rated tuition, to be arranged with the Director.

FACULTY:

Violin/Viola: Gail Acosta (CA), Liz Arbus (CA), Julie Abhyade (CA), Diane Bryington (CA), Lorraine Fink (CA), Sharon Holland (CA), Susan Kemper* (NM), Dorothy Lee (CA), Allen Lieber* (NY), Idell Low (CA), Linda Rekas (CA), Richard Schwabe (CA), Margaret Shimizu (CA).
Piano: Beverly Fee* (CO), Carol Hendrixson (CA), Nancy Mitchell (CA), Rae K. Shen (CA), Donna Southwell (CA).
Chamber Music: Gail Acosta (CA), Nancy Yamagata (CA), and violin/viola faculty: Other: Dorothea, Marvin Neumann (CA), Patricia Plakston (CA), Orff: Carolyn Beckie (CA); Jazz: Impressionist: Bob Abhyade (CA); Parent Education - Institute staff: Theory for Chamber Music Program - Gail Acosta (CA), Theory - Susan Weisser (CA).
*teacher/trainer

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Piano	2	Beverly Fee
Violin	3	Susan Kemper

FEES:

Early Bird Tuition (March 1 - April 30)
 \$185 || After April 30 | \$200 |

HOUSING:

Room and board in college dorm, American Plan (4 nights-Sun thru Wed, 13 meals-Sun dinner thru Thurs-dinner). Thursday night stayover for extra payment. Breakfast purchased separately. Adult in single room (1 bed)
 \$205 || Adult in double room (2 beds) | \$190 |
| Child (4-10), double room | \$95 |

All children in double room with parent. Alimited number of 3-bed rooms are available for families.

MEALS:

Resident participants have meals included in

SAA APPROVED INSTITUTES

Dorm Package: For commuters, some meals can be purchased in the college dining hall. Local restaurants and picnicking on the college grounds are recommended.

CHILD CARE:

None available.

RECREATION:

Occidental College is less than an hour away from tourist attractions such as Disneyland, Universal Studios, Magic Mountain and Knott's Berry Farm. A fitness running track, tennis courts, trails, and afternoon swimming are available at no charge on the campus.

ADDITIONAL INFORMATION:

June Manners
835 N. Holliston Avenue
Pasadena, CA 91104
Ph: (818)798-3458

July 21-26, 1996

CENTRAL PENNSYLVANIA SUZUKI PIANO INSTITUTE

Wilson College
Chambersburg, Pennsylvania

DIRECTOR:

Susan Matson

PROGRAM OFFERINGS:

Piano master class, repertoire class, piano ensemble, piano chamber music/triolets, Kodaly/chorus, madrigal singing, recorder, handbells, Music for Children, folk dancing, improvisation/electronic keyboards, student recitals, parent seminars. Option of attending folk music in the park, others.

FACULTY:

Piano: Fay Adams (TN), Joan Krzywicki (PA), others TBA. **Enrichment:** Music for Children-Debbie Eastman (PA); *Handbells*-Ann Barnes (PA); *Folk Dance*-Andy Davis (VT); *Improvisation/Electronic Keyboards*-Eric Henry; other faculty TBA.

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher/Trainer
Piano	1A	pleasacquire
Piano	3	Joan Krzywicki

FEES:

To be announced.

HOUSING:

Wilson College dormitory rooms have complete linen and towel service. A third of family member may share the room for free if he/she brings bedding and towels. Suites are available for larger family groups.

Double occupancy, per person, 5 nights,	\$76
Double occupancy, per person, extra night,	\$16
Single occupancy, 5 nights,	\$86
Single occupancy, extra night,	\$18

RV and tent sites available on campus. Motels, B & Bs nearby. Information available upon request.

MEALS:

Meals are all-you-can-eat, served cafeteria style in the dining hall.

Full Meal Plan (dinner Sunday thru dinner Fri.)	\$84
adult,	\$16
child (10 yrs & under)	\$4
Saturday breakfast, adult	\$5.60
child	\$1.80
Commuter plan (lunches Monday thru Friday):	\$26
adult	\$16
child 10 yrs. & under	\$26

CHILD CARE:

Please inquire.

RECREATION:

Campus recreation includes swimming, tennis, ping pong, volleyball, softball, and walking paths. Other area attractions include municipal and state parks, Civil War battlefields, and the Appalachian Trail.

ADDITIONAL INFORMATION:

Susan Matson
Central Pennsylvania Suzuki Piano Institute
PO Box 515
Greencastle, PA 17225
Ph: (717)597-4753
Alternate phone, Cumberland Valley School of Music: (717)261-1220

July 22-July 26, 1996
July 29-August 2, 1996

THUNDER BAY SUZUKI INSTITUTE

Thunder Bay Christian School
Thunder Bay, Ontario, Canada

DIRECTORS:

Marjorie Peel, Director
Jean Armstrong, Business Administrator

PROGRAM OFFERINGS:

Violin, viola, cello, bass, piano, and flute. Chamber music and orchestra, ORFF, crafts, fiddling.

FACULTY:

Violin: Daphne Hughes (ON), Effie Colosimo (ON); Violin/Viola: Marjorie Peel (ON); Katharine Rapoport (ON); Felicia Lihanka (ON); Cello: Marc Palmquist (MN); Piano: Lynn Walter (ON); Carol MacDonald (ON); Flute & Choir: Robert van Wyck (ON); Voice: Jacqui Soulias (ON); Other: *ORFF* - Susan Sutherland (ON); *Junior Orchestra* - Effie Colosimo (ON); *Crafts* - Linda Brown (ON); *Fiddling* - TBA.

SHORT-TERM TEACHER WORKSHOPS:

Instrument/Book	Teacher/Trainer	Dates
Violin 1A	Daphne Hughes	July 28-August 2

FEES:

Canadian Funds

Teachers:	
Trainees:	\$200

Auditors	\$150
SAA fee	\$3
Students:	
Registration, per family (non-refundable) ...	\$25
SAA fee	\$1
Main Camp*, 1st child	\$150
2nd child (children)	\$110
Electives, each	\$50
Beginners (no previous experience)	\$75
Parent instruction, each subject	\$35
Junior chamber music, ** (BK 2-3 students) ...	\$60
Senior chamber camp** (BK 4-up students) ...	\$125
* July 29-August 2	** July 22-26

Note: Applications and Registration Fee must be in by June 1, 1996. Post-dated cheques for the balance are accepted dated July 15, 1996. Deduct \$15 ONLY if application and total fees paid in full by June 1.

HOUSING:

Very reasonable hotel accommodations or billets can be arranged. Contact Jean Armstrong, business administrator.

MEALS:

Self-provided.

CHILD CARE:

None provided. Full time Registered Nurse is in attendance.

RECREATION:

Located in a country school with outdoor play equipment, sports equipment. Great area for family holiday. Historic fort, parks, fishing, scenery, many good RV parks and motels.

OTHER:

Students must provide their own instruments (a list of local rental shops available on request).

ADDITIONAL INFORMATION:

Marjorie A. Peel
491 Lakeshore Drive, RR 13
Thunder Bay, Ontario
Canada P7B 5E4
Ph: (807)622-1175

Jean Armstrong
338 South Marks Street
Thunder Bay, Ontario
Canada P7E 1M2
Ph: (807)622-6677

July 28-August 1, 1996 String Institute July 25-August 2, 1996 Expanded Chamber Music Program

CENTRAL PENNSYLVANIA SUZUKI STRING INSTITUTE

Elizabethtown College
Elizabethtown, Pennsylvania

DIRECTOR:

Patnelda deWall

PROGRAM OFFERINGS:

Masterclasses and Group Repertory Classes (all levels) for violin, viola, and cello. Popular Music with Terry Durbin (BK 2-up, violin, viola, cello). Orchestra (BK 2-up, violin, viola, cello). Music and Movement with Bob and Mary Oates (all levels). Fiddling and Story-telling with Jenny Armstrong (all levels). Violin for Violinists. Improvising with LaDonna Smith.

Expanded Chamber Music Program (9 days, Thursday-Friday): Advanced violin rep with Terry Durbin. Chamber orchestra, String quartets and other chamber ensembles. Advanced cello rep and cello choir with Alicia Randisi. Advanced violator and viola choir with Mark Smith. Violins BK 6-up. Violas and cellos BK 4-up. On-campus housing (musical age 11) or commuting.

FACULTY:

Violin: Terry Durbin (KY), Mark Smith (MA), Fred Farrar (KY), Ed Springer (MI), LaDonna Smith (AL), Susanne Garber (MI), Ronda Cole (VA), Martha Shackford (VA), Viola: Laura Woodside (FL), T.J. McAvaney (NY), Mark Smith, Cello: Annette Costanzi (MD), Alicia Randisi (PA), Other: Ouhara - T. J. McAvaney, Ann Schoeltes (MI); *Chamber Music* - Ann Schoeltes, Mark Smith, Alicia Randisi, Fred Farrar.

SHORT-TERM TEACHER WORKSHOPS

Instrument	Book	Teacher/Trainer
Violin	1A	Martha Shackford
Violin	4	Ronda Cole
Cello	1A	Annette Costanzi

FEES:

Registration, per family	\$25
Student Tuition, Bks 1-3	\$200
Student Tuition, Bks 4-up	\$240
Chamber Music Program	
Commuters	\$350
On-campus (must be age 11)	\$600
Teacher Training Course	\$225

No fee for accompanying adult.
* Registration deadline is June 10, 1996.

HOUSING*:

Townhouses (4 beds), 6 nights
 \$725 |

Dormitories (2 beds), 6 nights**
 \$130 |

*prices approximate **8yrs & under, half price

MEALS*:

Full Ticket (17 meals)*
 \$100 |

Lunch Ticket (3 meals)**
 \$35 |

*prices approximate **8yrs & under, half price

CHILD CARE:

None provided.

RECREATION:

Campus swimming pool available daily. Campus is near Hershey Park and Chocolate World (15 min). Also near Gettysburg, Pennsylvania State Capitol, Amish countryside, Valley Forge.

ADDITIONAL INFORMATION:

Patnelda deWall
PO Box 577
Dauphin, PA 17018
Ph: (717)921-3208
E-mail: patnelda.deWall@paonline.com

July 28-August 2, 1996

UNIVERSITY OF PUGET SOUND SUZUKI DAY CAMP

University of Puget Sound
Tacoma, Washington

DIRECTOR:

Kristen Murphy

PROGRAM OFFERINGS:

Masterclasses and Suzuki repertoire classes for flute, violin, viola, cello, string bass, and piano. Music theory, music history, chamber music, orchestra, ORFF, and additional enrichment classes.

FACULTY:

Suzuki: Andrea Bryant, Katherine Davies (WA), Katsutoshi Nakamura (WA), Patricia Nuernberg (WA), Janis Upshull (WA). Viola: Bass: Jerry Evans (WA). Cello: Celia Obrecht. Piano: Jacqueline Block (WA), Karlyn Brett (WA), Robert Evans (WA), Margie Skreen (WA), Peggy Swingle (WA). Flute: Karen Hilliard. Other: Orchestra - Jerry Evans, Music History - Geoffrey Block.

SHORT-TERM TEACHER WORKSHOPS:

None Offered.

FEES:

Student*	\$150
Observe** each	\$130
No fee for accompanying adult	\$40

* Registration deadline is June 10, 1996.

HOUSING:

Limited campus housing is available. Nearby hotels and motels are also available for individual reservation.

MEALS:

Participants are welcome to bring sack lunches. Snacks and meals are available for purchase on the University campus.

CHILD CARE:

None provided.

OTHER:

Hosted by the Community Music & Dance Department of the School of Music at the University of Puget Sound.

ADDITIONAL INFORMATION

Community Music & Dance Department
Tacoma, WA 98416
Ph: (206) 756-3575

July 29 - August 2, 1996

1996 CALGARY SUZUKI PIANO INSTITUTE

Mount Royal College Conservatory
Calgary, Alberta, Canada

DIRECTOR:

Merlin B. Thompson

PROGRAM OFFERINGS:

Short-term courses in piano; student master class for all levels; enrichment courses include group classes, piano ensemble, daily parent lectures, computer improvisation classes, recitals.

FACULTY:

Doris Harrel (TX), Merlin B. Thompson (AB), Tess Brown (AB), Sharon Jones-Carnie, John Hyde (AB), Audrey Johnson (AB), Susan Magnusson (BC), Elaine Ne (AB), Linda Rowlands (AB), Kagari Tanabe (WA).

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher/Trainer
Piano	4	Doris Harrel
Piano	1A, 1B	Merlin B. Thompson

FEES:

Student Tuition Fee	\$140 CND
Short-Term Course Tuition	\$210 CND

HOUSING:

On-campus housing (2 or 4) bedroom suites with kitchen, living room and 1 or 2 bathrooms. Rate is calculated per single bedroom at \$20/night. Call (403) 249-7224 for more information.

MEALS:

Cafeteria service is available Monday to Friday, 8 am to 4 pm. Numerous off-campus restaurants are also available.

CHILD CARE:

None available.

RECREATION:

Home of the world-famous Calgary Stampede, Calgary is an exciting, welcoming city of 700,000. Skyscrapers, brilliant blue skies and real cowboys are trademarks of this Western Canadian city. Shopping, dining, and nightlife are excellent and diverse. Attraction includes activities: Canada Olympic Park, the Calgary Zoo, a turn-of-the-century midwest at Heritage Park, and roller-coaster excitement at Banlux Park. Summer fun at world-recognized Battai National Park, in the majestic Rocky Mts, includes hiking, camping, opening and golf. East of Calgary are the Badlands where, millions of years ago, dinosaurs roamed. Open spaces, urban energy, friendly faces—Calgary, AB.

ADDITIONAL INFORMATION:

Merlin B. Thompson, Artistic Director
1996 Calgary Suzuki Piano Institute
The Conservatory, Mount Royal College
4825 Richard Road SW
Calgary, AB, Canada T3E 6K6
Ph: (403) 240-6821

July 29-August 2, 1996

ST. LOUIS SUZUKI PIANO INSTITUTE

Concordia Seminary
St. Louis, Missouri

DIRECTORS:

Cheryl Stewart, Jo Anne Westerheide

PROGRAM OFFERINGS:

Student classes in piano, theory, kindermusik, handbells, ensemble. Parents workshops. Teacher workshop courses in piano. Final Recital in Graham Chapel, Washington University.

FACULTY:

Piano: Kathy Williams (TX), Bruce Boiney (KY). Theory: Barbara Rubenstein (IL). Kindermusik: Sue Knutson (MO). Handbells: TBA.

SHORT-TERM TEACHER WORKSHOPS

Instrument	Book	Teacher Trainer
Piano	IB, Basics	Kathy Williams

FEES:

Registration, per family	\$25
Late Registration (after May 20)	\$50
Student fees, Bks 1-7	\$120
Thinkers	\$100
Teacher workshop, participant	\$185
Teacher workshop, auditor	\$145

HOUSING:

Limited on-campus housing please contact Cheryl Stewart early for reservations. Nearby motels available. Contact Jo Anne Westerheide for info.

MEALS:

On campus cafeteria and nearby restaurants.

CHILD CARE:

None available.

RECREATION:

Our institute offers a unique half day schedule, allowing time for practice and visits to the nearby zoo, museums, ball games and parks.

ADDITIONAL INFORMATION:

Cheryl Stewart
469 Cordey Court
Manchester, MO 63021
Ph: (314) 394-7906

Jo Anne Westerheide
11544 Sherrington Drive
St. Louis, MO 63138
Ph: (314) 741-5263

August 1-10, 1996 Teacher
Training
August 6-10, 1996 Student
Institute

HAWAII SUZUKI INSTITUTE

St. Andrew's Priory School
Honolulu, Hawaii

DIRECTOR:

Katharine Hafner

PROGRAM OFFERINGS:

Master class, group class, technique class, chamber music, theory, creative movement, orchestra.

FACULTY:

Violin: Gall Acosta (CA), Linda Gese (NY), Linda Fiore (PA), Debbie Goolby (WA), Dorothy Lee (CA). Cello: Beth Goldstein-McKea (OR). Theory: Michiko Yurko (MD). Creative Movement: Nehama Parkin (Australia).

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Violin	4	Linda Fiore

FEES:

Student Tuition	\$250
Teacher Training Tuition	\$180

HOUSING:

Call for information.

MEALS:

Call for information.

CHILD CARE:

None available.

RECREATION:

Just minutes to beaches, public pools, hiking, parks, golfing, tennis, Waikiki. Guaranteed blue skies, gentle breezes, and abundant mangoes, papayas, and pineapples. Excellent bus system.

ADDITIONAL INFORMATION:

Katharine Hafner
1931 Puowaina Drive
Honolulu, HI 96813
Ph: (808) 538-1221



Photo: Oberlin University, Suzuki Institute

August 3-8, 1996 Teacher
Workshops
August 4-8, 1996 Student
Institute

JAPAN-SEATTLE SUZUKI INSTITUTE

Seattle Pacific University
Seattle, Washington

DIRECTOR:

Barbara Balatero

PROGRAM OFFERINGS:

We are an International Conference approved by the ISA. We have teachers from four countries, and students attending from abroad.

This year we will have a special schedule for advanced students featuring masterclasses with Martin Beaver (violin) and Richard Aaron (cello), and a music history class. Enrollment in this section is limited. Student classes in violin and cello. Beginning, intermediate, or advanced orchestra, music reading class, rhythm class for young students (all assigned according to student level). Student solo recitals (student must submit an audio recording of their piece in order to play in recitals). Informal recital open to all. Faculty recital. Discussions; lectures; video demonstrations, parents' meetings. Short-term teacher workshops for violin and cello. Introduction to Suzuki ideas and philosophy class for all teachers. Ferry boat concert. Playthrough, softball game, and picnic on Sunday.

FACULTY:

Violin: Martin Beaver (Canada), Gaye Detzer (WA), Yasuko Eastman (BG), Helen Higa (HI), Mihoko Hirata (WA), Yoko Honda (WA), Cathryn Lee (CA), Hiroko Matsuoka (Japan), Yasuko Nakamura (Australia), Sandra Payton (WA), Hiroko Primrose (HI). Cello: Richard Aaron (OH), Barbara Balatero (WA), Akira Nakajima (Japan), Audrey Nowell (BG), Barbara Wampaner (CA). Other faculty to be announced.

SHORT-TERM TEACHER WORKSHOP:

Instrument	Book	Teacher Trainer
Violin	1A	Cheryl Lee
Cello	1A	Barbara Wampaner

FEES:

Registration, per family (non-refundable)	\$40
Late fee (after July 1), each registrant	\$100
Student Tuition, pre-twinkle	\$150
Bks 1-3	\$150
Bks 4-7	\$165
Bks 8-up	\$175
Extra fee for advanced students in Beaver and Aaron masterclass	\$25
Teacher Training Course (includes registration)	\$230
Training Course Auditor (includes registration)	\$205
Teacher Observer (includes registration): full session	\$130

Single day \$10
One hour of credit is available from SPU, see brochure.

HOUSING:

Single occupancy (4 nights) with linen* \$121
extra night* \$31
Double occupancy (4 nights) with linen* \$94
extra night* \$24
Double occupancy (4 nights) no linen* \$67
extra night* \$18
One child may sleep on floor for \$11 per night, if both beds occupied.

We will try to find you a roommate if you need one, although we can't guarantee it.
*per person

MEALS:

Meal Plan (Monday breakfast thru Thurs lunch):
Child age 3-6 \$50
Adult, or child age 7-up \$85
Commuter Plan:
(Individual meals, order in advance)
Breakfast, child age 3-6 \$3
Breakfast, 7-adult \$5
Lunch, child age 3-6 \$5
Lunch age 7-adult \$8
Dinner, child age 3-6 \$6
Dinner age 7-adult \$11
Sunday Picnic, adult, child over age 3 TBA

CHILD CARE:

List of babysitters available.

RECREATION:
SPU is just minutes from downtown Seattle. Seattle Center, fishing, outdoor activities.

OTHER:

We'll have playthrough and picnic on Sunday. Ferry boat cruise and concert.

ADDITIONAL INFORMATION:

Barbara Balatero, Director
4432-1st Avenue, NW
Seattle, WA 98107
Ph: (206) 782-1272

Mihoko Hirata
12144 SE 44th Place
Bellevue, WA 98006
Ph: (206) 747-0581
Fax: (206) 747-6041

August 3-11, 1996 Teacher
Training
August 5-10, 1996 Student
Institute

THE HART SCHOOL SUZUKI INSTITUTE

University of Hartford
West Hartford, Connecticut

DIRECTORS:

Daniel & Terri Einfield, Co-Directors
Patricia Parcell, Assistant Director
Janice Bradley, Piano Coordinator

PROGRAM OFFERINGS:

Short-term teacher workshops in violin, cello, piano, and guitar. Student institute includes violin, viola, cello, piano, and guitar. Special this year will be an advanced section for piano, violin, viola, and cello; see brochure for more details. Optional courses to include: chamber music (strings & piano), composition, video for the violinist, string orchestra, pre-orchestra, chorus, rhythmic movement, sightreading and theory for pianists, and note reading basics for parents.

FACULTY:

Violin: Michele George (OH), Brian Lewis (NY), Kirsten Marshall (NY), Jacqueline Maurer (CO), James Maurer (CO), Vera Mc Coy-Salenite (IL), Stephanie Sandven (MO), Sandra Schpiro (NY), Carol Smith (MO), Gwendoline Thornblade (MA), David Udegraaf (OH), Katherine Wood (WI), Viola: Jacqueline Maurer (CO), William Preucil (IA), Gwendoline Thornblade (MA), Cello: Pamela Devonport (FL), Nancy Hair (MA), Richard Moorey (CA). Piano: Katherine Barley (PA), Jane Bradley (CT), Rita Hancock (OH), Susako Fujita (IL), Catherine McMichael (MI), Mary Craig Powell (OH). Guitar: Seth Himmelhoeh (NJ), Frank Longay (CA). Chorus: Robert Flauck (OH). Orchestra: David Einfield (CT), Kirsten Marshall (NY).

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer	Dates
Piano	1A	Yasuko Joichi	August 5-7
Piano	1B	Yasuko Joichi	August 7-11
Piano	3	Mary Craig Powell	August 6-10
Violin	1A	Vera Mc Coy-Salenite	August 5-7
Violin	1B	Vera Mc Coy-Salenite	August 7-11
Violin	3	Carol Smith	August 10-15
Cello	3	Nancy Hair	August 5-10
Guitar	1A	Frank Longay	August 5-7
Guitar	1B	Frank Longay	August 7-11

FEES:

Students	
Registration, per student	\$30
Student Books 1-3	\$210
Student Books 4-up	\$235
Advanced Program	TBA
Composition	\$60
Piano Sight Reading	\$40
Violin for the Violinist	\$40
Chamber Ensemble	\$40
Adv. Quarters and Trios	\$40
Note Reading Basics for Parents	\$40
Teachers	
Registration	\$30
Teacher workshop, participant	\$200
Teacher workshop, observer	\$160
Graduate Credit (1 hour)	\$240

HOUSING:

Shared air-conditioned suites with private sleeping quarters and kitchens. Apartments with fully equipped kitchens, dining table and chairs, and a living room. Rates TBA.

MEALS:

A la carte only, cafeteria style. Many fine restaurants in the greater Hartford area.

CHILD CARE:

None available.

RECREATION:

Recreation center with indoor and outdoor pools, tennis courts, beautiful grounds, pond, plenty of

space for walking and jogging.

ADDITIONAL INFORMATION:

Terri Einfield
The Hart School Suzuki Institute
University of Hartford
200 Bloomfield Avenue
West Hartford, CT 06117
Ph: (860) 768-4015

August 4-17, 1996

AMERICAN SUZUKI INSTITUTE-STEVENS POINT

University of Wisconsin-Stevens
Point
Stevens Point, Wisconsin

DIRECTOR:

Dee Marz

PROGRAM OFFERINGS:

August 4-10, 1996:

Violin, piano, flute classes for children at all levels. Chamber music program for violin, viola, cello (a two-week experience). Lectures for parents and teachers.
August 11-17, 1996:
Violin, viola, cello, bass, piano, and harp classes for children at all levels. Chamber music program for violin, viola, cello (a two-week experience). Lectures for parents and teachers.

ANTICIPATED FACULTY

Partial listing: Margery Aber (WI), Loren Abramson (TN), Martin Andersen (IL), Geri Ansell (MI), Gilda Barston (IL), Joanne Bath (NC), David Becker (WI), Sarah Bergmann (IL), Steve Bjella (WI), Mark Bjork (MN), Jennifer Burton (TX), Carey Chen (TX), Elliott Chen (TX), Enid Chen (IL), Nelson Chen (IL), Corine Crook (NC), Danette Crook (MS), Winifred Crook (MO), Carol Dallinger (IN), Patricia D'Escole (WI), Pam Devonport (FL), Jean Dexter (MO), Timothy Durbin (KY), Ethel Fang (WA), Rodney Farrar (CO), Kwoko Fuller (WI), David Gery (Ontario), Everett Goodwin (MI), Michael Heaney (PA), Nancy Jackson (IL), Yasuko Joichi (IL), John Klein (NY), Sam San Klezian (NY), Edward Kreiman (IL), Alison Lawson (NC), Lawrence Leviton (WI), Alice Jay Lewis (KS), Allen Lieb (NY), Nancy Lokken (MN), Joanne Martin (Manitoba), Michael Medley (KY), Carolyn Meyer (WI), Richard Moore (CA), Rosamie Mostardini (IL), Ann Marie Nowak (MI), Nell Nowak (IL), Marilyn O'Bole (TX), Carol Ourada (IL), Rebecca Paluzzi (TN), Nancy Pederson (MN), Karla Phillip (TN), John Reagin (IL), Robert Richardson, Jr. (Manitoba), Kath Rollings (MO), Lewis Rosove (WI), Stan Smith (IL), Dana Southwell (CA), Edmund Sprunger (MI), Betis Stuen-Walker (WA), Dan Swaim (AZ), Carol Tarr (CO), Martha Thomas (GA), Craig Timmerman (KY), Mary Kay Waddington (CO), Carol Waldgegel-Kahl (WI), Scott Walker (NC).

SAA APPROVED INSTITUTES

Tom Wermuth (IL), Jill Whitman, (WA), Janis Wirtig (IL), and Judy Yamada (MI).

SHORT TERM TEACHER WORKSHOPS:

Week of August 4-10, 1986:

Instrument	Book	Teacher/Trainer
Piano	1A	Nancy Pederson
Piano	2	Marlin Andersen
Violin	1A	Edward Kreitman
Violin	1B	Patricia D'Ercole
Violin	2	Marlin O'Bole
Violin	3	Craig Timmerman
Violin	5	Alice Joy Lewis
Violin	7	Carol Dallinger
Violin/Tenor Development		Margery Aber
Violin	Mostart	Tom Wermuth
Viola	4	Betsy Stuen-Walker
Flute	1A	Rebecca Paluzzi

Week of August 11-17, 1986:

Piano	1B	Nancy Pederson
Piano	3	Yasuko Joichi
Violin	1A	Marlin O'Bole
Violin	1B	Edward Kreitman
Violin	2	Patricia D'Ercole
Violin	4	Margery Aber
Violin	6	Alice Joy Lewis
Violin	8	Carol Dallinger
Violin	Suppl Lit	Tom Wermuth
Viola	5	Betsy Stuen-Walker
Cello	1A	Jean Dexter
Cello	2	Gilda Barston
Cello	4	Nell Sorak
Cello	6-8	Rick Mosey
Bass	1B	Dan Swain
Harp	1A	Mary Kay Waddington

FEES:

Registration Fee (non refundable). One registration fee per family	\$90
SAA Fee, per student	\$1
SAA Fee, per teacher workshop participant	\$3
Students: (Cello, Flute, Piano, Bks 1-2; Violin and Viola, Pre-Twinkle-Bk 3)	\$170
Students: (Cello, Flute, Piano, Bks 3-up; Violin and Viola, Bks 4-up; all Harp)	\$185
Chamber Music (Violin, Viola, Cello) - Two week program	\$400
Piano/Violin Class (no beginners) Small group violin lessons, one per day	\$65
Adult Teacher Workshop Course (Participant or Observer)	\$185
Teen Activity Fee/Per Week (in addition to housing fee and meal ticket fee)	\$40
Refrigerator Rental/Per Week	\$20
Parking Permit/Per Week	\$8.44

Note: When full payment is enclosed with application and is postmarked by June 7, subtract \$25.

HOUSING:

Dormitory Fee:	
per person, per week	Double/Single
Student (full-time, thru age 21)	\$62.50/\$85.00
Adult	\$80.00/\$100.00

Example: One adult and one child in the same room will each pay double room rate.

MEALS:

Adults (ages 13+up) \$85/one week /\$170/two weeks (ages 8-12) \$60/one week /\$120 two weeks (ages 3-7)	\$45/one week /\$90 two weeks
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CHILD CARE:

Ages 0 up to 3- \$70.00/Week; Ages 3 and older \$65.00/week

Note: Children ages 3 and older must purchase a meal ticket.

RECREATION:

Tennis courts, running track, fishing, swimming (indoors and outdoors).

ADDITIONAL INFORMATION:

Dec Martz, Director
American Suzuki Institute
University of WI-SP
Stevens Point, WI 54481-3897
Ph: (715)-346-3033
FAX: (715)-346-3858

August 5-9, 1986
August 6-9, 1986

GREATHER NEW ORLEANS SUZUKI SUMMER CAMP

Delgado Community College
New Orleans, Louisiana

DIRECTOR:

Kathleen D. Tyree

PROGRAM OFFERINGS:

Short-Term Teacher Training in violin. Student instruction in violin, viola, cello, guitar, and piano. Enrichment courses including note reading, theory, Orff, jazz improvisation, beginning, intermediate, and advanced fiddling, intermediate and advanced orchestra, chamber music, adult Suzuki class.

FACTORY:

Beverly de la Bretonne (TX), Rocky Di Giorgio (FL), Mary Anne Fairlie (LA), Melody Jackson (UT), Annie Mason (MS), Tim Mutschler (TN), Mary Gay Neal (NY), Lana Rheinhardt (LA), Sarah Rhoadar (LA), Linda Steig (OH), Roger Steig (OH), Stephen Weiss (AL).

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher/Trainer
Violin	1A	Linda Steig

FEES:

Required SAA participation fees are included.	
Pre- Twinkle	\$111
after July 15	\$141
Books 1-3	\$126
after July 15	\$156
Books 4 and up	\$141
after July 15	\$171
Short-Term Teacher Training	\$178
after July 15	\$208
Elective Fees:	
Chamber Music	\$45
Harp Ensemble	\$45
Jazz Improvisation (featuring Jody Harmon's Jazz Instruction - Made Easy)	\$45
Book and Tape	\$22
Orff	\$45
Fiddling, Beginning	\$45
Intermediate	\$45
Advanced	\$45

(Music and breaks to be learned will be supplied before Summer Camp)
Orchestra-beginning (through Book 2)

advanced (Bk. 3-up)

Violin advanced master class (in addition to regular tuition)

Adult Suzuki Ensemble

\$10 per day (not required for Summer Camp parents)

Note: all elective fees include a \$15 late fee per elective for applications postmarked after July 15. If postmarked on or before July 15, deduct \$15 from each elective selected.

HOUSING:

Corporate rate at Shoney's. Possibility of dormitory housing. Information supplied in brochure.

MEALS:

Just off-campus fast food restaurants.

RECREATION:

Aquarium of the Americas, Riverwalk, Historic French Quarter, Audubon Zoo, New Orleans Museum of Art, City Park, Louisiana Science and Nature Center, Sightseeing via the St. Charles Avenue streetcars.

ADDITIONAL INFORMATION:

Kathleen Tyree
P.O. Box 73875
Metairie, LA 70003
Phone: (504)733-3159

August 5-9, 1986

SOUTH CAROLINA SUZUKI INSTITUTE 96

Converse College
Spartanburg, South Carolina

DIRECTOR:

Martha Brons

PROGRAM OFFERINGS:

Students: Violin, viola, cello, bass, piano, guitar, string orchestra, and enrichment courses. Teachers: Short-term teacher training in violin, piano, and guitar. Observation of violin, viola, cello, piano, and guitar.

FACTORY:

Violin: Lois Akins (GA), Nan Freeman (NC), Betsy Fee (SC), Rudy Hazucha (VA), Carolyn Wrench Jones (GA), Joseph M. Spadden (AR), Sherry Woods (SC), Cello: Ellen Shezer (OH), Alice Vierra (VA). Piano: Fay Adams (TN), Ann Barber Snyder (TN), Claudio Vasquez (NY), Sue Vasquez (NY), Bonnie Sale (FL). Additional faculty to be announced.

SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher/Trainer
Violin	1A	Rudy Hazucha
Violin	2	Joseph M. Spadden

Piano	1A	Ann Barber Snyder
Piano	3	Sue Vasquez
Guitar	1B	William Kosler

FEES:

Registration	\$20
(late registration special institute T-shirt)	
(no includes after July 12)	\$30
Student tuition, pre-twinkle	\$100
Student tuition	\$145
Teacher Training course, participant or auditor	\$165

Credit for teacher training course will be available.

HOUSING:

On-campus housing in Converse College air-conditioned dorms. Rates TBA.

MEALS:

Cafeteria-style meals will be served in the college dining hall. Non-resident adults, students, or children may purchase lunch tickets. Meals may also be purchased on an individual basis.

CHILD CARE:

To be announced.

RECREATION:

Swimming, tennis, basketball available on this campus.

OTHER:

Enrichment courses, string orchestra, student and faculty recitals.

ADDITIONAL INFORMATION:

Martha Brons, director
302 Heritage Road
Greenville, SC 29615
Ph: (864)268-8666

August 11-15, 1986

ADVANCED SUZUKI WORKSHOP AT STANFORD

Stanford University
Stanford, California

DIRECTOR:

Celia Vollov

PROGRAM OFFERINGS:

The five-hour days are designed for intermediate and advanced string students. Violin/ Viola Book 4 and up, and Cello Book 3 and up. Classes include repertoire, technique, master orchestra, music enrichment, jazz, viola for violinists, ensemble, and chamber music program for older advanced students. Soloists are selected by tape audition. There is a warm atmosphere and a program designed around each participant's individual needs. The attendance is small and the

administration friendly. Brian Music Center is compact and convenient to dorms, food and the center of campus.

FACTORY:

Gail Arosta (CA), Julie Athlyde (CA), Robert Athlyde (CA), Linda Case (NY), Ronda Cole (CA), James Durland (CA), Beth Golden (OR), Brian Lewis (NY), Mary Gay Neal (NY), Margaret Shimizu (CA), others TBA

SHORT TERM TEACHER WORKSHOPS:

A 15-hour overview course emphasizing fundamentals of technique, talent development, and music expression. Teacher: Ronda Cole

FEES:

Students tuition	\$250
Teacher training	\$80/\$150
Teacher observers, per day	\$10/\$25
Chamber Music	\$45

HOUSING AND MEALS:

Youth single/double	\$215 /\$185
Adult single/double	\$315 /\$285

Daily linen & housekeeping services. Meals prepared by a special conference staff include a variety of delicious selections for all dietary needs. Convent food service for commuters. Inexpensive hotels near campus.

RECREATION:

Easy transportation to and from airports and most Bay Area sights. Shuttles throughout campus and to nearby shopping. Access to libraries, swimming, tennis and sports areas. Air transportation discounts available.

ADDITIONAL INFORMATION:

Celia Vollov
2718 21st Avenue
Oakland, CA 94606
Phone: (510)534-7982

August 16-21, 1986

INSTITUT SUZUKI ESTRIE

University de Sherbrooke
Sherbrooke, Quebec, Canada

DIRECTORS:

Gilles Comeau, Musical Director
Suzanne Bourque, Administrative Director

PROGRAM OFFERINGS:

(Partial listing) Teacher Program: Suzuki traditional workshops for piano and violin. Teacher teacher training workshops for piano (these workshops can also be available for teachers in Suzuki program on extra cost). Physical principles in piano playing, tone production, ear training, compulsory repertoire, teaching composition, master class observation. Student Program: Daily private class (piano or violin), repertoire class, Dalcroze eurhythmics, composition, ensembles,

percussion. Learning Center (with activities integrating music, dance, dramatic expression and visual arts). Parent Program: Daily lectures, sharing sessions, recitals. For everyone: Faculty and student recitals, Vocal Games workshop, presentations by the composer in residence.

Note: Individual instruction is given in either English or French, according to preference. Most group events incorporate both languages.

FACTORY:

(Partial listing) Piano: Marc Craig Powell (OH); Gilles Comeau (ON), Marc Vidmer (PQ), Violin: Helen Brunner (England), Others: Luce Beaudet (PQ), Robert Leonard (PQ). Composer in residence to be announced.

SHORT TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher/Trainer
Piano	1A	Marc Craig Powell
Violin	1B	Helen Brunner

FEES: (Canadian Funds)

Registration (non-refundable)	\$50
1st child	\$40
2nd child	\$40
3rd & additional child	\$25
Teacher	\$50
Student	None
Parent tuition (Suzuki and traditional)	\$195
Young Artist tuition (advanced student and concerto class)	\$250
Student program (with supervision)	\$100
Teacher tuition (Suzuki and traditional)	\$250
Parents program	\$30
Adults (individual lessons only)	\$125
Observers: Registration (non-refundable)	\$10
Children classes only, per day	\$50

HOUSING & MEALS:

(6 nights & 17 meals)	
Teachers	\$225
Single occupancy, each	\$195
Double occupancy, each	\$195
Others	
Double occupancy (parent & child), each	\$195

CHILD CARE:

To be announced.

RECREATION:

The campus indoor swimming pool is available during restricted hours. Biking and walking trails very close to the campus.

ADDITIONAL INFORMATION:

Registration and Brochures:
Suzanne Bourque, Administrative Director
Institut Suzuki Estrie
905 chemin du Lac
Kateville, Quebec
Canada J0B 1W0
Ph: (819)842 2014

Information and Brochures:

Gilles Comeau, Musical Director
14 Columbia Avenue
Ottawa, Ontario
Canada K1K 1R3
Ph: (613)741 9781

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A more elaborate contest could involve a listening library of tapes of important repertoire that students can check out, study, and fill out worksheets on, each piece counting as one point. Progress of the contest can be displayed week by week on a graph. Students of all ages and levels enjoy having a Secret Code Name that identifies their individual progress on the graph. (This also insures a certain degree of anonymity in the case of a student falling behind for any reason.) The "prizes" can be as simple as 1st, 2nd, 3rd, and 4th place ribbons presented at a recital. There is lots of room here for the teacher's creativity and personal style. The result will be that everyone in the studio will be thinking about, talking about, and doing more listening. This is a type of comparison that is useful.

Parent Education

Another useful comparison opportunity is the parent meeting. A "jumping off point" for the meeting can be as simple as asking the parents to bring their best idea for motivating practice at home. Another "ice breaker" might be to have questions prepared that the parents can draw out of a hat and take turns commenting on. Such questions can range from the rather general—"What do you like best about the Suzuki Method?"—to the very specific—"How do you prioritize your child's activities in order to include adequate practice time?" The parents will appreciate the opportunity to compare their own experiences with those of the other parents. They are often relieved to learn that they "perfect" students in the studio have often had the same problems at home that they're having with their own child.

Student Discussions

An informal Solo Day is a good opportunity for students to talk to each other. Each student in the group has an opportunity to play, and each performance is followed by a discussion of what the other students liked about that person's playing. Knowing that (s)he will be called on for a positive comment at the end of the performance helps each student to focus on the performance. Knowing that there will be positive comments made makes each student eager to play.

Older students can benefit from responding to a brief questionnaire and gathering in small groups to discuss their

answers. Some interesting questions are possible: "Why are you studying this instrument?"; "Have you ever had a time when you wanted to quit? If so, what helped you get through that time?"; and "If you have children someday, will you make them take lessons?" Situations like this, in which students are talking to each other, will often create useful comparisons of experience. A student struggling with a certain skill needs to hear from others about their difficulties, so that (s)he won't feel alone in the struggle.

Students' Unique Strengths

By building such useful opportunities for comparison in our studios, we guard against the danger of its being used to shame students into "faster progress," or to give a false sense of superiority to advanced students. We all agree that each individual has a unique combination of strengths and weaknesses. The student who is least advanced in terms of what piece (s)he is on may have the best bow hand in the class. The student who is most advanced may not have the best tone. Differences are to be observed and discussed. Strengths are to be admired and complimented. Weaknesses are to be noted and worked on in a supportive, non-critical way. In all cases, we're working on it, and we'll get it. Parents must understand that their negative comments about other students will make their own children uneasy about what might be said about them, both by their own parents, and by the other parents in the program.

Let us all remember that this is not a race. We are all traveling the same road, and we need each other's support. It's not just a Suzuki rule—it's a rule of life. ♪

P. Earlene Koons has been teaching violin for fourteen years and currently teaches at William Jewell College in Liberty, MO, as well as in Olathe, MO, and Kansas City, MO. Ms. Koons was a founding member of the Liberty Symphony Orchestra and served for many years as its Assistant Conductor. She currently directs two programs in the Kansas City area and edits and contributes to their studio newsletters.

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**Suzuki Music Association of California:
— Embracing Diversity —**

by Donna Lim

It All Began in the 70's

"Sister Therese-Cecile Murphy will be here on Saturday to bring us the latest word from Japan!" This announcement guaranteed that every fledgling Suzuki teacher in the San Francisco Bay Area in 1973 would be on hand. On a succession of Saturdays, many of us, notebooks in hand, new Suzuki Violin volumes (an investment of \$1.50 each) and violins ready, went to Sister to go over the pieces teaching point by teaching point.

She taught us much more than music. She provided us with an environment that was caring, non-judgmental, encouraging and supportive—different from our previous musical training. During potlucks we planned and organized area play-ins. It was after one play-in in 1974 that teachers met and formed the Suzuki Association of Northern California (S.A.N.C.).

In 1977 in Los Angeles, Elizabeth and Harlow visualized an organization to co-ordinate state-wide activities. Harlow called it the Suzuki Music Association of California (S.M.A.C.).

S.M.A.C. Branches

After discussions with S.A.N.C., S.M.A.C. became the official state organization. Under its umbrella there were two branches at first, each with its own regulatory body and officers: S.M.A.C. - Los Angeles and S.A.N.C. Part of each teacher's dues was sent annually to the state for liability insurance. The state organization provided tax exempt status, a directory, and a newsletter. The by-laws established a means to create additional branches. The clause defined a potential branch as "any five teachers with 150 or more students."

The opportunity to organize geographically was immediately recognized. It was clearly easier to communicate and organize when everyone in a group was within driving distance. Quickly San Diego applied for branch status followed by



Sierra Bay Area Piano was formed to represent the pianists exclusively even though the geographical area covered was the same as S.A.N.C.

As more and more teachers were attracted to the Suzuki method, the levels of training grew wider and wider. There was a concerted effort to provide more workshops to raise the level of teaching, with learning a matter of individual motivation and not dependent upon regulations. Orange County Branch was formed with the premise that contin-

ing education was a common goal. Continuing education is required for full teacher status in this branch. Coastal Branch, Santa Barbara and Mt. Lassen were formed to represent their areas of the state. To date, there are nine branches representing 337 teachers in California.

Advantages of State and Local Branches

The advantages of belonging to S.M.A.C. include state liability insurance, membership lists available on disk, non-profit bulk mailing permit, legal representation, tax exempt status, state-wide directory and newsletter, and scholarships for branch workshops.

The advantages of local branches are direct communications, local governing officers, dues that reflect the economy of the area, choice concerning membership requirements, fundraising efforts that respond to the needs of each area, creation

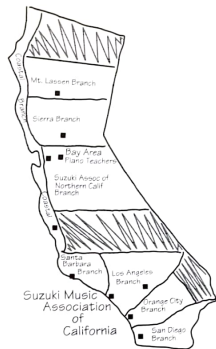


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of a local scholarship fund, and branch representation on the state board.

Highlights of Current Branch Activities

- The Suzuki Association of Northern California sponsors a winter teachers'



workshop, an annual graduation concert, and a summer workshop.

- Sierra Branch piano group meets every Friday for continuing studies, as well as Wednesdays for research group. They sponsor graduations, monthly recitals and master classes, and have hosted

Kataoka Workshops for several years.

- Santa Barbara has a one-day string festival in the summer. Individual teachers plan co-operative student recitals.
- San Diego has a graduation recital twice a year and sponsors an annual winter string workshop and a spring piano workshop.

- Orange County sponsors the West Coast Piano Institute every summer. They are also sponsoring a four-weekend course for violin teacher training. Additional activities include a graduation celebration twice a year.

- Los Angeles Branch holds a Fall Festival and sponsors benefit concerts to start off the new year. They have graduation ceremonies divided by instruments, an annual summer institute, and a winter teacher development weekend. They provide scholarships and publish a bi-monthly newsletter.

- Coastal Branch holds annual graduation concerts. They also sponsor the summer Northern California Suzuki Violin and Cello Workshop.

Among all the branches, we offer four summer institutes annually and six winter workshops for teachers and students throughout the state.

Strength in Diversity

S.M.A.C. is a state organization with strong, independent branches. We have in common the Suzuki philosophy and the goal of producing well-trained students and teachers. We respect each other's differences and find our strength in diversity. State-wide participation in workshops is encouraged and provides opportunities for continued growth. We are, in the final analysis, the California Suzuki family. ♣

Donna Lim has taught Suzuki violin since 1972 and is a registered SAA Teacher Trainer. She is a charter member of S.M.A.C. and currently on its board. A graduate of the Talent Education Institute in Matsuzono, she is on the faculty at Dominican College in San Rafael and at the Suzuki Music Studio of San Francisco.

Your Activities

If you would like to submit association news, please mail information to: Jenny Burton, SPLA Column Editor, 3030 Rambling Dr., Dallas TX 75228. Newsletters are welcome; it is a wonderful and easy way to keep in touch!

Cleveland Students Visit the Bahamas

by Beth Ann Milstein

When I was asked to chaperone twelve kids from my daughter's Suzuki group on a trip to Barbados, I had no idea what to expect. I thought I'd come home with a headache, craving some peace and quiet, and never wanting to hear "Twinkle" again. Boy, was I wrong!

The idea of bringing a group of Cleveland, Ohio, students to the tiny island of Barbados was the brainstorm of Peter Williams—father, musician, and teacher, and Michele George—Director of the Sato Center for Suzuki Studies at the Cleveland Institute of Music (and my twelve year-old's teacher for nine years).

The experience proved invaluable for both my daughter and me. I could never have expected such warmth and generosity from our hosts, such enthusiasm from our kids, and such eagerness from their kids to hear our kids perform! We were in a place very different from home, in a culture very different from ours, and yet, as I talked to the Bajan parents, I was struck by the similarities between us. We were all committed to the time-consuming demands of the Suzuki method, we all shared the same practicing woes, and we all hoped that we were giving our children the same gift—an ability to create and appreciate music. As I listened to the concert that both groups participated in, it occurred to me that there are children all over the world who could have gotten up on that stage and joined right in, proving that music (and particularly Suzuki music) is indeed the universal language.

I am always proud of my daughter when I see her perform. This time I had eleven other children to be proud of too. If I ever've asked to take a group of Suzuki students on a trip like this again, I'd jump at the opportunity. And next time I'll know exactly what to expect... THE BEST! ♣

Beautiful Barbados Island in the Sun

by Peter Williams

This year was one of the most active hurricane seasons in the Atlantic. Barbados, the easternmost island in the Caribbean Sea, experienced one of the most pleasant "hurri-canes" when a group of twelve preteens and teenagers flew in from the Cleveland Institute of Music, accompanied by teacher Becky Ensworth, and parents Susan Sules and Beth-Ann Milstein. Although the group has performed in Canada, New Jersey, Pennsylvania, as well as in the Cleveland area, this was their first trip overseas. Full of energy and enthusiasm, the Cleveland visitors arrived on a Thursday in early November as guests of the local group, *Suzuki Music (Barbados)*.

Over the next four days there was a whirlwind of activity, including a quick tour of the island, rehearsal, a trip underground at the island's natural caves, a free concert, a party, and visits (not enough) to the beach. There was even a little time left over for some souvenir shopping and hair braiding. The children



stayed at Barbadian (Bajan in local lingo) homes and got a chance to experience a different culture—lizards, whistling frogs—and eat new things—plantain, guava, breadfruit.

Suzuki Music (Barbados)

Barbados is an independent English speaking country, about fourteen miles wide and twenty-one miles long (including the beaches), with a population of about 250,000. The local group, *Suzuki Music (Barbados)*, was started around 1991 with four students and has grown rapidly to over thirty children and four teachers (all part-time). The group is run as a non-profit organization by an enthusiastic group of parents.

The Concert

The local performing hall was made available for our free "Sunset" concert, held early on the Sunday evening. The young violinists from Cleveland delighted

(continued, p. 85.)



Above: Violin teachers Glenn Wozniak and Dawnshiri Boice.

My trip to Barbados was absolutely amazing. It was like nothing I ever dreamed of. The people there treated us very nicely. I even got to get my hair braided! Well, here's what we did while we were there. One thing we did was go to the beach. I liked the beach. We went swimming, and I looked for shells. The water was so clear. I actually saw a couple of fish under the water. Another thing we did was go on a tour of the island. We got to see a church and a cemetery. But I didn't want to do the island tour because we were going to the beach afterwards, and all I wanted to do was get to the beach. We also got to go on a tour of this really neat cave. We rode on a tram through the cave. There were stalactites, stalagmites, and natural pools inside the cave. We took pictures of the inside of the cave. And we played in a concert with some of the Barbados kids. I liked playing in the concert because I think it was fun to play in it, especially with kids I don't know. I played so good that one person even asked me for my autograph! I was very sad when it was time to leave the island. I hope to go back soon. ♣

—by Kelly Skotko



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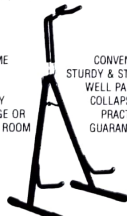
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"Learning Can Be Fun!"

Introduction by Jamaican Suzuki teacher, Moah Gibson:

The following story by Vanessa Rhule, age six, and her mother, Ms. Carol Medley, was written as an assignment given to the students and parents of our Jamaican Suzuki violin group who attended the month-long 1995 Suzuki Institute at the University of Miami School of Music in Coral Gables, Florida, last June. Vanessa plays an 18-size violin and has been a member of our local Suzuki violin group, The Little Stars That Twinkle, since the age of four.

Twinkle Ensemble Jamaica Ltd. is a local non-profit company that was incorporated in 1992 to promote the Suzuki Violin Method here in Jamaica. I admit the company with the support of our local ladies, Ms. Joseph Mousens.

The 1995 Miami Suzuki Institute was a major event for the group of fourteen violin students and seven parents who were able to travel with me. The Institute Directors, Sarah & Simon Salz, and the Institute teachers who worked with our violin students—Elizabeth Armon, David & Teri Einfield, Non Freeman, D. Kam, Lauren Kossler, and Ju Yeh—were very profes-

sional and cordial to us. We are very grateful to them for their help and encouragement.

Vanessa's mother, Ms. Carol Medley, explains her commitment to Vanessa's Suzuki involvement: "...the Suzuki Method has given my child a compelling desire to show in this activity. She clings to her violin with loving tenacity, taking great responsibility for it. Listening regularly to the recordings is helping to build her concentration and sense of rhythm. I think she sees music as a second language, and being a shy little girl, I see her involvement as one good way in which she can express herself."

My experience at the University of Miami 1995 Suzuki Institute

by Vanessa Rhule & Carol Medley

Our bags were packed the night before our trip. I tried to stay awake, because I did not want to miss the flight, but Mommy kept putting me back to bed. This was to be my first trip overseas, and I was so excited to go to Miami, Florida!

On Monday, June 26, 1995, Mommy woke me up to get ready at last. We had to get to the airport at 7:00 a.m. Randi Blake, my friend, was already there. We were glad to see each other. Miss Moyah,



Above: Vanessa & Randi at the airport. Right: Vanessa in class with Mrs. Einfield. Far right: Miss Freeman giving Vanessa a swimming lesson.

our music teacher, students, and parents waited in a room until our Air Jamaica flight #023 was announced. We got books and crayons to occupy our time.

At last the flight was announced. We went on a huge plane. I sat by a window and could see one wing of the plane. When we were in the sky everything below looked so small, I felt like a giant. A nice lady stewardess gave us something to eat and to drink. I asked Mommy how she knew we were thirsty.

I was so surprised to see the restroom. My ears felt funny, and I felt butterflies in my



tummy. Mommy gave me some chewing gum and said it would help.

When we got to the airport in Miami, we were met by Sarah Salz and her husband, Simon Salz. They were the Directors for the Institute. They took our group to the University of Miami campus to register at the Mahoney Dormitory.

Mommy and I shared a room. We had two beds, two desks, and a closet. We had to share the bathroom with Lonie Mears and Jenelle Anderson from our group, who were next door to us. We practiced at night and had fun together.

The first evening when we arrived, we had dinner at the nearby Burger King restaurant. Then we went exploring the University Campus. It was a very big place. My favourite place was by the lake.

The following day we started classes. Miss Moyah called us at 6:00 a.m. every morning, and we would meet in her room to discuss what would happen during the course of the day and to see if there was any information that we wanted to share. This proved to be very helpful to us. We would then dress and get ready for breakfast, which was served at the University Cafeteria.

Classes began at 8:30 a.m. It was good that Mommy was there to get me prepared and take me to the classes on time. I could easily have gotten lost in such a big place by myself. I looked forward to going to the classes.

Miss Nan Freeman was my favourite teacher. Her classes were fun. We played a lot of musical games and she was always telling us jokes. She asked me to tell her about Jamaica, and I gave her a Maraca souvenir from my country. She even taught me some swimming. I liked her very much.

Mrs. Einfield was another nice teacher. She helped me with my posture and gave me a new shoulder pad to make me more comfortable. She said that we needed to exercise our fingers every day, to make them stronger—especially the little "pinkie" one. She told me to practice balancing my violin between my chin and shoulder, without the help of my hands and to turn myself around in a circle. I

did this every night in my room before I practiced. We exchanged souvenirs. She loved the Jamaican key ring I gave her, and I loved the teddy bear stickers that



said "It's great to be me!" and the souvenir U.S. twenty-dollar bill that she gave me.

I took pictures with the fiddle teacher, Mrs. Kossler, who called herself "Mrs. Easter-Bunny." I had never heard of *anything* with that name before. I liked the fiddle tune called "Mama Don't Luv" that she taught us.

Our group from Jamaica was allowed to teach the rest of the class the Jamaican Reggae song "No Woman No Cry" by Bob Marley. The rest period in the fiddle class was also fun. We played the violin while lying on the floor.

I made friends with Jennifer from Ontario, Canada. Kevin from Miami, a little boy who liked to talk to me, and Danielle, who spoke only Spanish. She taught me how to count to ten in Spanish, and I taught her the same in English. In my spare time, I went shopping or to the games room, and I even played tennis for the first time.

On the last day of the workshop, we had a grand concert. We all wore our concert clothes and performed at the Gasman Concert Hall. It was a lovely evening. At the end, guests, family and friends who came, gave us a standing ovation. On behalf of our group, Randi presented a gift—a large wooden tray made by the Mona Rehab Centre—to the Institute Director, Mrs. Salz.

I wish that we could go back again as a group because it was enjoyable. The workshop environment was exciting, interesting and challenging. Learning can be fun! ▶

(from p. 8)

the audience with their playing, starting with a fine performance of a local folk song "Beautiful Barbados." The youngest in the group, ten-year-old Kelly Skotko, stole the show, as always. The group performed Vivaldi's *Concerto for Two Violins* and duets by Shostakovich before being joined by the local group for pieces selected from Suzuki's *Books 1-4*. Wetches' Dance with choreography by Beckes captivated the audience, and when the entire group finished with our Twinkle Theme, the stage could barely hold everyone.

Come Back to My Beautiful Island Barbados

We in Barbados so enjoyed having the group from Cleveland and they were such wonderful guests that we do hope that they will return again—this for some very selfish reasons as well.

- Our children were given a boost and want to play. This is worth a million when you have children that are enthusiastic and motivated.

- The publicity that was given to the tour and the increased awareness will help in our efforts to raise funds for teacher training and instruments.

- The exchange with our guests—made wonderful new friends.

- The opportunity to have a group of fine performers play for us at a concert.

We hope that everyone from Cleveland had as wonderful a time with us as we had with them. In the words of the song "Beautiful Barbados":

Please come back to where the night winds are blowing

Please come back to the surf and the sea,
Please come back to my island, Barbados,
Come back to my island, and me. ▶

To all the children, families, my friends and colleagues, I will be taking a leave of absence from my summer teaching schedule to spend some time with my precious 6 year-old and lovely wife. I want to thank all of you for your support in helping me to make a most difficult decision in balancing my commitment to you as an educator, and my commitment to my family as a father and spouse. I wish all of you a great summer and please don't forget how much I love each and every one of you

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MUSIC PLAYED "BY HEART" IN THE HEART OF AUSTRIA

by Linda Wear Fiore

Nineteen young musicians of the DaCore Talent Education Academy in Philadelphia performed for audiences in Austria during a recent ten day trip. Led by Linda Fiore, seven violinists and two cellists played challenging concerts in Vienna. Gross-Gerungs, Salzburg and Innsbruck. Linda's husband, Domenico, and Susan Bakshi assisted on bass and piano.

The first concert, held in the quaint village of Gross-Gerungs, north of Vienna near the Austrian border, was enthusiastically received and proved to be a forerunner of successful programs to follow.

In the Vienna Konzerthaus, home of the Vienna Philharmonic Orchestra, the group had a challenging three-hour session playing a Mozart Divertimento and a Viennese Waltz taught in the Viennese style under the inspiring direction of Frau Roscheck from the Vienna Music Hochschule. Frau Roscheck was most complimentary about the students' performance and said she was sending them home "with some Viennese blood in their veins."

The following day the DaCore ensemble had the privilege of presenting an outstanding program in one of the most prestigious retirement centers in Austria, the Haus der Kaufmannschaft for over 300 retirees. The residents especially enjoyed the American folk tunes "Bile Them Cabbage" and "Millionaires Hoedown." Moved by the accomplishments of such young musicians, a former cellist in the Vienna Philharmonic Orchestra was especially complimentary of the performances of the Allegro by Giochi, Copland's "Hoedown" and the Concerto Grosso in d by Handel.

The final concert was an operatic performance at the Music Pavilion in the Hofgarten located in the city center of Innsbruck. What a thrilling and enjoyable

program to finalize the official performances of this group!

Besides the excitement of the music performances the tour group learned a great deal about Austria, visiting the Schonbrunn Palace where Mozart performed and travelling to Eisenstadt to view the Haydn Mausoleum and the Kirche where Haydn was organist. It was thrilling and awe-inspiring to visit the Central Cemetery in Vienna and view the graves of such famous composers as Mozart, Brahms, Strauss, Beethoven and Schubert and to know that these composers, who have given us so much wonderful music, lived in Austria. Other highlights of the tours were "Tales of Hoffman" at the beautiful Salzburg Marionette Theater, a rail ride into the depths of a salt mine at Berchtesgarden and a sobering visit to Dachau.

The tour group has many wonderful memories, especially of

evenings of gypsy and Tyrolean music which topped off the days of learning and performing wonderful music. ▲

Linda Wear Fiore began her violin study with her mother, Mrs. Louise Wear, a prominent violinist and Suzuki teacher. After studying with Dr. Suzuki in Japan, she started her own program, the DaCore Talent Education Academy. Mrs. Fiore is a registered Teacher Trainer and has taught at numerous institutes and workshops throughout the U.S., Bermuda, Puerto Rico and Canada.



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by Elizabeth Stuen-Walker

The World Suzuki Conference held in Dublin, Ireland, July 29th-August 5th was the site of the Premier Viola Ensemble's debut. The group was organized by Elizabeth Stuen-Walker in the fall of 1994 with the goal of participation at the Suzuki World Conference. The students selected to participate in the Ensemble were Suzuki trained violinists from various programs throughout North America. They were selected based on their ability and through their participation in Suzuki workshops and summer Institutes. The group totaled sixteen violinists ranging in age from ten to nineteen.

The Premier Viola Ensemble met in Bellingham, Washington, just prior to traveling to Ireland in July. While in Bellingham, they rehearsed for many hours, and had the opportunity to get to know each other. They traveled by ferry to the San Juan Islands and gave an open rehearsal at a concert facility on Orcas Island. Another day was spent hiking and swimming at Mt. Baker with rehearsals both before and after the day trip. The students participating were Jared Turner from California; Alex Walker from Washington; Becky Anderson, Catharina Dinwoodie, Haleigh Gustavson, Jennifer Jackson and Carol Wood from Utah; Joshua Singer from Colorado; Christian and Kelly Kaufman from Kentucky; Kyle Wehner from Florida; Emily Gustafson from Minnesota; Cheryl Frost from Winnipeg; and Nadia Gratiuk, Erin Pickering and Rachel Weising from Calgary. Their time in Bellingham culminated with a concert for the community.

The Conference was a delightful experience for all the violinists. It was such fun to meet the other viola participants from the United States, Sweden and France.

The whole group totaled about thirty-two violinists ranging in levels from early Book One through Book Five and past the literature. They all had master classes with William Preucil from Iowa, Clare Santor from England and Elizabeth Stuen-Walker from Washington. The violinists' participation on the final concert was a treat—such camaraderie and beautiful playing and what fun to play together in the "universal language."

Following the conference, most of the Premier Viola Ensemble stayed on in Dublin and took day tours, while a few families headed to England for vacations. One outing was to the north of Dublin on the bus and train to Howth where they walked on the beach and along the cliffs. Another trip to a 12th century castle and monastery ruins included a surprise stop at a 18th century house with a music room with acoustics that magnified sounds only at a certain spot in the middle of the room. This was followed by lunch at a pub and sights of Irish high crosses. A trip to a woolen mill and outlet followed by more monastery ruins with lots of hiking was another day's outing. In addition, the double-decker buses in Dublin were a big hit!

The World Suzuki Conference in Dublin, Ireland, was a great success. Our hosts were delighted. We especially appreciated Pat Durnin and Sabine Coor for their spirit and hospitality. The next plan for the Ensemble is to participate in the Pan Pacific Conference next January in Brisbane, Australia. ▲

Elizabeth Stuen-Walker maintains a studio in Bellingham, WA, where she teaches violin, viola, and Oriti musicianship. She is a registered viola Teacher Trainer, and is a past board member of both the SAA and the Suzuki Association of Washington State. A former viola column editor for the *AVJ*, she has edited *Viola Ensemble Volumes 1, 2 and 3* for Summit Birchard.

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WHAT MAKES AN EXCELLENT CELLO: The Dilemma of Quality vs. Price

by Michael D. Goronok

If you were planning to spend between \$5000 and \$8000 for a cello for you or your student, what kind of instrument could you expect to find? Since we started our business here in Cleveland, we have studied the market throughout the musical world to find an answer to this question.

In general, the level of workmanship is reflected in the price of the instrument. The most expensive cellos are crafted with the greatest care and attention to detail. We have dismissed all cellos under \$1000 because they are made of plywood and have a poor sound. Other cellos ranging in price from \$1500 to \$5000, from workshops around the world, are divided into several categories, but share many similar characteristics. An inferior finish is frequently one such fault. Less expensive cellos have a synthetic varnish, but costlier ones have a spirit varnish. But more disappointing still is the fact that instruments in this price range do not possess an acceptable quality of sound.

The next class of cellos made by makers of truly professional status range in price from \$10,000 to \$30,000, and while they are instruments of a much higher rank, they remain out of reach for many people. What is a young musician to do? Where can a teacher turn who has a limited amount to spend, but would like to get a professional quality instrument? Is it at all possible to produce an instrument of high quality in this price range?

Our master makers at Goronok String Instruments are producing such superior quality cellos at a more affordable cost. We start with a highly sophisticated technological procedure which facilitates the tedious initial rough work. This frees our workmen to concentrate on the delicate and time-consuming handwork of crafting the cello. Our collective creativity allows us to solve problems which promotes professional growth, and at the same time, produces an instrument which is superior in all respects.

The tradition of collective work has a number of great examples in the history of string instrument making, the workshops of J. B. Vuillaume, Gand et Bernadel, Caressa et Francais, and many others. Probably not nearly so many great violins and bows could ever have been produced by individual work alone.

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Irene A. Sharp, Professor of Cello, San Francisco Conservatory of Music

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SPECIAL FRIENDS

by Fay Adams



Summer Suzuki Piano Institutes are always very special to me. It's a time for meeting new students, working with talented colleagues, and visiting with old friends. This past summer was even more special because of a wonderfully gifted lady I met. She is, in fact, one of the most enthusiastic students I have ever worked with. She is Bessie Boone Braxton, an eighty years "young" visually impaired retired teacher. Bessie is finishing Book One and looking forward to moving on to the challenges of Book Two. She was especially excited about the theory and music history in the group classes.

Bessie was an inspiration to everyone at the Institute! She has taught kindergarten for over twenty years at the Neighborhood Center of the United Methodist Church in Harrisburg, PA, where she herself attended kindergarten. Her new "career" is Suzuki Piano! Keep up the good work, Bessie! ♪

Fay Adams is a Suzuki piano teacher in Knoxville, TN.

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They LAUGHED when I said they could have Perfect Pitch

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The TRUE STORY behind the #1 best-selling ear-training method!

by David L. Burge

I ALL STARTED in ninth grade as a sort of teenage rivarly. I would slave at the piano for five hours daily. Linda didn't practice anywhere near that amount. But somehow she always seemed to have an edge which made her the star performer of our school. It was frustrating.

What does she have that I don't? I'd wonder. Linda's best friend Sheryl sensed my growing competition. One day she bragged on and on about Linda, adding more food to my fire. "You could never be as good as Linda," she taunted me. Linda got Perfect Pitch!

"What's Perfect Pitch?" I asked. Sheryl gloated over a few of Linda's uncanny abilities: how she could name any tone or chord — just by ear; how she could sing any pitch she wanted — from mere memory; how she could play songs after only listening to them on the radio! My heart sank. Her fantastic EAR is the key to her success I thought. How could I ever hope to compete with her?

But later I doubted Sheryl's story. How could anyone possibly know F# or Bb just by listening? An ear like that would give someone a mastery of the entire musical language!

Yet it bothered me. Did Linda really have Perfect Pitch? I finally got up the nerve and asked Linda point-blank if the rumors were true. "Yes," she nodded to me aloofly.

But Perfect Pitch was too good to be true. I rudely pressed, "Can I test you sometime?" "OK," she replied cheerfully.

I couldn't wait to make her eat her words...

My plan was ingeniously simple: I picked a moment when Linda least suspected it, then boldly challenged her to name tones for me — by ear.

I made sure she had not been playing any music. I made her stand so she could not see the piano keyboard. I made certain that other classmates could not help her. I set everything up perfectly so I could expose Linda's Perfect Pitch claims as some kind of ridiculous joke.

Nervously I plotted my testing strategy. Linda appeared serene, then silent apprehension. I selected a tone to play. (She'll never guess F#!)

I had barely touched the key. "F#," she said. I was astonished.

I played another tone. She didn't even stop to think. Instantly she announced the correct pitch.

Frantically, I played more and more tones here and there on the keyboard. But each time she would somehow know the pitch. She was amazing. She could identify tones as easily as colors!

"Sing an E#," I demanded, determined to mess her up.

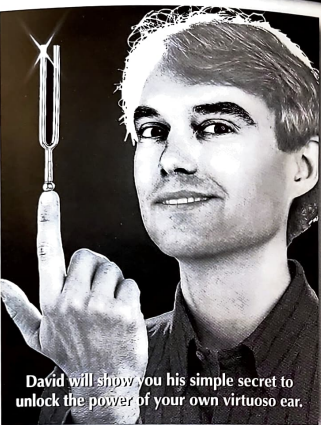
With barely a pause she sang the proper pitch. I had her sing tone after tone (trying hard to make them increasingly difficult). But as I checked her on the keyboard, I found that she sang each note perfectly on pitch.

I was totally bogged. "How in the world do you do it?" I blurted. "I was totally bogged."

"Sing an E#," I demanded, determined to mess her up.

With barely a pause she sang the proper pitch. I had her sing tone after tone (trying hard to make them increasingly difficult). But as I checked her on the keyboard, I found that she sang each note perfectly on pitch.

I was totally bogged. "How in the world do you do it?" I blurted. "I don't know," she sighed. And to my dismay, that was all I could get out of her!



David will show you his simple secret to unlock the power of your own virtuoso ear.

The dazzle of Perfect Pitch hit me like a ton of bricks. My head was dizzy with disbelief. Yet that moment on I knew Perfect Pitch is real.

I couldn't figure it out...

"How does she DO it?" I kept asking myself. On the other hand, why can't everyone recognize basic musical tones by ear? It dawned on me that most people can't tell a simple C from a G# or the key of A major from F major! It seemed so strange that a musician would not know colors! Or a mathematician who can't recognize numbers! Or an English teacher who can't identify a dangling participle!

I found myself even more mystified than before. Humiliated and puzzled, I went home to work on this intriguing problem. At age 14, this was a hard nut to crack.

You can be sure, I tried it myself. I would sweet-talk my three brothers and two sisters into playing tones for me, then I'd try to guess each pitch by ear. My many attempts were dismal failures.

So I tried playing the tones over and over in order to memorize them. I tried to feel the "highness" or "lowness" of each pitch. I tried day after day to learn and absorb those elusive tones. But nothing worked. I simply could not recognize the pitches by ear.

After weeks in vain, I finally gave up. Linda's Perfect Pitch was extraordinary — a prized trophy of talent and virtuosity. But for me, an ear like that was way out of reach.

Then it happened...

It was like a miracle. A twist of fate. Like finding the lost Holy Grail. Once I had stopped straining my ear, I started to listen NATURALLY. Then the incredible secret to Perfect Pitch jumped right into my lap.

I began to notice faint "colors" within the tones. Not visual colors, but colors of pitch, colors of sound. They had always been there. But this was the first time I had ever "let go" — and listened — to discover these subtle differences within the musical tones.

Soon — to my own disbelief — I too could recognize the tones by ear! It was simple. I could hear how F# sounds one way, while Bb has a different sound — sort of like "listening" to red and blue!

The realization struck me: THIS IS PERFECT PITCH! This is how Bach, Beethoven and Mozart could mentally envision their masterpieces — and name tones, chords and keys all by ear — by tuning in to these subtle "pitch colors" within the tones.

It was almost childish — I felt sure that anyone could unlock their own Perfect Pitch by learning this simple secret of "color hearing."

Bursting with excitement, I told my best friend Ann (a flutist) that she could have Perfect Pitch too. She laughed at me.

"You have to be born with Perfect Pitch," she asserted, believing that somehow I always had it.

"You just don't understand how Perfect Pitch works," I countered. "Not long ago I couldn't recognize one note. Now it's instant!"

I showed her how to listen. Timidly, she confessed that she too could hear the pitch colors. With this jump start, it wasn't long before Ann had also acquired Perfect Pitch!

We became instant school celebrities. Classmates loved to test our abilities, leaving everyone awed and amazed by the power of our virtuoso ears. Everyone was fascinated with our "supernatural" abilities, but to us it was normal.

Way back then I never would have dreamed that years later I would cause such a stir among college music professors. When I first explained my Perfect Pitch discovery, many of them laughed at me. You may have guessed it — they told me, "One must be born with Perfect Pitch." Yet once I revealed the simple secret — and they found for themselves — you'd be surprised how fast they changed their tune!

As I continued with my own college studies, my Perfect Pitch ear allowed me to progress far faster than I ever thought possible. I even shipped over two required courses. Perfect Pitch made everything easier — performing, composing, arranging, sight-reading, transposing, improvising — and it skyrocketed my enjoyment of music as well. I learned that music is definitely a HEARING art.

And as for Linda?

Oh yes — I'll have to backtrack a little. Time eventually found me at the end of my senior year of high school. I was now nearly 18. In the four years since I had acquired Perfect Pitch, my piano teacher insisted I had made ten years of progress. But I was still not satisfied I had truly beat out Linda. Now it was my final chance to prove myself. Our local university sponsored a music festival each spring, complete with judges and awards. To my horror, they scheduled me as the last person to play — the grand finale of the entire event.

Linda gave her usual sterling performance. It would be tough to match, let alone surpass. I went for it. Slinking to the stage, I sat down and played my heart out.

Guess what? I scored an A+ in the most advanced performance category. Linda only got an A.

Sweet victory was music to my ears — mine at last!

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These days, thousands of musicians around the world and research at two universities have also proved my Perfect Pitch method (info on request).

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Give Thanks for Music

by Joan Cooper

Mann County, November 12, 1995

Today a beautiful sound was heard. It was the sound of two dozen violins playing in the California sunlight of a surprisingly warm November afternoon. They were playing Vivaldi and Schumann and Bach for an audience of one, Erica, who listened from her room and was very much there. Erica didn't feel well enough to come outside because Erica has cancer. She used to play these same songs, the Suzuki repertoire—Book One, Book Two. And so her teacher, Yoko Abe-Acheson, asked the children to play a concert for Erica, because Erica might not be able to come to the Holiday concert.

From outside of the young girl's house, a house that looks like any other in Mann, with lemons on the trees and a rabbit in

the hutch and love birds calling, the beauty of the *Aur Maria* found its way through the window to Erica's bedroom, decorated deftly with brightly colored garlands made of 1000 paper cranes. They were folded out of origami paper by the children and their parents in the Japanese tradition of hope for a wish to come true. We listened to the children playing for that child alone inside. Their faces looking inward with concentration, cracking into a smile when a final note should have lasted one beat longer. From the youngest beginner, who could only hold his violin in the ready position to the seasoned Book Ten children who tossed off Vivaldi's Concerto in A minor as if it were "Twinkle, Twinkle Little Star," everyone came to play for Erica.

And when the final note was sounded, there was nothing left but the music. They had played away the sadness, the feeling of impending loss that all of us parents felt standing outside of Erica's window. The children had brought music and love and healing and innocence.

The sick child was one of them, a Suzuki student, even though many of the children had never met her. When their teacher asked them to come on this Sunday afternoon, everyone had said, "Yes, I'll

be there." None of the usual grumbling or excuses were heard, because their teacher had asked them to bring Erica this pleasure, because Erica was Yoko's student just as they were.

That is what real teaching is made of. And the children and the parents and the teacher will never forget this concert, or Erica, or how music can touch the soul and lift the heart.

Her father passed out sweets as the children packed up their violins. Her mother offered ice water. The sun shone down as if everything was fine. And everything was fine on this one afternoon on this one fine Sunday in November.

Post Script: Erica passed away on Thanksgiving morning, November 23, 1995. She was 18 years old. ♣

Joan Cooper is a Marin County, CA, Suzuki parent.



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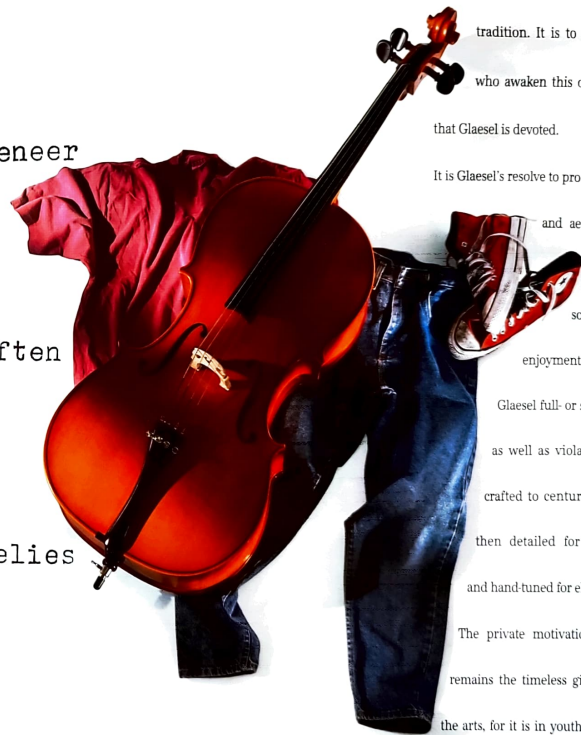
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