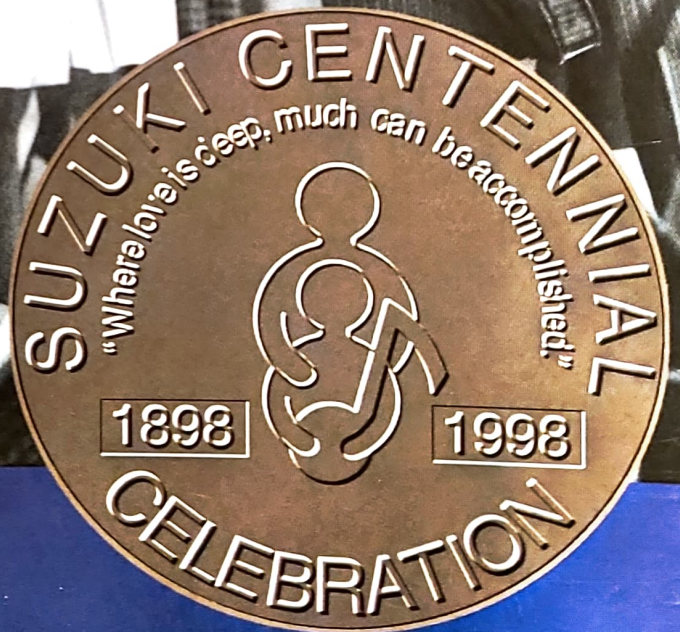


# American Suzuki Journal

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



Volume 26 No. 4  
Summer 1998



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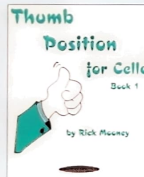
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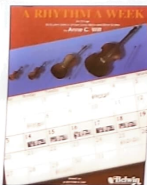
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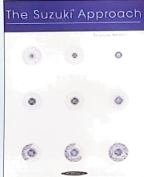
For today's string student, Dr. Anne Witt provides a very useful and contemporary resource—an effective tool for mastering common rhythms. Based on Igor Hudadoff's A Rhythm a Day, the book targets specific rhythmic problems and focuses on learning isolated rhythmic examples and then applying the knowledge to everyday performances.

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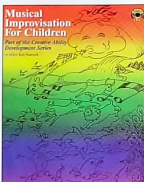


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## Message to the Membership



by Patricia D'Ercole, Board Chair

Congratulations to Ellen Shertzer, 1998 CSAA Conference Coordinator and her "orchestra" of SAA volunteers, to Pam Brasch and the SAA staff, and to all those responsible for planning and executing the 1998 SAA Conference, "Parents and Teachers: Partners in Education." It has received an overwhelming positive review from all who attended. In addition to the superlative keynote speakers and area sessions, there were a number of new initiatives with this conference including sessions for parents, an elementary orchestra with members selected by state/provincial associations, poster sessions and a reception for teachers under 30. We look forward to pictures and reports in the next Journal.

The Conference is just one of the many benefits of SAA membership. Our vision statement proclaims that we aspire to excellence in Suzuki education; SAA sponsorship of continuing education through such events as the conference, leadership retreat, institutes and, more informally, the *American Suzuki Journal* help to accomplish this.

Continuing education becomes even more important when we begin to realize that Talent Education is an idea whose time has come. With the recent media coverage of research in music and brain development supporting the tenets of the Suzuki method, parents are clamoring for Suzuki education for their children. In fact, the SAA office receives up to 60 calls per week from parents searching for qualified Suzuki teachers. (Now you know why you get the answering machine when you call!) We need more trained teachers to meet the demand, but if we are to attract musicians to this career, we also need to elevate the profession of Suzuki studio teaching so that it is possible to make a living wage.

In the recent past, it was the artist teacher at the collegiate or conservatory level that received recognition, prestige and usually a commensurate salary for pro-

ducing the outstanding musicians of our time. By contrast, being a private studio teacher of beginning students was looked upon as a cottage industry. Anyone, regardless of the level of their ability on their chosen instrument, could hang out their shingle advertising lessons. Of course, since talent was considered to be the determining factor in a student's success, the public assumed a talented student would succeed despite poor teaching. Lesson fees paid to the teacher reflected the public's underestimation of the value of early childhood music education.

But if it is true that it is the early music education experience that not only determines musical ability, but also "grows" the brain, as the research suggests and we as parents and teachers have witnessed, then it is imperative that we become the best qualified teachers we can possibly be. We need to be professional resources in our community. Hopefully, our degrees have prepared us as professional musicians, but we need more than that. We need to understand the hierarchy of skills necessary to play and therefore to teach our instrument, i.e., pedagogy. We need to stay abreast of the latest in early childhood development. We need to increase our understanding of child psychology. We need to understand the sociology of the family as it continues to change and evolve.

Studio teachers, especially those who teach beginners, can no longer be among those least recognized in music education. We must take our rightful place as professionals, as experts with knowledge and experience. And with the help of the likes of *Newsweek*, *Time* and Johnson & Johnson, etc., society also may now be willing to acknowledge that fact. With that acknowledgment, however, comes a responsibility on our part to continue our education so that we may hold ourselves and our students to the excellence we claim to offer.

You are now probably asking, "How can I get that training if I barely make a living wage?" As the summer winds to a close and our thoughts turn to the beginning of a new year, I would like to encourage you to consider working into your lesson fee structure an amount that would allow you to attend the 1999 Leadership Retreat, the 2000 Conference or an institute. I have made this pitch to parents at the institutes that I attended this summer and they seemed to be overwhelmingly eager to make an investment in the continuing education of their teachers. That small investment will ultimately yield a return in the future of their children, the future of our profession and the future of the world.

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## SAA NEWS



### SAA Eighth Conference

We look forward to presenting reports, pictures and complete coverage of the May SAA Eighth Conference in the next issue. If you were unable to attend the Conference this year, you missed an unforgettable event—perhaps our best conference ever! Accolades go to Conference Coordinator Ellen Sherzer for her unbounded energy, creativity and team spirit! The Conference was packed with outstanding performances, new events, wonderful ideas and a great spirit of enthusiasm. A hearty vote of thanks goes to the hard-working Conference Committee who assisted Ellen: (what a lineup!): Nancy Lokken, Carol Ourada, Pat D'Ercole, Tom Wermuth, Barbara Barber, Carolyn Meyer, Joanne Martin, Pam Devenport, Grace Kelly, Summy-Birchard (Warner Bros.), Nancy Magnusson, Lynne Cooke, Pandora Bayce, Julia Miller, Mary Kay Waddington, Laurie Scott, Winnifred Crank, Jean Misoni, Susan Stephenson, Barbara Toney, Nancy Pourciah, Craig Timmerman, Beth Titterington, Bridget Langowski, Marie Haclner Berg, Jane Palmquist, Lisa Goldman, Lisa Langlois, Jackie Debbie Goodby, Kathy (Willis) Hart, Gail Bausser, Carol Dallinger, Jennifer Burton, Mary Vary, and Joanne Bah, plus the SAA Staff: Pam Brasch, Jenny Cayton, John Lessard, Kathleen Starr and Jay Brasch.

Watch for the coverage of May '98 in the next issue and save the dates, May 26-29, 2000, for the SAA Ninth Conference in Cincinnati, OH.

**World Convention**  
Information about the World Convention in Matsumoto next March can be found on pp.22-23 of this issue. Applications for student tapes and teacher registrations have been extended. Please see details on p. 23. Registration materials are available from the SAA Office.

**Calendar of Events**

- Sept. 1 Fall ad reservations due
- Sept. 15 Established business/reservations
- All materials for fall ASJ
- Oct. 24 SAA Board meeting
- Oct. 15 In-state applications
- Oct. 17 Suzuki's 100th birthday
- Nov. 15 Deadline for entries in '99 Membership Directory
- Dec. 15 Materials for winter ASJ
- Dec. 31 Final postmark date for Membership Drive
- Suzuki Memorial Fund Drive ends
- Feb. 15 Scholarship applications
- Feb. 16 Board meeting, 1921
- March 15 Spring ASJ materials due
- May 28-31 Leadership Retreat Annual Meeting

### Scholarships Awarded

The SAA awarded more than fifty scholarships this year. Congratulations to teacher recipients and special thanks to the Scholarship Committee—Debbie Campbell, Carl Cook, Jean Dexter, and Des Metz—for the hours of work involved with the selection process.

Named scholarships were awarded to the following members: Joe Cleveland Memorial Scholarship—Terry, NE, violist; Virginia Cowan Carlson Memorial Scholarship—Cindy Rogers, WY, violin; Adam Lesinsky Memorial Scholarship—Myra Trent, TX, cello; Adrine Hunter Memorial Scholarship—Maria Mastropaulo, IN, violin; David Einfield Memorial Scholarship—Michael Weaver, NC, viola; William Lewis & Son—Jan McClure, VA, violin; Southwest Strings—Verena Barbot, AZ, cello; Summy-Birchard (Warner Bros.)—Barbara Byczko, ON, piano; Enhanced Workshop—Sasha Garang, CO, flute; Shar Products—Bang Lung Do, MD, piano; Young Musicians—Annalisa Reid, CT, guitar.

Recipients of Long-term scholarships were Carmen Najjar, CA, piano; Jennifer Arnold, CO, cello; and Melissa Jones, VA, violin. Recipients of College Student scholarships were Brigette Weisenburger, SD, piano; Maureen Lyden, CT, violin; and Michael Buckles, LA, violin.

Other scholarships were awarded as follows: Violin—Liliana Arboleda, Colombia; Cheryl Crowther, WI; Hillary DiGecco, NM; Erin Foreman, SK; Beth McGrew, PA; Deborah Moscoso-Espinoza, Argentina; Karen Nafich, OK; Nancy Richardson, RI; Julio Rodriguez, El Salvador; Nicole Smerage, GA; Adriane Fischer de Vargas, Mexico; Cello—María Fisher, TX; Rebecca Lyman, SC; Luciana Padilha, Brazil; Piano—Charlotte Bendall, IL; Mary Hauber, IA; Rebecca McKoon, Colombia; Raped Moreno, Spain; Maria Findeiro, Brazil; Norma Swelder, Argentina; Flute—Sergio Alvarez, FL; Irene Ransmy, IL; Karen Flomen, ON; Lisa Banusey, MN; Nina Richardson, MN; Monica Zavela, Argentina; Tanya Watson, CA; Guitar—Judy Dunson, NC; Rick Trump, CO; Recorder—Gerdine Markus, HI; Lucia Nieto, Peru; Patricia Rodriguez, Peru; Katya Shevira, Brazil.

Applications for 1999 scholarships are due February 15, 1999. The application form is on page 16 of this issue. Please note that a minimum of six months' membership is required for application.

### Suzuki Memorial Fund Drive

The Suzuki Memorial Fund Drive is progressing well. It will continue through December, 1998. Please see information on p. 37 of this Journal.

### Parents as Partners in Suzuki Education

The SAA is launching a fall Membership Drive aimed at increasing our parent & family memberships. A special discounts one-year rate will apply to all new and renewing parent (Associate) members joining between September 1 and December 31, 1998. New parent members joining during the Drive will be added to a special drawing with great prizes. Teachers who recruit 12 or more families as SAA parent members will be eligible for a second drawing. See p. 18 for further information and watch for a notice to arrive in your mail soon.

### Board Elections

The Board offers its thanks to the four outgoing officers who have brought so much time and exceptional talent and enthusiasm to the Association's governance process: Jennifer Burton, Michael Cavitt, Diana Galindo and Rick Mooney. We look forward to their continuing involvement in the SAA in other capacities. Congratulations to newly elected Board members, Faye Adams, Paul Salerni, and Ellen Sherzer. We welcome them to the Board. Their three-year terms began August 1, 1998. (More on pp. 9-10 & 17-18.)

### Winter Workshops

- Suzuki Early Childhood Workshop (Babies and Pre-Natal) will be presented by Dorothy Jones at the Suzuki Talent Education Society in Calgary, AB, on August 10-14, 1998. Please contact Joanne Mabin at 403-243-3113 or Fax 403-243-8916.
- Suzuki School of the Arts Annual Fall Workshop will be held in Hickory, NC, in October '98. Student Workshop is October 16-17 and includes Violin, Viola, Cello, Piano, Flute and Guitar. The Teacher Training Workshop is from October 15-19. Courses: Violin TBA, Flute Book 6, Piano TBA and Guitar TBA. Please contact Susan Freeman at 828-322-2694 for more information or Fax: 828-322-2793.
- Fundamental Violin Techniques and Musical Instruments, Overview Suzuki Books 1-6, will be taught by Ronda Cole in Coral Gables, FL, on February 14-18, 1999. Please contact Laura Woodsade at 305-233-6615.

### Stories about Suzuki

The center section of this issue is the first in a series of Journal presentations dedicated to Dr. Suzuki. Favorite stories, pictures and other anecdotal material about Dr. Suzuki are being offered for upcoming issues and on the SAA web site. Pictures and other materials will be returned to you, upon request.

## Suzuki Association of the Americas, Inc. Membership Application

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### Please check appropriate category: Instruments taught:

- |                                  |  |                                 |                                   |
|----------------------------------|--|---------------------------------|-----------------------------------|
| <input type="checkbox"/> Teacher | <input type="checkbox"/> Organization          | <input type="checkbox"/> Violin | <input type="checkbox"/> Flute    |
| <input type="checkbox"/> Parent  | <input type="checkbox"/> Retired Teacher       | <input type="checkbox"/> Viola  | <input type="checkbox"/> Harp     |
| <input type="checkbox"/> Student | <input type="checkbox"/> Public School Teacher | <input type="checkbox"/> Cello  | <input type="checkbox"/> Guitar   |
| <input type="checkbox"/> School  | <input type="checkbox"/> Early Childhood       | <input type="checkbox"/> Bass   | <input type="checkbox"/> Singing  |
| <input type="checkbox"/> Library | <input type="checkbox"/> Other:                | <input type="checkbox"/> Piano  | <input type="checkbox"/> Recorder |

(If more than one category of instrument is checked, please circle the primary one.)

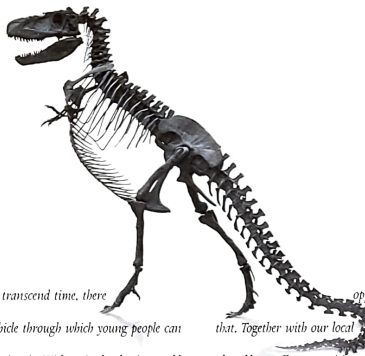
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## Thoughts on SAA Board Service

Special thanks to the following four retiring Board members for their years of service.

### Jennifer Burton

Before I served on the SAA Board, I had worked for ten years on a symphony board in Wisconsin. This was during the time when federal funding for the arts was declining and the shift toward public support for the arts. Non-profit groups of all kinds were challenged with meeting their budgets. Some major symphonies folded. Others, like ours in central Wisconsin, survived and flourished. As I look at the non-profit arts organizations that survived, I notice that they had several things in common. They were managed well by paid staff, they used a variety of fund raising tools, and they had a professional image.

During my term on the Suzuki Board, I have seen the SAA evolving into this kind of thriving organization. We are coming of age in arts management and professionalism. I'd like to explain what I mean from a personal point of view. I have received leadership training at our board meetings and with many of you at



Justin at May '97 Board meeting at Aspen Lodge in Estes Park

My ears have been awakened to the importance of listening to others. I understand the value of creating vehicles where our members can be heard, especially our members in Latin America and Canada, and our Suzuki parents. It's also important to listen to those who disagree for there's a kernel of truth in every voice.

I have been taken by the hand to discover new ways of governing a large, non-profit organization. Arts management has come a long way in the past twenty years! The tools are now available to enable groups like the SAA to serve members in a more efficient manner. I am eager to see the SAA develop the state, provincial and local associations. I feel that the development of chapters on a state or province-wide basis will bring more services to our members in a personal manner. It will be like the transformation from "snail mail" to e-mail.

Finally, I was able to bring a lot of what I learned from my tenure on the SAA Board back home to Dallas. Our school has benefited from my training in strategic planning, fund raising, multicultural awareness and communication skills. Most of all, I uncovered layers within myself that emerged just by being in the company of the precious people on the SAA Board and the SAA staff.

I am grateful to have had the opportunity to serve as your representative on the Board. I will continue to serve with you in the field.

### Michael Cavitt

I want to position myself for those of you who do not know me. I am not a Suzuki teacher. I am not a Suzuki parent. I have not been a Suzuki student. So, why am I on the Board of the Suzuki Association of the Americas? The background that led to my position on the SAA Board started about eleven years ago. I am a financial and investment advisor. A client who is a substantial supporter of Preucil School of Music in Iowa City asked me to take an unfinished term on the Board of Trustees of Preucil School. He wanted me to help with the management of the endowment fund. I accepted. I became acquainted with Doris and Bill Preucil. I had fun and believed I was making a contribution to the success of the School. When I finished my term, I accepted a full term then another. Meanwhile, Bill was elected to the SAA Board and to the position of President-elect. He and I were having lunch about once a month. Lunch conversation included what was happening on the SAA Board. I made a few observations and put forth some suggestions. This continued for some months. Late October or early November of 1994 brought a call from Bill. He told me the SAA Board had just voted to have a couple of appointed Board members, and asked if I would be interested in coming on the Board to help with financial, investment, and fund raising. I accepted the offer because I had learned enough about Dr. Suzuki and his method to know I wanted to help support the development of Suzuki music and to help spread the methodology into other fields of education. Serving on the SAA Board seemed to be a way to do that by helping SAA be more successful. When I accepted I was told the time commitment was about 100 hours a year. Surprise! With the changing role of the Board and longer meetings, it was more like 200 hours travel and meetings plus whatever work we did at home.

Soon I found another need I could help fill in the organization. Much to my surprise, I was able to bring a lot of what I learned from my tenure on the SAA Board back home to Dallas. Our school has benefited from my training in strategic planning, fund raising, multicultural awareness and communication skills. Most of all, I uncovered layers within myself that emerged just by being in the company of the precious people on the SAA Board and the SAA staff.

I am grateful to have had the opportunity to serve as your representative on the Board. I will continue to serve with you in the field.

Michael Cavitt at '97 May Board meeting in Estes Park.



Jennifer Burton greets participating Puerto Rican students and their families after the concert performed for the Board last October in San Juan.



Board President, Dr. Louie Scott, presents the 1997 Leadership Retreat award to Diana Galindo.

person since I thought all Suzuki teacher assignments should be Precort. I learned from members of SAA arts studio teachers, well equipped business owners. They focused on leaving the business side of their work. I am leaving the Board with some sense of accomplishment. I have seen the application of the Mother Tongue approach starting to be used in other educational settings. I was most excited given the presentation at the 1996 conference by a Suzuki teacher and the physics of teaching arts/math and science. I had my success at the 1990 conference on business related topics and also provided a number of hours of consultation to participants. That experience some sessions at the 1985 conference. But maybe they will be mandated in 2000. I provided consultation

to individuals about their business and SAA leaders about organizational issues at both the 1995 and 1997 Leadership Retreats.

I feel particularly good about the work I contributed to as a member of the Resource and Development Committee of the Board. We developed the annual campaigns for 1996 and 1997. I worked with Diana Galindo to re-organize the need for a meeting in San Juan to further the work of the Board with Latin America. We took that through the Committee and the Board. Diana was successful in raising all of the money in Puerto Rico to cover the costs of the October 1997 Board meeting in San Juan. The meeting was very successful.

I leave the Board with a deep appreciation for the members of the Board and others I have worked with. While it was a pleasure to work on the Precort School Board of Trustees with community volunteers and parents, it has been a gift to work with the teachers and parents who served with me on the SAA Board. Suzuki people are a lot of fun. I also leave with a desire to find a way to continue to contribute to the Suzuki movement and the SAA.

## Diana Galindo

For a good part of my membership in the SAA, I have lived in isolated Suzuki areas, outside of the continental United States. During these times the SAA was a vital link for me professionally through the journal and through the opportunities for training it provided. When I was elected to serve on the Board of Directors, I felt grateful that I could remain in part a measure of what I had been given. I was concerned at the beginning of my term about finding my voice within the group, but I quickly came to discover that the values that drive my personal decisions were fundamentally values shared by this group.

When I came "on board" I was eager to discover the corporate personality that gives our organization its identity. And I knew I would find it in the leadership at the top. There has been some share of disappointments of decisions handed down by seemingly business-driven boards. I have seen how these decisions can often have devastating personal and professional consequences for people. I was determined to make a difference.

During my term, several important turns in the life of the SAA have devel-



Diana Galindo introduces Dr. Louie Scott, presenter on the topic of cultural awareness, at the October '97 meeting in San Juan.

oped. All of them were challenged by each member's individual and collective set of values. I found the process! What I discovered after working for three years with these dedicated people is that they are a cross-section of the group at large. Also, every single member's valued individual whose opinion is solicited, encouraged and considered. (At times overruled, but that's the nature of governance.)

Among the values that governed our decisions was a need to move our organization into competitive excellence and to a professionalism that makes others take notice. We value diversity—geographic, economic, physical, mental and spiritual diversity. Policy is often created and dictated by the need to give every person an opportunity for growth and a forum for expression.

I sensed that all people were accepted and made to feel welcome. As a group can only move at the speed of its slowest members, there was always adequate time given to process information and to make thoughtful decisions.

I often saw the strong yield to the weak in order to maintain a spirit of cooperation and harmony. I thought, "If we are to create a better world peace, as in a family, how can it be learned if fighting and bickering are in the room?" I was certain that "getting along" had to be displayed in the boardroom if we were to begin to experience creating noble human beings. I believe this group did that with great discipline and humanity.

During my term, I was able to link our organization to others outside our field who are interested in supporting our efforts. The Puerto Rico chapter of the National Alliance for the Mentally III is one of these, along with various pharmaceutical companies such as Wyeth-Ayerst, Johnson & Johnson, Eli Lilly, Janssen and others who have lent large financial support.

As we approach the new millennium, the board is linking with important members of

The Board presents Diana Galindo special gift in gratitude for her tireless efforts in fundraising and arranging for the 1997 Board Retreat in Puerto Rico.



the community, all with the common goal of making the world we touch a better place.

Thank you for having elected me to be your representative. I hope that I can do it again in the future.

**Rick Mooney**

When I am asked how long I have been on the SAA Board of Directors, I sometimes answer: "I have ALWAYS been on the Board." My terms as a Board member have given me an interesting perspective on the SAA, like little windows into the Association's history. I have seen much evolution in this



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Above: Rick Mooney leads discussion group at the Leadership Retreat at Aspen Lodge. Right: Rick's wife, Randi Mooney, Alice Vieira, Tanya Casey, Ernie Carey, and Rick at dinner at the Leadership Retreat.

organization. One of the things that I admire and appreciate is that the people in the SAA have always had the intelligence and courage to make changes as the needs of the Association changed.

I first appeared at an SAA Board meeting in 1977. This was the time in our history when there were 30 people on the Board of Directors. We used to meet in between sessions and sometimes after a full day of teaching at the



Stevens Point Institute. In these early days of our Association this large Board was a good thing as it provided broad representation. Obviously there were problems. The SAA's leaders had to develop some creative systems to get work done with such a large group of people. Also the Board members had to pay their own expenses to the meetings so unless one happened to be teaching at Stevens Point it was not always possible to attend. There was also one notable instance where a person was on the Board and was also on the faculty at Stevens Point but *still* never made it to any meetings!

As the needs of the SAA changed, so did the Board. Around 1982 the by-laws were re-written to allow for a smaller number of Directors. Also the SAA began to budget to pay the expenses of Board members when they attended meetings. This helped to encourage a greater level of commitment from Board members. Of course there were still some problems. There was only one meeting of the full Board each year (the Executive Committee met one additional time) and the individual members were not often called upon to do much between meetings. Consequently most of the work of directing the Association was done by the President and Executive Committee. Nonetheless, for the size of the SAA at that time, this system worked very well.

More recently more changes were made to allow the WHOLE Board to actively assist in governing the SAA. Changes were made in the structure of the Board of Directors. There are now three meetings of the whole Board every year, and strategies are being developed so more work can be done between meetings.

There is another area in which I have noticed recent change. I remember that the SAA used to have a pretty short memory. I was around to see ideas and discussions come up again and again. Being the "old fogey" on the Board, I was able to inform people about those previous discussions and decisions. One unfortunate result which sometimes occurred in this situation was that occasional projects, plans, and ideas were implemented for a while and then just vanished. Now using existing input from the SAA membership, a ten-year strategic plan has been developed. When I came on the Board this past time I was impressed to see the strategic plan get posted on the wall at the beginning of the meeting so we could check in with the current status. Then the strategic plan came out again at the end of the meeting so we could assess our progress toward the various goals.

To me these two things that the whole Board is continuously active in governing the Association, and that a long term plan is in place means that SAA projects and plans are not dependent upon the time, energy level, or term of office of any one person on the Board of Directors.

I think that the SAA continues to evolve to better deal with current needs and challenges. I think this Association is poised to provide excellent leadership to the Suzuki Community now and in the future. ♣

# One Hundred Concerts



# for One Hundred Years

by Carolyn M. Barrett/SAA Staff

One of the many exciting happenings at the 8th SAA Conference in Chicago this May was the explosion of interest in Suzuki Centennial Celebrations on October 17, 1998. A number of associations and schools had already begun planning celebration concerts for this date—the 100th anniversary of Dr. Suzuki's birth.

SPLA liaison Bridget Jankowski had invited all association leaders to a dinner Friday night to discuss these celebrations. The Suzuki Associations of the Greater Washington Area (SAGWA) and Utah (SAU) were already planning gala concerts. At the dinner it was discovered that there were also ten concerts scheduled in Canada. As SPLA leaders committed to more concerts, there were twenty-seven concerts being

planned by the end of the Friday night dinner.

At the annual meeting on Sunday, Carolyn Barrett announced that there were currently 35 concerts being organized. She envisioned a Saturday afternoon October 17th filled with Suzuki concerts around the world, and invited more participants to join in the series of celebrations. She was literally mobbed with people informing her of already-planned concerts, just-created concerts, workshops where there could and would be a concert, and on and on.

To date we know of approximately 80 concerts to be held in Canada, the USA, South and Central America, and Australia. If your association or group is planning a celebration on October 17th, please let the SAA office know.

## SAGWA Centennial Celebration Concert

A special concert celebrating the life of Dr. Shinichi Suzuki will be held at Washington's Constitution Hall on Saturday, October 17, 1998. It will be one of more than 100 concerts taking place around the world on that day, as Suzuki teachers, students and families commemorate the 100th anniversary of Dr. Suzuki's birth. The concert is being coordinated by the Suzuki Association of the Greater Washington Area (SAGWA).

Over 600 area students of the Suzuki Method who play the violin, viola, cello, bass, flute and piano will participate in the first half of the Constitution Hall concert. The second half will feature an orchestra made up of professional musicians who studied through the Suzuki Method. Three young artists, all former students of local Suzuki teachers, will perform the Beethoven Triple concerto with the orchestra which will be conducted by Piotr Gajewski, Music Director of the Washington Chamber Orchestra. The three soloists are violinist Nicolas Kendall, cellist Yumi Kendall, and pianist Jessica Osborne. ♣

## Planning a Suzuki Centennial Celebration

*This year, thousands of teachers, students and families around the world will honor Dr. Suzuki with special concerts celebrating his life and work. Throughout the SAA region, many associations, schools, programs, and individual studios are planning celebration concerts on October 17, 1998—the 100th anniversary of Suzuki's birth. The goal is to have 100 celebration concerts on this date.*

### Send Information on Your Event

The SAA will serve as a clearinghouse for information about these Suzuki Centennial Celebrations. Please send the following information about your event to the SAA office (even if it is not scheduled for October 17):

- Name of association/program/studio/etc.
- Date and location of event
- Instruments included
- Estimated number of students participating
- Coordinator/contact person
- Address, phone, fax, email

### Materials available from SAA

Contact the office for information on ordering materials for your program:

- Centennial Celebration medallions
- Sample press release and publicity picture of Dr. Suzuki
- 1998 Minijournal (Memorial issue—contains story of Suzuki's life and work for children, score of Dr. Suzuki's song, "Wishing")
- Parts for "Wishing" (violin I & 2, viola/violin 3, cello, bass)

### Video of Celebrations

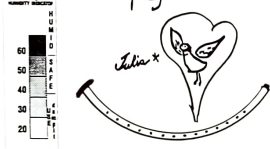
The SAA would like to obtain video footage of the Centennial Celebration Concerts in order to develop a composite tape of as many of the events as possible. We encourage you to arrange for a professional quality videotape of your concert and to send us a 15-minute excerpt for possible inclusion in an SAA video. Volunteers and suggestions for this project are welcome.

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**NEW SAA ACTIVE MEMBERS, SPRING, 1998**

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|---|---|--|--|---|
| <b>ALASKA</b><br>Michelle Jellum, Fairbanks   | Linda Platt, Minneapolis<br>Nicholas Trygstad, Mpls   | Mary Jo Samuel, Williamsport<br>Carol Thelen, Pittsburgh   | <b>UTAH</b><br>Debra Boumans, Provo<br>Kimberly B. Duntford, SLC   | <b>CANADA</b><br>Barbara Olson, Calgary, AB<br>Judy Reside, Calgary, AB   |
| <b>ARIZONA</b><br>Suzi Mosier, Dineen<br>Maya Viba, Flagstaff   | Danielle Vovler, Lakeside<br><b>MISSOURI</b><br>Heidi Bergman, Kansas City<br>Karen Enzi, St. Louis   | <b>RHODE ISLAND</b><br>Kathleen Monroe, Westerly<br><b>SOUTH CAROLINA</b><br>Mary K. Prator, Greenville  | Marjorie B. Fryer, Corinne<br>Amber Fots, Saratoga<br>Sacey Horozog, Sandy   | Carolin Grook, Quesnel, BC<br>Elana Hiller, Winnipeg, MB<br>Debbie Simth, Winnipeg, MB  |
| <b>CALIFORNIA</b><br>Michael Brown, Castroville<br>Heidi L. Campbell, Irvine<br>Craig Devine, Occasidio<br>George Doyle, Vista  | <b>MISSISSIPPI</b><br>Tammy Post, Clinton<br><b>MONTANA</b><br>Eileen Becken, Kalispell<br><b>NORTH CAROLINA</b><br>Kim Holt, Hickory<br>Raymond Kinatti, Maggie<br>Valley  | <b>SOUTH DAKOTA</b><br>Ruth Siegelman, Sells<br>Anita Turner, Moberg<br><b>TENNESSEE</b><br>Cynthia Cummins, Knoxville<br>Cheri Drummond-Hunting,<br>Nashville | Carol W. Mashfield, SLC<br>Norel W. Mashfield, SLC<br>Molly Mortenson, Bountiful<br>Anna Olsen, W. Valley City<br>Christine Proctor, Bountiful                                   | Uniake, NS<br>Bonnie Johnson-Bournt,<br>Pickering, ON<br>Hsiao-Yin Jessica Ling,<br>Guelph, ON  |
| <b>COLORADO</b><br>Christopher Field, Boulder<br>Jerahm Friedli, Boulder<br>Janet C. Johnson, Aurora<br>Elisabeth Olibe, Boulder<br>Ingrid Peoria, Boulder<br>Lisa Stone, Longmont  | <b>NEBRASKA</b><br>Deborah Johnson, Hastings<br><b>NEW JERSEY</b><br>Joseph Collins, Somerset<br>Judith Knight, Cinnaminson<br>Michael Maggio, Harrison<br>Marjorie Miller, Haddonfield   | <b>TEXAS</b><br>Carol Andrews, Noorhooches<br>Linda H. Beard, Brentham<br>Jacqueline Biggers, Georgetown<br>Carolyn Campbell,<br>Williamsburg                  | <b>VIRGINIA</b><br>Rachel Ann Young, Fairfax<br><b>VERMONT</b><br>Virginia Rowland, Shelburne<br>Jennifer Telling, Shelburne   | Jorge L. Camacho Burgos,<br>Hunamaco<br><b>PUERTO RICO</b><br>Luzmarie Quinlan-Friedt,<br>Burlington, ON<br>Louise Paquette, Alimler, PQ  |
| <b>CONNECTICUT</b><br>Sheila Kilrome, Hamden<br>Paul Wendelback, Farmington   | <b>NEW YORK</b><br>Yen-Ling Chen, New Rochelle<br>Sara Fierer, New York<br>Frances Morgan, Bloomfield<br>Tannah Spiegel, Rochester<br>Mark Stiles, Rochester<br>Robert W. Watts, Jr., W. Islip  | <b>FLORIDA</b><br>Melody Brock, St. Petersburg<br>Nancy Edwards, Jacksonville<br><b>GEORGIA</b><br>Margaret Dana, Atlanta<br>Keith J. Reisman, Atlanta         | <b>WASHINGTON</b><br>Andrea Bolisek, Sunnyside<br>Liz Haslick, Wenatchee<br><b>WASHINGTON</b><br>Karen Hillbrand, Tacoma<br>Kara Hammett, Wenatchee<br>Heather Rehwald, Bellevue | <b>BRAZIL</b><br>Edna Ritzmann Savitzky,<br>Curitiba-PR<br>Vanessa Savitzky Schiavon,<br>Curitiba-PR<br><b>R.O.C.</b><br>Jia-Jun Hsieh, Taipei, Taiwan<br><b>SOUTH KOREA</b><br>Hei Won Chang, Sungjeok,<br>Seoul |
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| <b>IDAHO</b><br>Mavis Caulfman, Idaho Falls   | <b>INDIANA</b><br>Supt. Moss, Jasper  | <b>KANSAS</b><br>Faye Milton, S. Coffeyville<br>Cheryl Meyer, Walhuta  | <b>OREGON</b><br>Jennifer Cowell,<br>Eugene<br>David Sokoloff,<br>Eugene   |   |
| <b>ILLINOIS</b><br>Lemona-Marya Anop,<br>Edwardsville<br>Cara L. Clawson, Chicago<br>Rebecca Farr, Barrington<br>Ziba Gross, Oak Park<br>Jacqueline Matson, Glen Ellyn<br>Cord Seigles, Galena<br>Cheryl Spooner, Chicago | <b>KENTUCKY</b><br>Leah Stevens, Louisville   | <b>MASSACHUSETTS</b><br>Mica Frank, Worcester  | <b>PENNSYLVANIA</b><br>Alicia Mielke,<br>Reading<br>Bernard Anderson,<br>Pittsburgh<br>Jane Cheekwe,<br>Coopersburg<br>Nick Magrowski,<br>Reading                                |   |
| <b>MARYLAND</b><br>Gloria Youn, N Potomac   | <b>MICHIGAN</b><br>Boris Mui Phai, Canton<br>Elizabeth Rockenbacker, E.<br>Lansing  | <b>MINNESOTA</b><br>Martha Bos, N. Mankato<br>Garry Coulson Green,<br>Mahometch<br>Sara S. Korhva, Fagan<br>Joan Olstad, Coon Rapids                           | <b>PENNSYLVANIA</b><br>Alicia Mielke,<br>Reading<br>Ingrid Rosenback,<br>Swatara   |   |



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# 1998 Suzuki Association Special Awards

1998 SAA Excellence in Teaching and Distinguished Service Awards were presented by Chair Patricia D'Ercole on behalf of the Board at the Annual Meeting, May 24, 1998, at the Chicago Hilton & Towers. The text of the presentation is presented here.

## Criteria for Excellence in Teaching Award

- Conspicuous excellence in teaching
- Role model for other teachers
- Long-term membership in and service to the SAA

Pictured here: Daphne Hughes, (left) & Doris Koppelman (below), winners of 1998 SAA Excellence in Teaching Awards, with Pat D'Ercole



Daphne Hughes has been teaching Suzuki violin since 1972 when she founded the Suzuki String School of Guelph. She also was a founder and Co-director of the Guelph Suzuki Institute (now the Southwestern Ontario Suzuki Institute) from its beginning in 1982 until 1996. Daphne served as a founding board member of the Suzuki Association of Ontario and as the Newsletter Editor for several years. She is a registered Teacher trainer and served for two years as editor of the violin column of the *American Suzuki Journal*. Most recently, she has served on the Teacher Development Challenge Team.

Daphne is a frequent clinician at workshops and institutes throughout Canada and the U.S. and enjoys working with students of all ages, from the young Pre-Twinkler to the advanced high school student looking to enter a college music program. As a teacher, she was and continues to be such an inspirational teacher that three of her four children are now Suzuki teachers themselves. (Now that's a role model!) Her experience as a parent of four Suzuki string students has allowed her to bring a parent's perspective to her teaching and teacher training.

Daphne's students have gone on to prestigious music schools and made careers in music; however, Daphne is most proud of those who are still actively involved with music in their communities as amateur musicians and those who have expressed to her the positive effects of the Suzuki philosophy, whether or not they are still actively playing the

instrument. A true soul mate of Dr. Suzuki, Daphne has retired from the Suzuki String School of Guelph, but her presence has been her gift and the gift will last through countless generations.

Doris Koppelman has been very involved with the Suzuki method for over 20 years. She is the author of two books: *Teaching Suzuki Piano*, now out of print, and *Introducing Suzuki Piano*. She is also a co-author of *Natural Piano* which applies her knowledge of Alexander Method to piano technique. Doris has served the SAA as a Board member and coordinated the piano area for both the first SAA conference and the 1981 International Conference. She has been editor of the *ASJ* piano column and a member of the teacher trainer review committee.

Doris, too, is a registered SAA Teacher Trainer and has trained teachers throughout the US, Canada, South America, Europe, Asia and Australia. With that impressive list of continents a lot of people must agree that she is an excellent role model and teacher!

Many fine pianists have come from Doris's studio over the years. Her students have been selected to participate in master classes at the California Music Teachers State Convention; they have won statewide concerto competitions, the Southern California Bach Festival, Young Artists Guild Awards and musical merit awards. And those are just the ones that we've heard about! Congratulations to Daphne and Doris!

## Criteria for Distinguished Service Award

Designed for members of ten or more years' experience who have shown vision, leadership and outstanding contribution to the SAA.



Distinguished Service Award winners, from left: Carol Tarr, Gilda Barston, Barbara Wampner, Rick Mooney (Tanya Carey, Nell Novak, Carey Beth Hockett and Catherine Walker were unable to be present.)

The Executive Council would like to present the Cello Committee the 1998 Distinguished Service Award:

- Marilyn Kesler, Okemos, MI
- Nell Novak, Northfield, IL
- Carol Tarr, Lakewood, CO
- Rick Mooney, La Verne, CA
- Gilda Barston, Evanston, IL
- Tanya Carey, Macomb, IL
- Barbara Wampner, San Francisco, CA
- Carey Beth Hockett, London, England
- Catherine Walker, Montreal, PQ

This group of cellists worked in various capacities for this committee over the course of thirteen years, without compensation, to compile the cello repertoire that is published today. They are exemplary models of volunteer service to the Association. They envisioned goals for the Suzuki celloist, and by their leadership developed consensus around them, not only within their group, but with the Japanese cello teachers as well. They are among the finest examples we have in the SAA of an international cooperative effort to develop the method for an instrument other than violin and one that other instrument committees can look to for inspiration and advice. You may be aware that three of the group are members of the Board. They had no idea this was in the works for them. We had a hard time keeping it a secret. ♪



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## Suzuki Association of the Americas 1999 Scholarship Application



- Short-Term Scholarships sponsored by the Suzuki Association of the Americas. Intended to assist the teacher attending an approved summer Institute or other SAA-approved teacher training course: \$175- \$225.00. Scholarships in the amount of \$150 are available to full-time college students. Included among the available scholarships are the following special stipends:
  - a) Joe Cleveland Memorial Scholarship - Teacher scholarship set up by Jane Dunbar in loving memory of Suzuki teacher, Joe Cleveland, \$225.
  - b) Virginia Cowan Carlson - Jennifer Jabs Memorial Scholarship - Teacher scholarship in loving memory of Suzuki teacher, Virginia Cowan Carlson, and Suzuki cello student Jennifer Jabs. Originally set up by Carol Carlson Tarr through the Suzuki Association of Colorado. Available only to teachers in CO, WY, MT, & ID. \$225.
  - c) Adam Lesinsky Memorial Scholarship - Teacher scholarship in loving memory of Adam Lesinsky, set up by Tanya Lesinsky to teachers in CO, WY, MT, & ID. \$225.
  - d) Arline Hunter Memorial Scholarship - Teacher scholarship in loving memory of Arline Hunter, set up by James & Jacqueline Maurer and friends of Mrs. Hunter. \$225.
  - e) Named scholarships offered through SAA's Premier Business Membership program. \$225.
- Long-Term Teacher Training Scholarship sponsored by the Suzuki Association of the Americas. Intended to assist a teacher enrolling in a Long-Term Suzuki Teacher Training program. Up to \$500 each.

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

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

- 1) An active SAA membership for a minimum of six months prior to application.
- 2) Completed application.
- 3) Three letters of recommendation enclosed with the application. Two of these should come from a professional mentor or colleague.
- 4) Statement of financial need with relevant information to clarify your current financial situation.
- 5) Brief resume or one-page current biographical sketch. Include a brief description of your musical background and training.
- 6) Audio tape with two pieces required for the course to be taken as stated in the Teacher Development Document. Note: Tapes cannot be returned.
  - a) For Foundation Courses IA, IB, Book 2 - Two major pieces from Book 3
  - b) For Book 3 & above: Two major pieces or movements from the next higher volume.

### Long term scholarship applications, add the following:

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

### Procedure:

All materials must be sent together and postmarked by **February 15, 1999**. NO EXCEPTIONS. Mail all materials to the SAA Office:  
Suzuki Association  
1900 Folsom, #101  
Boulder, CO 80302

You will be notified of the Scholarship Committee's decision by April 1, 1999. If you receive a scholarship, it will be your responsibility to notify the SAA Office by June 1 where the scholarship is to be sent. Training must take place between May 1, 1999 - May 31, 2000.

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

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

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

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

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

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

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

Current teaching position/employer: \_\_\_\_\_

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

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

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

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

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

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

## Memorial Concert Plans Come Together

by Joan Harrison

Last January when I heard that Dr. Suzuki had passed on, I impulsively phoned my friend, Nancy Maloney, to ask her to join me in preparing some sort of memorial concert. When I picked up the phone, Nancy was already on the line calling me to discuss the same issue! We knew this project was destined to happen. We put together a very supportive board of teachers and parents and began weekly meetings to coordinate scripts, budgets, and how we could involve as many music students in the Ottawa Valley area (the capital of Canada) as we could. We are extremely fortunate to have the generous donation of the National Arts Center Opera which holds 2,300 seats. Our concert, scheduled for February 28, 1999, will coincide with a project organized by the National Capital Suzuki School which features 100 concerts between January of 1998 and February of 1999. The memorial concert will be number 100 in honor of Dr. Suzuki's life, just shy of 100 years.

Featured in our concert will be various events. They include:

- Narration outlining Dr. Suzuki's lifetime achievements and his philosophies on teaching children.

- Performance groups including violin, flute, piano, cello and family ensembles.

- Guest artists who are well-known performers and who have been influenced by the life of Dr. Suzuki. (We can not divulge names at this time since we are still negotiating contracts.)

- Performances of folk songs from countries in which Dr. Suzuki's philosophies are represented. While these songs are being performed, other students will be taking part in a fashion show and choreographed numbers while wearing traditional clothing from the specific countries. (It helps living in the capital city since so many ensembles are available to us!)

We expect to have around 500 students participating in this memorial concert. Our aim is to pay tribute to this great man who has influenced the world in such a positive manner and to educate the public about the unlimited potential of our children and the physical and emotional strengths they gain through studying music.

There are already plans in the works for another concert the following fall which will involve the National Arts Centre orchestra. This concert will include a commissioned work to be written in Dr. Suzuki's memory which will be performed by students and professional musicians. Another project that is about to be launched to coincide with the above mentioned concerts, is a quilt contest. Students and experienced quilters will produce a total of 100 blocks depicting the importance of the arts. We already have designed several blocks which include Dr. Suzuki's words. The quilt will be unveiled at one of the 1999 concerts.

This project to commemorate Dr. Suzuki, the musician and humanitarian is immense. Our budget is higher than any yearly income we could expect to see in our lifetimes but we feel a commitment to showing our gratitude to this great man and hope to educate the public about the importance of teaching our children with love for the future peace and happiness of the world.

I plan to update fellow readers as our project unfolds. We will be happy to

*(continued on p. 37)*

## New Board Members



Fay Swadley Adams

Fay Adams is Associate Professor of Piano at the University of Tennessee, Knoxville, where she teaches graduate and undergraduate piano, piano pedagogy, and literature.

She is also president and director of the Suzuki Piano School of Knoxville. Mrs. Adams has degrees in piano performance from the University of Tennessee and New England Conservatory. She was named the Tennessee Teacher of the Year by the Tennessee Music Teachers Association, and in 1997 was chosen as a finalist in the YMCA Tribute to Women. She brings to the Board a variety of professional skills which include directing, coordinating, fundraising, purchasing, budgeting, management, as well as performing and teaching.

### Paul Salerni

Paul Salerni is a composer, pianist, conductor, and educator. Since receiving a Ph.D. in composition from Harvard, he has taught composition/theory at Lehigh University and served as director of

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Lehigh's Very Modern Ensemble. His varied experience includes composing, producing music festivals, writing grants, planning capital fundraising campaigns. He has commissioned and premiered new pieces, produced music festivals, and had his own music performed around the world. He has great enthusiasm for education and for music, considerable experience in writing and speaking on behalf of musical causes, and commitment to the Suzuki philosophy and method. He is the father of two Suzuki children, is a Suzuki viola student himself, and served as accompanist and composer at the Calgary Suzuki Institute.



**Ellen Shertz**

Ellen Shertz holds B.M. and M.M. degrees in cello performance from the University of Michigan.



She has been teaching strings in the public schools for 30 years and currently teaches Suzuki cello and violin at Schief Primary School for Arts Enrichment in the Cincinnati Public Schools. In addition to private teaching, Ellen is a freelance cellist in Cincinnati, playing with the Northern Kentucky Symphony and the Clermont Philharmonic Orchestra.

Ellen served as Assistant Coordinator of the '96 SAA Conference and Coordinator of the '98 Conference. She brings to the Board grant writing experience, computer skills, and organizational and networking skills, as well as a wealth of teaching experience. A special interest is in bringing Suzuki to multi-cultural and economically disadvantaged children.

**Parents as Partners in Suzuki Education**

**Fall '98 Parent & Family Membership Drive**

Photo courtesy University of Memphis Suzuki Institute

**What does it mean to be a Partner in Suzuki Education?** Your membership in the Suzuki Association of the Americas affirms your commitment to Suzuki education. As a partner in Suzuki education with your teacher and with other families and teachers in the Americas, you help provide the best possible Suzuki education for children.

**Special Associate Membership Offer - One year @ \$23 US or \$32 CAN**  
**What is an Associate membership?** Associate membership is for parents, families, Suzuki students and Suzuki friends who wish to support the Suzuki philosophy. Included in a one-year membership is subscription to the *American Suzuki Journal*.

**Eligibility:** Suzuki parents and grandparents, Suzuki students & friends. Available to both new and renewing Association members. (Teachers are ineligible.)

**Requirements:** Application must be postmarked on/after September 1, 1998, and no later than December 31, 1998.

**Bonus:** Not only will your membership include 4 issues of the *Journal* and support the SAA's scholarship, teacher development and parent education efforts, but for this fall only, as a new or renewing member, you will be eligible for a drawing with great prizes—music education materials (*The Mozart Effect - Music for Children* recordings) and even a student tuition scholarship to a summer Institute of your choice! Drawing in February.

**Teacher Bonus Offer:** Suzuki Teachers If 12 or more families from your studio join as new or renewing members during the '98 Parents as Partners in Suzuki Education event, YOU will be eligible for a special teacher prize drawing. Prizes will include a tuition scholarship to a 1999 summer institute teacher training session and more! Watch for further details.

Send the following information with your check (\$23 US or \$32 CAN) to SAA, P.O. Box 17310, Boulder, CO 80508

Name \_\_\_\_\_  
 Address: \_\_\_\_\_  
 City, State, Zip: \_\_\_\_\_  
 Phone: \_\_\_\_\_ Teacher: \_\_\_\_\_  
 Instrument(s): \_\_\_\_\_ Suzuki parent? \_\_\_\_\_ Other? \_\_\_\_\_

**1999 SAA LEADERSHIP RETREAT**

May 28-31, 1999

**JOB LISTINGS**

**POSITIONS:** The University of Minnesota-Duluth, Department of Music, is seeking applicants to teach applied lessons in the area of violin, viola, cello, harp, and/or piano lessons, orchestra and/or theory in the Suzuki program. Appointments will be made as required by current needs of the department.

**QUALIFICATIONS:** Applicants must have a minimum of a Bachelor's degree in music or significant professional musical experience; training in Suzuki pedagogy required for Suzuki applied lesson teaching positions. Ability to play instrument well and one year teaching experience is music required. Demonstrated evidence of effective teaching and communication skills required. Preference will be given to applicants with a Master's degree and an extensive (3 years) Suzuki teaching background and to applicants with experience as a Suzuki student.

**CONTACT:** Deadline for applications is postmarked by September 30, 1998. Send letter of application, vita, transcript and contact information for three professional references (name, address and phone) to: Department of Music, Suzuki Search, 291 Humanities Building, 10 University Drive, University of Minnesota-Duluth, Duluth, MN 55812. Phone: 218-738-8808. THE UNIVERSITY OF MINNESOTA IS AN EQUAL OPPORTUNITY EDUCATOR AND EMPLOYER.

**POSITION:** Consider Salina, Kansas! Husband and wife team of private string teachers moving out of state with over 150 private violin and viola students. An immediate opening.

**DESCRIPTION:** Salina has an attractive economy, good schools and great people. The Salina public schools have over 400 orchestra students and there is a high potential for new young Suzuki students. Downtown studio space also available as well as playing opportunities with the Salina Symphony, Mesaki Festival in Lundberg and the Salina Youth Symphony.

**CONTACT:** Susan and Hubert act: 785-227-2787, Karen Chapman: 785-829-5400. Both cell: 785-829-5222. 7575 or Salina Arts and Highways act: 785-826-7410.

**POSITION WANTED:** Suzuki violin teacher looking for a full-time position, North Easton, MA.

**QUALIFICATIONS:** Have already completed SAA Teacher Training through Book 10. Have private studio and want more teaching hours.

**BACKGROUND:** Graduated from the Boston Conservatory with a Bachelor's degree in Music in 1988 and currently a Master's candidate (1999) there, with a thesis on the Suzuki Violin Method. A Massachusetts certified music teacher for grades K-12. Have taught at elementary, secondary and college levels and have professionally performed in the community, have directed numerous recitals and shows.

**CONTACT:** Jo F. Manuatis, Suite 117 Summer Street, North Easton, MA 02556, phone: 508-203-2725 or Email: dsouzaf@mediacore.net.

**POSITIONS:** Suzuki violin teacher and Suzuki cello teacher at Preparatory Center for the Arts in Montclair, NJ. Either position may be combined with added responsibility of assistant Suzuki coordinator.

**QUALIFICATIONS:** SAA teaching training preferably through Book 4. Commitment to Suzuki philosophy and demonstrated skills in working with young children. Warm and enthusiastic personality and interest in working cooperatively with the other teachers.

**RESPONSIBILITIES:** Weekly private lessons, group classes and four recitals per year. Short summer term Suzuki continue in managing the activities of 100+ students and the ten teacher program.

**DESCRIPTION:** The Preparatory Center for the Arts is located at Montclair State University in Northern New Jersey, about 30 minutes west of New York City. It is a

comprehensive program offering music, dance and theater. The Suzuki division offers instruction in violin, cello and piano.

**SALARY:** Hourly rate for teaching and a stipend will be offered for Assistant Suzuki Coordinator.

**CONTACT:** Send resume and references to: Sally Piatkowski, Preparatory Center for the Arts, Montclair State University, Upper Montclair, NJ 07043, Ph: 973-645-4443.

**POSITION:** Suzuki violin teacher with the University of Northern Iowa Suzuki School, Cedar Falls, IA.

**DUTIES:** Teach weekly individual and group lessons with particular emphasis on later Suzuki books and standard violin repertoire outside of the Suzuki literature. Prior experience helpful but not essential. Participate in other program activities.

**QUALIFICATIONS:** Experience and training in the Suzuki method. Strength as an advanced performer as well as teacher. Willingness to contribute to the cooperative nature of the program. Prefer a Bachelor's or Master's degree in string performance, pedagogy or music education with a strong emphasis.

**PROGRAM:** Established in 1976, UNI Suzuki School is a growing program of 180 students and 18 staff, based at the Univ. of Northern Iowa in Cedar Falls. Suzuki instruction is available for violin, cello and flute for students ages 4-18, plus a developing dancel program.

**SALARY:** Hourly wage is based on qualifications and experience. There are opportunities for full teaching time of 20 or more hours. Teaching year is 35 weeks (Sept-May) with a 68 week summer session available. Additional performing opportunities include the Waterloo/Cedar Falls Symphony, Cedar Rapids Symphony and other regional possibilities. Tuition assistance available for continuing teacher training.

**CONTACT:** Applicants should send resume, 2-3 letters of recommendation and a tape representative of your playing abilities. Videos of teaching and/or performing are appreciated but not required. Position begins in '98. Please send all inquiries to: Elizabeth Shibley, UNI Suzuki School, School of Music, Cedar Falls, IA 50614-0246, ph: 319-927-9208.

**POSITION:** Suzuki violin teacher needed in Hanover, NH area.

**DESCRIPTION:** Private and group instruction for students. **QUALIFICATIONS:** Prefer SAA teaching training and group teaching experience. Must be flexible, well-organized and address all inquiries to: Elizabeth Shibley, UNI Suzuki School, School of Music, Cedar Falls, IA 50614-0246, ph: 319-927-9208.

**POSITION:** Suzuki violin teacher needed in Hanover, NH area.

**DESCRIPTION:** Private and group instruction for students. **QUALIFICATIONS:** Prefer SAA teaching training and group teaching experience. Must be flexible, well-organized and address all inquiries to: Elizabeth Shibley, UNI Suzuki School, School of Music, Cedar Falls, IA 50614-0246, ph: 319-927-9208.

**DESCRIPTION:** Teach private lessons during the school day in various elementary schools as after-school lessons and ensembles. Students come to central points for group lessons, orchestra and ensembles. The program has grown rapidly and has strong support. Antics than a minimum of 25 students. 2-hour (6:30am) with more enrollment likely. Hanover is the home of Dartmouth College and there are several playing opportunities in the area. There are abundant recreation activities in the Green Mountains and several major ski areas within a short drive.

**SALARY:** Hourly wage plus group classes.

**CONTACT:** Please send resume ASAP to Peter Blum, 35 Route 4 West, Box 23, Woodstock, VT 05091. Phone: 802-457-9122 for more information.

**POSITION:** The Berard Violin Players seek a violin teacher for a six year old program in Breard, NC.

**DUTIES:** Teach private lessons and group classes from Book 1 through Book 6 as well as note reading for advanced students.

**QUALIFICATIONS:** Enthusiastic teacher with commitment to the Suzuki philosophy. Must have a strong desire to continue building an established program. Applicants will receive a stipend and travel allowance in to work with highly motivated students and their parents.

**SALARY:** Negotiable, hourly rate.

**DESCRIPTION:** The Breard Violin Players program has twenty-two students at the present time, ranging from Pre-Totalski through Book 6. The program is strongly supported by the community. Five of the advanced students are members of the Suzuki Tour Group of the Carolinas. There are outstanding parent support and great potential for growth.

**LOCATION:** Breard is located in the Blue Ridge Mountains of western NC. It is the home of the Board of Governors and there are ample playing opportunities. Breard is ideally located about three hours from Atlanta, GA, Charlotte, NC, Knoxville, TN and Columbia, SC.

**CONTACT:** Margaret Sells, the Breard Violin Players, P.O. Box 475, Flat Fork, NC 28768 or call: 828-887-9890 or 828-877-4481.

**POSITIONS:** Locally established violin and piano teacher seeks SAA-trained Suzuki teachers to build studio into a school. Suzuki piano teachers are especially needed. All instruments for which Suzuki has been developed are trained, including singing. Also interested in teachers trained in Kodaly, Elni Suzuki School and movement classes for pre-schoolers, and possible create a preschool in the Suzuki style. Spanish fluency a bonus. Studio currently includes violin and piano private teacher and group lessons for all levels. STARTING DATE: June or September '98 or suitable candidates are found.

**DUTIES:** Teach private and possible group classes, parent support and demonstration of performing as well as other classes you may initiate. Very little administrative work.

**QUALIFICATIONS:** Minimum: SAA teacher training for 1A, 1B and Book 2 for specific instrument and a Bachelor's degree in music.

**SALARY:** Dependent on training and experience.

**LOCATION:** St. Paul Lutheran Church and Preschool is located in Westport, CT. An hour's drive from New York City or New Haven. Plans of performing opportunities in surrounding area.

**CONTACT:** Rebecca Christoperson, c/o St. Paul Lutheran Church, 41 Easton Road, Westport, CT 06880. Phone: 203-446-6774 for more information.

**POSITION:** Suzuki violin, viola teacher for expansion of an existing program in Omaha, Nebraska.

**QUALIFICATIONS:** Bachelor's degree with Suzuki teacher training required.

**DUTIES:** Teach private and group lessons to students ages three to adults. Coordinate activities with other Suzuki teachers.

**DESCRIPTION:** Omaha is a metropolitan area of approximately 700,000 people with a very reasonable cost of living. The Omaha Suzuki String Teachers Association has ten violin, viola and cello teachers with more than 200 students and a large waiting list. The Omaha Lincoln area has two professional orchestras, Opera Omaha, a strong Youth Orchestra and educational opportunities at the University of Nebraska.

**INCOME:** \$230.00 to \$300.00 per teaching hour, depending on education and experience. Professional performance opportunities are available in area orchestras or through the local music's union.

**CONTACT:** Send resume and references to Linda Hancock, 6511 S. 78th Ave., Omaha, NE 68127. Phone: 402-351-1415, after 7:00 p.m.

**POSITION:** Suzuki violin, viola and cello teachers, full and part-time employment with the North Shore Suzuki School, Stony Brook, NY, for the '98-'99 school year.

**DUTIES:** Teach private lessons and group classes at various venues.

**QUALIFICATIONS:** Enthusiastic teacher with commitment to the Suzuki philosophy. Must have a strong desire to continue building an established program. Applicants will receive a stipend and travel allowance in to work with highly motivated students and their parents.

**PROGRAM:** Comprehensive program includes weekly private and group lessons for all students. Also parent

Losses, beginning and intermediate teaching classes, and performance ensembles, and youth symphony. **SALES:** Very competitive sales, based on training background and experience. Hours and dates are by appointment.

**LOCATION:** Books in specialty areas which education in general and in the arts specifically are held in high regard. Books with 1 or 2 copies in the South of the Ohio River. Books with 1 or 2 copies in our back yard and an outstanding book dealer, the area offers a wide range of the arts in general, recreational, and educational.

**CONTACT:** M. Paul Salko, Director, North Shore Suzuki School, P.O. Box 174, Stone Brook, NY 11790. Phone: 516-773-0818 or fax: 516-773-0819. E-mail: paulsalko@att.net. Please send resume with at least two references. Volunteer positions & playing are welcomed.

**POSITION:** Suzuki violin teacher, youth orchestra conductor, summer institute director, Louisville, KY. **DESCRIPT:** Suzuki instruction in violin and viola and private lessons in the Preparatory Dept. of the University of Louisville. Recruiting, conducting and providing musical and educational leadership for a full orchestra of intermediate-level musicians. Operate and manage the annual events of the Louisville Suzuki String Assn.

**DESCRIPT:** Louisville's Suzuki Program, a tradition to over three decades, is seeking a dynamic and energetic teacher for a faculty position in the University of Louisville Preparatory Department.

**QUALIFICATIONS:** Applicants should have proven success with private and group Suzuki teaching as well as experience in orchestra conducting. Candidates are expected and filled their SAA teaching experience. Preference given to candidates with teaching experience with a wide range of ages. Bachelor's degree in music or education in a well-accepted community. Many more students than qualified teachers in the area.

**QUALIFICATIONS:** Enthusiasm and love and respect for children. Strong commitment to the Suzuki philosophy. Registered teacher training with the SAA. Ability to work with students and parents. Bachelor of Arts and/or Music Degree(s) a plus.

**SALARY:** \$25,500 per year derived from a combination of three sources: the University of Louisville Preparatory Department, the Louisville Youth Orchestra and the Louisville Suzuki String Assn. Additional teaching and performing is possible in the Louisville area with potential income of \$5,000+.

**CONTACT:** Send resume/references to: 08/01/01 to Ms. Wendy Winkler, Youth Orchestra, 823 West Main St., Louisville, KY 40202. Phone: 502-582-3913. Fax: 502-582-4919. E-mail: wlinker@uof.net.

**POSITION:** Suzuki violin teacher to teach in successful Suzuki String Education Association, Carlsbad, CA. **DUTIES:** Teach private and group classes, participate in recitals, concerts, community performances and workshops. Help recruit new students, attend teacher meetings and coordinate with community groups.

**QUALIFICATIONS:** Bachelor's degree in music, SAA certification through Book 4, prior teaching experience and a commitment to the Suzuki philosophy, as well as teaching traditional note reading. Must have ability to coordinate with teachers in the development of new program activities.

**DESCRIPT:** The Carlsbad Strings Education Association is a non-profit organization run by parents and teachers. The program offers instruction in violin and cello to children grades K-6. The program includes individual instruction and group lessons. Carlsbad is about 30 miles north of San Diego.

**SALARY:** \$30.00 per hour for individual and group lessons. **CONTACT:** Send resume and references to: Andrea Ross, Carlsbad Strings Education Association, P.O. Box 1088, Carlsbad, CA 92018. Phone: 760-434-6492. Fax: 760-434-9603. E-mail: RRoss@SSEA.org.

**POSITIONS:** Suzuki violin and piano teachers needed at the David Adler Cultural Center, Libertyville, IL, full or part-time employment.

**DUTIES:** Teach private and group lessons, plan and attend recitals and coordinate lesson times for students. Good supplemental teaching with traditional instruction.

**CONTACT:** Mrs. Barbara Mackler, Director, David Adler Cultural Center, 1000 people near Boston with supportive Suzuki parents.

**SALARY:** \$100/week per year with additional teaching available, salary will increase as school grows. **CONTACT:** Sheri LaFayette, 3892 Cedar Crest S., Walhalla, SC 29184. Phone: 803-836-2200. Fax: 803-836-2201. Website: Tarr: Brookline, MA 02146, Ph: 617-556-6146.

**POSITION:** Suzuki violin teacher needed immediately in the Washington, DC area. **DESCRIPT:** The Music Center of the University of Missouri-KC at the Conservatory of Music in Kansas City, MO. **CONTACT:** SAA teacher training and previous teaching experience, especially in the upper grades, and a Bachelor's degree.

**DUTIES:** Teach private and group lessons, plan recitals, and coordinate with community groups. **QUALIFICATIONS:** Experience in administrative duties, good communication skills, and a commitment to the Suzuki philosophy. **CONTACT:** Send resume and references to: Brent Neiman, Program Director, DANCE, 1700 N. Milwaukee Avenue, Evanston, IL 60148. Ph: 847-867-4707. Fax: 847-367-0891.

**POSITION:** Suzuki violin teacher at the Walla Walla, WA. **DESCRIPT:** Suzuki violin teacher at the Walla Walla, WA. **DESCRIPT:** Suzuki violin teacher at the Walla Walla, WA. **DESCRIPT:** Suzuki violin teacher at the Walla Walla, WA.

**CONTACT:** Joan C. Semmers, Assistant Dean, UMKC Conservatory of Music, 909 Cherry, Kansas City, MO 64110. Telephone: 816-253-2743 or Fax: 816-253-2564.

**POSITIONS:** Suzuki piano teacher for expanding Suzuki piano program. Want Suzuki teachers to start programs for other instruments: cello, guitar and flute in Moorestown, NJ.

**DUTIES:** Teach private and group lessons in South Jersey's Suzuki School. Work cooperatively with the faculty in teaching and conducting. **QUALIFICATIONS:** Part-time position with the expectation of expansion to full time in the future.

**DESCRIPT:** The school is located in a newly developed suburb in Moorestown, New Jersey, an historic and affluent suburb of Philadelphia. Opportunity to participate in expansion of a growing Suzuki program in a well-accepted community. Many more students than qualified teachers in the area.

**QUALIFICATIONS:** Enthusiasm and love and respect for children. Strong commitment to the Suzuki philosophy. Registered teacher training with the SAA. Ability to work with students and parents. Bachelor of Arts and/or Music Degree(s) a plus.

**SALARY:** \$26,535 hourly private rate. Income depends on teaching hours during the school year. Excellent growth potential.

**CONTACT:** Mary Anne O'Meara, Director, Moorestown Suzuki School of Music, 301 Union Street, Moorestown, NJ 08057. Telephone: 609-253-7565 or E-mail: moosuz@2juno.com.

**POSITIONS:** Suzuki violin instructor(s), Carlsbad Strings Education Association, Carlsbad, CA. **DUTIES:** Teach private and group classes, participate in recitals, concerts, community performances and workshops. Help recruit new students, attend teacher meetings and coordinate with community groups.

**QUALIFICATIONS:** Bachelor's degree in music, SAA certification through Book 4, prior teaching experience and a commitment to the Suzuki philosophy, as well as teaching traditional note reading. Must have ability to coordinate with teachers in the development of new program activities.

**DESCRIPT:** The Carlsbad Strings Education Association is a non-profit organization run by parents and teachers. The program offers instruction in violin and cello to children grades K-6. The program includes individual instruction and group lessons. Carlsbad is about 30 miles north of San Diego.

**SALARY:** \$30.00 per hour for individual and group lessons. **CONTACT:** Send resume and references to: Andrea Ross, Carlsbad Strings Education Association, P.O. Box 1088, Carlsbad, CA 92018. Phone: 760-434-6492. Fax: 760-434-9603. E-mail: RRoss@SSEA.org.

**POSITIONS:** Suzuki violin and piano teachers needed at the David Adler Cultural Center, Libertyville, IL, full or part-time employment.

**DUTIES:** Teach private and group lessons, plan and attend recitals and coordinate lesson times for students. Good supplemental teaching with traditional instruction.

open to all candidates. Prefer SAA trained teacher through Book 2 or above. Willingness to attend Suzuki teacher training with an enthusiastic and positive approach to teaching students of all ages.

**DESCRIPT:** Westwood Center located in the historic home of the late architect David Adler. We serve over 300 students with private and group instruction in violin, viola, cello and piano. **QUALIFICATIONS:** Experience in open stages and instruction are an integral part of the center as well as year-round art classes and workshops.

**SALARY:** Salary and wage varies based on full or part-time teaching. **CONTACT:** Send resume and references to: Brent Neiman, Program Director, DANCE, 1700 N. Milwaukee Avenue, Evanston, IL 60148. Ph: 847-867-4707. Fax: 847-367-0891.

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**POSITIONS:** Suzuki piano teacher for expanding Suzuki piano program. Want Suzuki teachers to start programs for other instruments: cello, guitar and flute in Moorestown, NJ.

**DUTIES:** Teach individual and group lessons. Collaborate with the faculty in teaching and conducting. **QUALIFICATIONS:** Part-time position with the expectation of expansion to full time in the future.

**DESCRIPT:** The school is located in a newly developed suburb in Moorestown, New Jersey, an historic and affluent suburb of Philadelphia. Opportunity to participate in expansion of a growing Suzuki program in a well-accepted community. Many more students than qualified teachers in the area.

**QUALIFICATIONS:** Enthusiasm and love and respect for children. Strong commitment to the Suzuki philosophy. Registered teacher training with the SAA. Ability to work with students and parents. Bachelor of Arts and/or Music Degree(s) a plus.

**SALARY:** \$26,535 hourly private rate. Income depends on teaching hours during the school year. Excellent growth potential.

**CONTACT:** Mary Anne O'Meara, Director, Moorestown Suzuki School of Music, 301 Union Street, Moorestown, NJ 08057. Telephone: 609-253-7565 or E-mail: moosuz@2juno.com.

**POSITIONS:** Suzuki piano teacher, the Bermuda Conservatory of Music, Hamilton, Bermuda. **DUTIES:** Full-time teaching of beginners through advanced students.

**QUALIFICATIONS:** Prefer someone with three years of Suzuki teaching experience and good skills in dealing with students and parents in community groups. **CONTACT:** Kathleen Spring, Director, Walla Walla Suzuki Program, 1057 Brickner, College Place, WA 99116. Phone: 509-829-2929. E-mail: khalb@springprosp.net.

**POSITIONS:** Suzuki piano and violin teachers needed at the Suzuki Academy of the Woodlands in The Woodlands, TX. There is potential for full-time employment.

**QUALIFICATIONS:** Bachelor's or Master's degree preferred. Suzuki teacher training through Book 4. **DESCRIPT:** The academy is a non-profit, Pre-K through Book 6, theory and some adult lessons.

**DUTIES:** Teach private and group lessons, plan and attend recitals and coordinate lesson times for students. Good supplemental teaching with traditional instruction.

**CONTACT:** The General Manager, Bermuda Conservatory of Music, 10000 Highway 426, Hamilton Hill, HI 11. Ph: 411-2965106; Fax: 411-2922668.

**POSITIONS:** Suzuki cello, piano and violin teachers needed at the Suzuki Academy of the Woodlands in The Woodlands, TX. There is potential for full-time employment.

**QUALIFICATIONS:** Bachelor's or Master's degree preferred. Suzuki teacher training through Book 4. **DESCRIPT:** The academy is a non-profit, Pre-K through Book 6, theory and some adult lessons.

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# THE 13th SUZUKI METHOD WORLD CONVENTION

IN MEMORY OF  
DR. SUZUKI

MARCH 27-APRIL 3, 1999  
TOKYO, MATSUMOTO, JAPAN

美—ソ—ク—ジ  
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社—心—を—

Join International Suzuki Teachers and Families in Matsumoto!

Since 1975, Suzuki Method World Conventions have brought teachers, children and families from many nations to work and play together, fostering the spirit of peaceful cooperation envisioned by Dr. Suzuki. The 13<sup>th</sup> Suzuki Method World Convention will be held in Japan, commemorating the 100<sup>th</sup> anniversary of Dr. Suzuki's birth and honoring his legacy. The Convention will begin with the annual Grand Concert at the Nippon Budokan in Tokyo on March 27, 1999, and then continue in Matsumoto for the remainder of the week, March 28 through April 3.

Leading instructors from Japan and many other nations will lead demonstrations and workshops, the technique and philosophy of Talent Education. The program will include student and faculty concerts, a symposium on Early Childhood Education, teacher training courses, and a lecture/demonstration on Japanese traditional music. Teachers will participate in technique classes, lectures, demonstrations, presentations of papers, training courses, and concerts. Activities for children from Pre-Twinkle to advanced levels will include small tutorial classes, large repertoire groups, master classes for advanced students, ensemble and orchestra classes, a children's party, and concerts.

This Convention enables Suzuki teachers and families from all over the world to gather in Matsumoto, the birthplace of Suzuki's Talent Education. As Mrs. Suzuki says in her invitation, "It will be a splendid opportunity for Suzuki children to have an international experience and a significant opportunity for teachers from various countries to meet and study together."

### Overall Convention Schedule:

Friday, March 26  
Saturday, March 27  
Sunday, March 28

Registration at Hotel Okura, Tokyo  
Opening & Grand Concert at Nippon Budokan, Tokyo  
Travel from Tokyo to Matsumoto  
Welcome party for participants in Matsumoto  
13<sup>th</sup> World Convention in Matsumoto  
Farewell Concert & Closing Ceremony

Monday, March 29-Friday, April 2  
Saturday, April 3

### Deadlines:

October 30, 1998  
November 30, 1998

Student audition tapes  
Registration

### Estimated Cost\* of lodging, meals, registration, and local travel:

Teacher \$1200 US  
Parent/Student \$1000 US  
\*Based on exchange rate of ¥140/\$

\$1200 US  
\$1000 US

### Estimated airfare:

\$800 - 900 US (contact J.D. Cook Travel)

Optional post-convention tour of Japan's ancient capital Kyoto and historic Nara:  
Transportation, hotel & some meals 5 days, \$600 (see p. 22)

### For further information:

Convention brochure & information  
Airfares & Post-Convention Tour  
Additional information

SAA Office (Ph: 303-444-0948, Fax: 303-444-0984)

J.D. Cook Travel (1-800-547-1555; ad on page 22)

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## My Teacher, Dr. Shinichi Suzuki

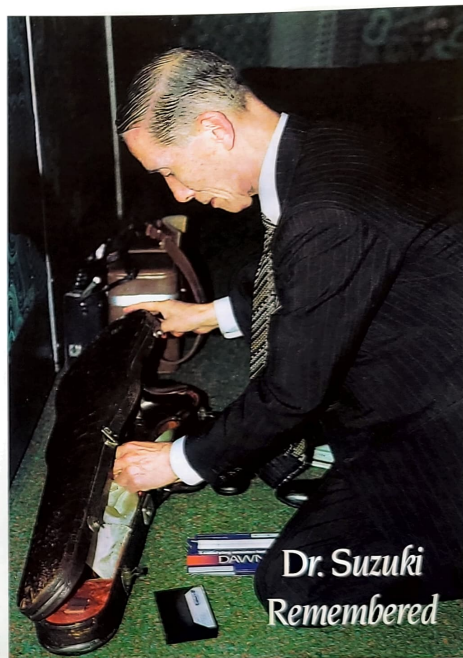
by Margery Aber

It was because Dr. Shinichi Suzuki lived that I can celebrate, even his death. One of his most powerful legacies was the art of listening. From even before birth, a child who listens to music, to poetry, to the parents' voices, is a much happier, serene child. He/she enjoys Vivaldi because the pulse matches the mother's heartbeat. No wonder that Dr. Suzuki insisted that a student should listen to the tapes at least as long as he practices.

What an ear he had! All Japanese Suzuki teachers were required to send tapes of all their students during January and February each year. Dr. Suzuki then listened to all 3,000+ tapes, rising at three a.m. to listen for hours each day. He not only listened, but also made comments of encouragement or helpful suggestions for improvement. If there were similar faults in the tapes from one teacher's studio, Suzuki sent a tape to the teacher explaining the fault and how to overcome it.

To me, Dr. Suzuki was a highly sensitive, spirited human being, who felt oneness with others, for he believed in honoring the soul of everyone he met, with a little bow and smile. This was particularly noticeable when he met children at institutes. Often he also hugged the child. The first time he taught in Madison, Wisconsin, he worked with seven three-year-olds and one five-year-old in a class. As he talked to the teachers after the lessons, the children climbed on him, hugging his legs and arms. We wondered at the magic, and he explained that "the soul meets the soul, and the children's souls wanted to be closer to his soul."

Dr. Suzuki developed tone through listening. He spent hours listening to Fritz Kreisler to figure out the secret of Kreisler's gorgeous, warm tone. Thibaut and Casals were also studied intently for tone and phrasing. And it was not enough to listen to these great masters whose souls he was capturing. He went directly to the souls found in the music of Mozart, Tchaikovsky, Mendelssohn and others. Small wonder that tone was so vital to him and to his



excellent, inspired students. All of us bowed in respect for the honor of sharing Dr. Suzuki's soul with our own as we entered his studio. It made us aware of our Oneness.

As I reread *Nurtured by Love*, translated by his wife Waltraud, sentences popped up indicating his closeness to the Soul of Jesus—"never harm another," a positive statement of "love one another." He loved everyone, helping each to become the best possible. In a Nagano teacher-training conference, he worked with a child who played perfectly to my ears, saying, "Can you do this? Or that?" Within fifteen minutes, the child's ability rose from above average to artistic. We were astounded.

Dr. Suzuki was strongly criticized for the "low elbow." It surprised me that he had often suggested things which I thought were "crazy

The following is the first in a series of memorial tributes to Dr. Suzuki.

Please send stories or anecdotes about Dr. Suzuki to the ASJ for possible use in an upcoming issue of the Journal or for the SAA Scrapbook.

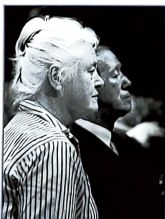
ideas," but when worked on always proved right. The low elbow was used to get a deeper, richer sound. When the goal was accomplished and secure in habit, then he relaxed the bow arm to the level of his own performance and that of the great artists. Many a time he pushed my arm til it almost hugged my body!

Listening, although an important factor in making music, in Suzuki's own life went much deeper. His listening, I'm sure, was the hearing of the Soul as it was united with God. The more deaf he became, the more he turned to the Spiritual. When totally deaf, he had finished listening to the mundane of the world, hearing only the Voice most important to him.

It is the time for all of us to take heed of his many gifts, his "new ideas" with which he inspired us to teach techniques and musicality. That's the easiest task. Much more difficult is the listening, trying to hear what he heard through our own souls. We too can follow his lead by realizing that children's potential is great when they are given the right environment, love, and music. We can share his ideas of "Beautiful tone—with living soul," the importance of listening deeply and loving—"Where love is deep, much can be accomplished."

My deepest, heartfelt thanks to God for giving us so wonderful a teacher. May I continue to grow in my teacher's footsteps, doing my best to inspire children to fulfill their potential. ♣

On April 26, the American Suzuki Talent Education Center held a special celebration concert, "Celebrating Our Roots: a musical celebration of ASTEC and the people who have made it possible." Presented by ASTEC students of violin, viola, cello, bass, piano and voice, the concert honored Dr. Shinichi Suzuki and Margery V. Aber, whose vision and actions provided the inspiration behind the development of ASTEC's internationally acclaimed program. During the past 30 years, more than thirty teachers have worked with over 4,000 ASTEC families, providing an excellent musical training in a joyful learning environment.



Dr. Suzuki taught at the American Suzuki Institute for two weeks in both 1976 and 1984. In this picture, taken in 1984, Dr. Suzuki and Mrs. Aber look as if they see a vision of the world the rest of us are too busy to imagine. Both of them see children as our hope for the future. Both dedicated their lives to them.

## With Dr. Suzuki at Niagara Falls, 1965

by Mrs. Clifford Cook



From left: Dr. Suzuki, Yuko Honda, Mrs. Suzuki, Clifford Cook

Dr. Suzuki gave a three-week workshop for my husband, Clifford Cook at the Oberlin Conservatory, Oberlin, Ohio, from June 25 to July 17, 1965. Yuko Honda and Mrs. Suzuki assisted him. Near the end of the session I asked Mrs. Suzuki if there was some place they would especially like to visit within a reasonable distance of Oberlin. Her immediate response was that it had long been a desire of theirs to see Niagara Falls. So at the completion of the workshop the five of us made the 225-mile trip to the Falls.

We had made overnight accommodations on the Canadian side in order to get the best views, but when we approached the border patrol, after looking at Yuko's passport, the officer said, "If you go to Canada you won't be allowed back in the U.S." (She had a student visa.) This was very upsetting for Yuko but we told her not to worry, we would just view the Falls from the American side.

Late Saturday afternoon is not a good time to start looking for motel rooms at such a famous tourist attraction, so needless to say, our lodgings for the night were far from luxurious. However, the next day, Sunday, the weather was beautiful and we all thoroughly enjoyed the spectacular views from many angles. Hearing the roar of the Falls and then seeing the quiet river far below, Dr. Suzuki commented:

"Forté and piano."

Dr. Suzuki believed that he had a certain power of healing in his hands. This power, he said, was passed on to him as a young man from a hermit in the mountains. His study was completed by a midnight test of passing a red-hot piece of iron through his hands without being burned. When Yuko caught her finger in the car door, he vibrated his hand in the air near the injury for a short time. Very soon Yuko said the pain had left her finger. Suzuki the mystic! ♣



by Elizabeth Jones Cherwick

(Speech given at the Suzuki Memorial Concert, Edmontion, AB, March 7, 1988.)

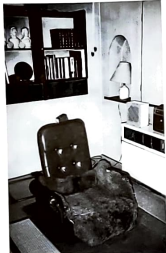
When I arrived at the Talent Education Institute (or Kaikan) in Matsumoto, Japan, in August 1986, I already had a lifetime of Suzuki experience behind me. As the first Suzuki student in Ontario I had participated in countless demonstrations and was fluent at a very young age with the "This is the Suzuki Philosophy" speech. I had already given it many times myself as the inaugural teacher in several programs during my high school years. I knew the Suzuki violin and piano repertoire inside out and had already had the opportunity to work with Suzuki himself at several workshops and conferences. Consequently, when I made up my mind to go to Japan and study with him (a decision, incidentally, I arrived at while attending the international Suzuki conference in Edmontion), my reasoning was simple that I had to spend time with this unique and incredible man while I could. It was probably this interest in Suzuki "the man" that prompted me to not only keep detailed lesson notes about his teaching ideas but also to make observations about his moods, jokes, his unique use of language, and of course about the cookies and chocolates he served while I was there!

## Lessons with Dr. Suzuki

As I re-read my notes I was struck with how many specific events, ideas or thoughts I had forgotten. I found, however, that the themes or lessons that ran through Suzuki's day-to-day teaching are, like the music I studied with him, still in my heart. Suzuki, the man, cannot be characterized in one sentence. In fact it is only in experiencing 965 days of his humor, quirks, habits and hugs that I began to understand his humanness. I would like to share just a brief sample of the fun and warmth that made studying with him so special.

Snacks were part of the culture of the Kaikan. Tea parties were held after all concerts and every day after group class a couple of students would be invited to prepare a large platter of treats taken from a giant box beside Suzuki's desk. One of my biggest honors was the day Dr. Suzuki sent me with 10,000 yen to buy supplies to replenish the box. Knowing of Suzuki's love of chocolate, international guests often arrived with boxes of chocolates. Suzuki would then reward good lessons that day with the first pick from the candy box. Many times he would say that our ability to pick up cookies off a plate was much more developed than our ability to handle our bows! Every once in a while he would stack cups of pudding on the piano during group class and then have a vibrato contest where we were awarded puddings based on the quality of our vibrato that day. One day as we all shared puddings around the table in his studio, Suzuki remarked: "This is very enjoyable music education."

Suzuki's generosity has been well-documented. No guest left the Kaikan without at least one of his autographed paintings. One day during a lesson he decided I needed a better bow and gave me one of his to use. When I tried to return it before leaving Japan he wouldn't accept it and told me to use it for my teaching in Canada. He joked about money frequently, telling us that "time is money" and that his lessons were worth a million yen. He always teased that he wouldn't collect what we owed him unless we failed to improve our one within ten years. All of his jokes were twice as funny because of the wonderful blend of English, Japanese and German words and phrases he would use. He frequently joked: "My English not so good; made in



Photos from Dr. & Mrs. Suzuki's former home in Matsumoto, now a museum. Above, Dr. Suzuki's favorite spot for listening to graduation tapes. Photo by Elizabeth Jones Cherwick.



Above, right: Piano room and music display area. Photo by Don Jones  
Right: Dr. Suzuki's writing room. Photo by Elizabeth Jones Cherwick.

Japan!" Although this was always his disclaimer, he was very clever at turning a phrase so that its meaning was much better understood in "broken English" than in fluent English. The simplicity of his play on words often disguised and made memorable some very profound thoughts. He was often quoted as saying that "tone has living soul." He truly believed that a person's tone could become the reflection of what was in that person's heart. He implored us to "become our tone" or "become our vibrato." He challenged us to "catch" his ideas and our willingness to change was measured by our ability to "let the bow play the violin."

Suzuki himself was always open to new ideas and I want to share with you one of the biggest changes that occurred while I was studying there. After being inspired by a performance of one of the teacher trainees (who were called kenkyusei), Suzuki suddenly decided in January of 1987 that the Mendelssohn Violin Concerto was no longer challenging enough to be considered the top piece in the graduation concert. He announced that we were all to learn the Tchaikovsky Violin Concerto. For those of you not familiar with this concerto, the first movement alone is 20 pages long and it has never been regarded as a standard student concerto. Amazingly, because of

Suzuki's unwavering faith that we could, 15 of us did learn it and perform it by memory within weeks. Nine a.m. performances of Tchaikovsky (with upside down bow!) became commonplace. By the time summer school rolled around we were joined by 30 young children who had decided to learn it as well. At the next graduation concert in Tokyo, some 45 youngsters performed it en masse! His point in all of this was not that major concerti should be performed in large groups, but rather that everyone's ability must continue to grow. He inevitably would smile and comment after we played: "Easy piece, ne?"

It is easy to get caught up in the silliness or even a detailed cultural analysis about Suzuki's style around the school. This was a man who was not afraid to give the same five minute lesson on tone production for weeks or even months running to professional musicians who had traveled half way around the world to study with him; or who could very quickly equalize a group of diverse adults by asking them all to perform some ridiculous game or exercise in front of unsuspecting visitors to the school. In there was a wisdom beneath the jokes, cookies and showing off that had a pro-

found effect on many people who were fortunate enough to study with him day after day. Life at the Kaikan was a microcosm of the environment he felt all learning individuals should be part of: We were a constantly changing, international group of individuals of all ages and backgrounds practicing and socializing in a very small space. Our instruments and personal belongings sat on communal shelves in the school all day long and doors were never locked. If he wasn't in there teaching, Suzuki's own studio was available to us to practice. The daily routine of studying individually as well as in groups never varied. Even more importantly there were the constant impromptu, as well as planned performances that really taught us the true meaning of having music well enough mastered to perform at a moment's notice. The high expectations and hard work were buffered by the jokes, hugs, and treats and supported with patient repetition. Somehow his daily lessons were an acceptable starting point for the newest students and yet a challenge for the students who had already been studying with him for years! In this environment, we were all strongly motivated to find our "Tchaikovsky ability."

In many of the traditional Japanese arts, "graduation" from one level is actually seen simply as an invitation to

Photo of Dr. Suzuki by Susan Grilli



Elizabeth Jones Cherwick (left) and Mrs. Mary Kay Neal, at the Suzuki 17 Memorial for the Suzuki in Matsumoto.

continue your studies. In both ikibana (traditional flower arranging) and tea ceremony, I received certificates after a year of lessons granting me permission to begin my studies! At the Kaikan our studies included weekly classes in Japanese calligraphy or 'shuji.' If you were invited to graduate, you were expected to produce a special shuji to display on the stage wall during your recital. The message on mine was taken from one of the first tea masters in Japan and I value it even more now that I did then. Perhaps it contains one of the last and most profound lessons Suzuki-sensei had for me because he undoubtedly knew that it would be years before I would begin to truly comprehend its significance: "From lesson one we may have a glimpse of lesson ten, but only when we arrive at lesson ten will we begin to understand lesson one."

It has occurred to me that writing about Suzuki, the man, is no different now than it would have been during his lifetime. He was one of those rare people who literally was a legend in his own time. His longevity combined with the sheer volume of people he influenced allowed him to be revered and honored during his lifetime. I have found that my sorrow at his passing, although deep because of the personal loss of an important mentor, has been tempered with an optimism and energy gained from the knowledge that his legacy has already been passed on to several generations of children, including my own daughter. I have found that preparation for memorials and working with my students in the weeks following his death has been much more positive than I had anticipated. I finally decided that, although it sounds cliché, it has been impossible to discuss or commemorate his death without it automatically becoming a celebration of his life. I think that this attitude is what he would have not only wanted but insisted upon. Suzuki's incredible gift was his clear vision for the future. In his praise of life-long learning he often referred to the cellist Pablo Casals, who was still playing at 96. During one private lesson,

Suzuki lamented the injury to his arm during his seventies that prevented him from holding the violin. He declared that he would begin practicing again at 96 to prepare for his 110-year-old recital. Sadly, Suzuki did not achieve this goal, but I hope that in 10 years time the recitals that will resound around the world by yet another generation of children

who have benefited from his dream will be a fitting substitute.

The piece that some of my students and I will perform today was written by Dr. Suzuki a long time ago. One day in April while I was in Japan, we were given this handwritten music and told that all kenkyusei were to play and sing (in Japanese!) at a special ceremony beside the river in Matsumoto. Although I'm still not sure what the ceremony was commemorating, it was a beautiful sunny day with an optimism and energy gained from the knowledge that his legacy has already been passed on to several generations of children, including my own daughter. I have found that preparation for memorials and working with my students in the weeks following his death has been much more positive than I had anticipated. I finally decided that, although it sounds cliché, it has been impossible to discuss or commemorate his death without it automatically becoming a celebration of his life. I think that this attitude is what he would have not only wanted but insisted upon. Suzuki's incredible gift was his clear vision for the future. In his praise of life-long learning he often referred to the cellist Pablo Casals, who was still playing at 96. During one private lesson,

Shinichi Suzuki, the visionary, will certainly remain with all of us throughout eternity because of his vision of a peaceful world and his faith in the unlimited potential of all children. As we play this simple melody for you today, I hope that you will take a moment to reflect on Suzuki-sensei, the sweet, generous man and inspirational teacher. ♣

Elizabeth Jones Cherwick received her bachelor's degree in violin performance from Brandon University. In 1987 she graduated from the Talent Education Institute in Matsumoto and in 1987-88 served as the musical director of the Suzuki school in Marseilles, France. Ms. Jones Cherwick is a frequent clinician at workshops and institutes across Canada. A member of the faculty at Alberta College in Edmonton, she is completing a master's degree in educational psychology, studying the cognitive processes of Suzuki students as they learn new repertoire. She also serves on the SAA Board of Directors.

The Toronto Montessori Springs dedicated their 13th Annual Concert to Dr. Suzuki on May 14, 1998.



# Bringing Up the Delicacy of the Ear

by Susan Grilli

I had been teaching Suzuki violin for three years in America before meeting Suzuki Sensei himself in Matsumoto at the 1970 Summer School. Today I went over my notes from that exciting period when I first went to Japan to live, and want to share some impressions of Dr. Suzuki during that visit and others over the next year or two. Many of these reflect my feelings at first hearing Suzuki work with the children in a rehearsal at the then-new Talent Education Institute, or "Kaikan."

Children and mothers arrive for the rehearsal, one singing "Do, re, mi" as he climbs the steps to the Kaikan, while others pop air-filled plastic bags and giggle. Inside, instruments are taken out of cases and held pretty much any which way as the children happily run around. Mothers' voices are low, but there is no attempt to stop the children from horsing around, and—amazingly—there are no accidents. Remarkably, when the children put the violins down on chairs, the greatest care is taken. These are well-coordinated and confident children. I even see one child trying with agile fingers to re-string an instrument! Behind us, another sings "Perpetual Motion" in perfect rhythm while waiting for the rehearsal to begin.

During the rehearsal, some impressions: a two-year-old playing "Andantino" and waiting just the right amount of time for the rests; the littlest girl on the stage bowing to the audience, then again and again to the teacher, before walking curiously around to stare at the pianist and watch her every action while the others play "Twinkle"; a little boy in a sailor suit striding confidently onto the stage like a seasoned performer and then playing "Loure" with what could only be called musical "temperament"; and a less-than-perfect but intensely played "La Folia" that showed that not all these Japanese children were polished performers, and that there was room here for everyone.

While playing Bach's "Loure" ("Bouree") with good tone, rhythm, intonation, and even the beginnings of vibrato, one tiny girl is able to look all around the room without once losing her place. Turning to us American teachers in the audience, Suzuki says he has trouble with vibrato himself, but when he asks the "pros" how it should be done they just politely tell him his is fine. (It isn't. It's too wide and wobbly, and he knows it.) He says he learned a lesson not to ask. To the children he says, "Teacher is Kreisler, I am assistant." And later, "Student should play better than teacher!" And to the *kenkyusei* (teacher trainees) he says, "My students, every student play better than I!" Somehow he is able to interrupt the group lesson at any time to talk to us in the audience without losing the attention of the children. Now he says, "I study thirty years and gradually understand what makes tone beautiful. We must bring up the delicacy of the ear!"

Suzuki turns back to the children and asks them to repeat after him, "We are all good children. We thank you father and mother for bringing us up." The parents in the audience glow, and return the bow from their children on the stage. Stopping to re-tune, Suzuki goes around to as many



individual children as possible on the stage, saying a special thing to each of them to make them smile. His effect on the children is magical. This is so much fun, they'll do just about anything for him.

Suzuki says to the group, "Bow is not your bow—it is violin's bow" and demonstrates this with a bow arm so fluid it seems to be an integral part of the violin itself. We notice that almost all the children working with Suzuki keep good position and correct bowing. If they don't start with it they tend to come around to it during the lesson. At one point the Sensei stops to pluck and then play a tone very close to one child's ear, while the others listen. He does this on the child's own violin and calls it "pizzicato with bow." Suzuki then plays behind the child's back to emphasize beautiful tone, something we later hear gorgeously demonstrated in the playing of eleven-year-old Hitomi Kasuya. Her superb technique as well as the tremendous sense of style, feeling, and involvement in her playing of the Chausson "Poème" brings tears to many eyes in the audience.

An older student plays a somewhat Kreisler-esque Mozart Concerto No. 4, and then Suzuki goes back to the younger children to reaffirm the all-important beginnings. He makes the children play much too fast, to see just how awful can be the result—all are breathless and grinning as they settle into just the right tempo, which comes as a great relief! Suzuki starts one piece, then goes on with part of another, to see if the children can catch the change, and he is not disappointed. He has the children play a phrase, lift their bows, say something, then play the next phrase—all in rhythm. This is to make them take time to play musically. He says, "Why are children in such a hurry?"

We are lucky enough to hear Mrs. Kataoka's piano lesson with Seizo Azuma, age 8. He could eat up the piano, he's so eager! Such force, feeling, perfection! Another special invitation comes to watch Dr. Suzuki's own "Astomishment Class," which is made up of violin students who gave other teachers their worst problems. The word astomishment doesn't mean it will be amazing if they can do it, but rather that in six months these children will astonish everyone with their progress. We don't doubt it, as we see Suzuki working on a problem without making it seem like a problem, with one after another of these children opening up their trust to him as we watch. Again, we are moved to tears, as are some of the children's parents.

Over and over again we see Suzuki take the children out around the Kaikan, marching and playing while not skipping a beat. Clearly in this way he is getting the wonderful freedom of movement and sound which are his hallmark, and the children share with their American counterparts a love of this activity. On the whole we notice a great freedom among the younger children in group lessons with Dr. Suzuki and a bit more tension in the older ones, who face greater school and social pressures. But then Dr. Suzuki isn't exactly your typical Japanese adult—he is much freer of social conventions than most, and has an absolutely uninhibited sense of humor. He lets children be children, while also making it the best fun to learn something really quite difficult for someone of any age.

All photos courtesy of Susan Grilli



Those of us who were lucky enough to have close personal and professional contact with this remarkable man need not feel now like *min*, lost without a master. For Dr. Suzuki's ideas will go on and on with our help, reinterpreted by each of us in our own ways, even though only a few may ever have heard him say in his inimitable German-/English/Japanese, "Das ist my idea, ne?" —January 28, 1998

Susan Grilli is author of *Preschool in the Suzuki Spirit* and *Nurturing Parents as Teachers*. She is a registered Teacher Trainer in Suzuki Early Education, has served on the SAA Board of Directors and is a frequent contributor to the ASJ. She and her husband Peter reside in Grandview, NY.



## Memories of Dr. Suzuki

by Ray Landers

I first met Shinichi Suzuki when I, along with several other American teachers, attended the 1972 Summer School at the Talent Education Institute in Matsumoto. I was working on my doctoral dissertation on applications of Talent Education to piano instruction

and was most eager to learn more about his philosophy and method. I'll never forget that meeting on a beautiful sunny day: he impressed me immediately as the kindest person I had met; his eyes glowed with caring and compassion. Every detail of his teaching and administration of his school showed the highest conscientiousness. I cherish the way he made sure that each of us received a special gift of one of his drawings.

I saw the Suzukis many times in America after that first Japanese visit. Mrs. Suzuki struck me as a wise protector of her gentle husband. In 1982, the Suzukis were special guests at the Chicagoland Suzuki Music Festival, sponsored by the Suzuki Music Academy of Chicago, the Music Center of the North Shore, and Wheaton College Suzuki Program. In an interview given to the *Chicago Sun-Times*, I heard Mrs. Suzuki speak of how difficult her job could be at times. She told the reporter how people would visit their home or the school and comment on a certain item. Dr. Suzuki would then offer it as a gift in his usual polite Japanese way. Sometimes visitors took him literally and accepted the gift; then she would have to run after them to retrieve the item lest they soon have everything given away.

I observed another example of Mrs. Suzuki's protectiveness at the 1978 International Conference in San Francisco as I waited with friends in a very long lunch line in the cafeteria. Dr. and Mrs. Suzuki entered, with Mrs. Suzuki immediately going to the front of the line and Dr. Suzuki going to the rear. Unaware that he was not beside her, Mrs. Suzuki started through the line. When she turned and saw he was not there, she rushed to the back of the line, scolded Dr. Suzuki and reminded him of an appointment that required them to go through the line quickly. This and similar incidents over the years reminded me how Talent Education needed the Suzukis—how lucky we were to have them both and how grateful we will always be for their contributions.

Dr. Ray Landers is a well-known pianist, teacher, author, composer, and administrator. He has taught and performed at numerous workshops and institutes throughout America and other countries. Dr. Landers is the Artistic Director of the International Music Festival-Indiana Suzuki Institute held at Anderson University.



## REFLECTIONS

by Tanya L. Carey



Tanya Lesinsky Carey has presented masterclasses and concerts throughout the U.S. and abroad. She has extensive performing and recording experience and her education includes BM and MM degrees from the Eastman School of Music and a DMA from the University of Iowa. She is cello professor at Western Illinois University, and has served as president of the SAA, Cello Committee chair, and Board Member of SAA. She teaches pre-college at DePaul University, and summers at the Meadowmount School.

In March 1978 I sat in the huge *Budohkan* arena in Tokyo listening to the annual Suzuki Graduation concert. The hall was filled with thousands of expectant and eager listeners from all over Japan. The Crown Princess of Japan and her daughter were seated just in front of me. I was completing a stimulating month's visit to Japan which included as much inner quietness and silence as I had ever experienced in my life due to the language difference. As I absorbed the rich sound and deep musical expression of 100 young violinists playing the Mendelssohn *Violin Concerto*, with a thousand other young people waiting their turn to play, tears came to my eyes as an overpowering realization swept through me of the enormous impact one person can have on his environment, his profession, his world.

Shinichi Suzuki's ideas are simple. His belief was complete and compelling. His actions bore out his beliefs. His message was stated over and over again with variation. His work demonstrated the excellence he told us was possible. His connection with the children was magic—or did they only feel the strength of his belief and delight in them?

When we came to know Dr. Suzuki he was in his maturity. Fifty years of experience, living, and experimentation had clarified the essence of his message and the simplicity of his method. His school attracted people who wanted to understand his ways. Instead of theory, they found calligraphy, instead of music literature they found opera and singing, they found the ability to focus in a group, they learned to "unknow." Our Western study style is active and doing. Dr. Suzuki created an environment in his school that created the possibility of the inner spirit to be nourished and to know in a different way—a letting go so more can be utilized instead of added like bits of knowledge to a precarious house of cards.

One of the strong impressions of that visit was the daily tone class. Fifty *heikusei* (students) from all over the world would face Dr. Suzuki on the stage as he guided

them through their morning routine. He would demonstrate a sound and hear each play the several notes requested—perhaps harmonics, perhaps an open string, perhaps a ringing resonance pitch. There were people of every size and condition, each revealing in two bow strokes the extent of their absorption of the principles. Dr. Suzuki would say over and over: the hand does not play the violin, the arm does not play the violin, the body and the spirit play the violin, deep tone. Then this octogenarian would play two tones that stirred the soul with their clarity and depth, and the next would have an opportunity to demonstrate his/her understanding of the principle with the class. I heard many perceptions of the principle: some in evolution, some in denial, some with insight, some trying too hard and obscuring the clarity of production. I have no doubt that many left their time at the school with the hope or feeling that they had gotten "it." I have heard Dr. Suzuki say that those who felt that they got "it" most likely did not. Dr. Suzuki him-

self always was in the process of experimentation, refining, making the essences purer. I don't believe he felt he got "it" because his life was one of seeking and learning. The more we know, the more we know we don't know.

It is up to us to cherish the spirit, to reflect on the life, to nurture ourselves so we can affect our environment. Dr. Suzuki never got stuck in the past. I can't imagine that he would want us to freeze our past experiences to preserve a perception we thought we knew at a particular time in our evolution. He has left us with principles and beliefs: Nurture the children. Develop their ability. Foster cooperation. Create an environment for growth. Continue learning. Respect the living soul of all. Affect our world in a positive way. As long as we live these principles, we honor Dr. Suzuki and he is always with us.

Dr. Suzuki, thank you for teaching me.

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# Remembering Suzuki

by Dr. Alfred Garson

Suzuki had three favorite sports. He loved most of all Sumo wrestling, followed by baseball and last but not least, he liked to fish.

I am a great Sumo wrestling fan. When in Japan, I never miss a wrestling match, whether live or on TV. I know most of the wrestlers and follow their careers and tournaments with great interest. I learned a lot from Suzuki about the historical background, traditions and mystique of Sumo wrestling.

As regards baseball, I never shared Suzuki's enthusiasm for the game. I do not know the players or the teams, nor do I ever watch it on TV. Nevertheless, Suzuki and I would sometimes go to a park or find an open space and pitch a tennis ball to one another for 10 to 15 minutes. Needless to say, he would always be dressed in a suit, but at least he would take his jacket off when we played together.

Fishing, I love. I have tried everything from deep sea fishing to fly fishing in mountain streams. One day between workshops in Montreal, I arranged for Suzuki to come fishing with me. When I picked him up the next morning at his hotel, he was dressed in a suit! "Suzuki, we are going fishing," I said, "what are you doing dressed like that?"

"I fish better like this," he replied, laughing.

After catching his first fish, he unhooked it carefully and returned it to the water.

"You only return small fish to the water," I said.

"Very good, very good," he replied, bowing, from his seated position in the back of the boat. Of course, he ignored me completely. Every single fish he caught that day, he returned to the water—big, small or medium.

In the meantime, I kept all the biggest ones and brought them home.

That night, we picked two big lake trout which I grilled on the BBQ. I made Japanese rice in the rice cooker and stir-fried some vegetables in the wok. Then we sat down to enjoy a veritable feast. Nothing tastes better than the fresh fish you caught yourself.

Time flew by as we talked, laughed and joked together. I kept an eye on the clock, because I had promised Mrs. Suzuki that whenever I was with him, no matter where, I would always make certain that he got to bed by that time.

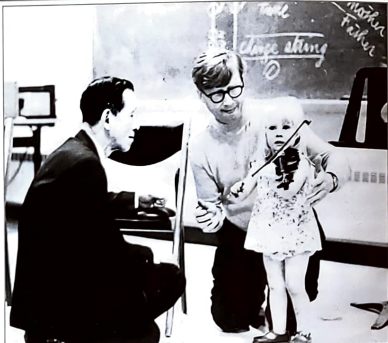
"Sakana very good, better than hotel," he said, as I dropped him off.

"Onasumi nasai," I replied. ♣

Garson with Suzuki in Matsumoto, 1965



With Suzuki in Argentina, 1987



Teaching in New York, 1986

## Suzuki: My First Encounter

by Mayumi Kumagai

I was fortunate enough to visit Dr. Suzuki in Matsumoto in August of 1960, shortly after John Kendall had visited. This is a reminiscence of that first encounter with Dr. Suzuki's world.

I have arrived at Matsumoto. Children and adults are everywhere in the house. Mrs. Suzuki, returning from a trip to Tokyo, laments in a loud voice that Japanese husbands don't know enough to bring in the milk, and that her Germanic sense of hospitality is affronted by his placing me in the uncleaned cottage. Then with her wonderful sense of humour, she looks at me and says that since Japanese wives don't shout, she is the terror of Matsumoto!

I leave after a week of 'home gatherings,' English kindergarten, violin lessons, piano lessons, German breakfasts, rowing with Prof. Ishida, his mother and Hidechan in the Japanese Alps, and speaking across from a cigarette-smoking man in an armchair, who, sitting a mixture of German, Japanese, and English, communicates to a neophyte Canadian teacher the "Mother Tongue" method:

In my diary for Saturday, August 20, 1960: "Suzuki—a dynamo!" ♣

## Latin American Tributes to Dr. Suzuki

From Argentina:

Those of us who have had the opportunity of knowing Dr. Suzuki personally, whether it was while marveling at his master classes, attending his conferences, or guiding a group of children, have absorbed the energy which he transmitted not only to the students, but also to the parents and teachers. The memory of these moments makes us even stronger in our commitment to continue his teachings. Dr. Suzuki will live on forever in the memory of students, parents and teachers of our organization.

—Odina de Medina, Suzuki Association of the Republic of Argentina, Córdoba

From this small Argentinean province of Tucumán, the children, teachers and parents of the school Clave de Sol (Treble Clef), sharing Dr. Suzuki's ideas, music, pedagogical focus and ethics, promise to spread the Suzuki Method and develop it with happiness, making it grow stronger every day.

—Ana Maria Wilde, Colegio Clave de Sol, Tucumán

When we observe that in all corners of the world children are getting together to play music, we discover that the seed which Dr. Suzuki sowed during his lifetime is blossoming. Our best tribute is to fulfill this dream.

—The Suzuki Music School, A.P.Y.A.M.S., Córdoba

From Chile:

The memorial concert for Shinichi Suzuki organized by the Chilean Suzuki Association was held on Sunday, March 29, in the auditorium of the Japanese School. About 70 students and teachers of cello, guitar, recorder, flute, piano, and violin participated, playing in front of a huge smiling picture of Dr. Suzuki. Between performances, some parents read quotes from Dr. Suzuki's writings. Emotions were so high, that when we played the "Twinkle, Twinkle, Little Star" Variations at the end of the concert, we really felt that we were playing with thou-

sands of pupils all over the world together as a family, and that our song went up high in the sky and reached where Dr. Suzuki was listening to our tribute. A book of condolence was passed around and people signed and wrote messages. This will be sent to Mrs. Suzuki, along with pictures that were taken during the concert.

—Suzuki Association of Chile

From Colombia:

On the 28th of May 1988, the Suzuki Association of Colombia presented the "Concert of 100 violins" in memory of Dr. Suzuki. This took place in the auditorium of the El Bosque University in the capital city of Bogotá. The following groups participated: Colombian School of Violin, Pedro Suárez National Pedagogy Institute, Rebecca McKeon piano studio, and the International School Jorge Calderón. The program included music of Bach, Vivaldi, Beethoven, Brahms, and pieces from the Suzuki repertoire.

—Pedro Suarez, Vice president, Suzuki Association of Colombia, Bogotá

From Costa Rica:

On the 29th of September 1998, the Annual Concert of all the Suzuki students

will take place in the Melico Salazar Theater, in the city of San José. On this occasion we will have the honor of dedicating this concert to the memory of Shinichi Suzuki. We, the people of Costa Rica, had the good fortune of knowing his spirit and wisdom, through his worthy and beautiful philosophy. We take this opportunity to greet all the members of the SAA, and to everyone who is working in the Suzuki Method we offer our friendship and support.

—Mercedes Moreno, Head of the String Department, Youth Program, National Symphony Orchestra, San José.

From Ecuador:

When the Suzuki Association of Ecuador was preparing to celebrate Dr. Suzuki's 100th birthday, the sad news of his death reached Quito. We mourn the loss of one of the most eminent talents of our century and a true visionary of musical education. We are particularly sad that he could not witness the development of a new Suzuki Association, this time in South America, where we intend that his teachings will be faithfully observed and where we will show all children the way towards his beautiful ideal of becoming better citizens through

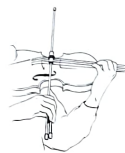
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music. Dr. Suzuki's spirit will guide our efforts and the results that we will obtain will be the best homage we can render to his memory.

—President, Suzuki Association of Ecuador, Quito

#### From Peru:

On February 5th 1998 a Mass was held for Dr. Suzuki in the district of San Isidro in the capital city of Lima. Faculty and students performed before, during and after the service. Included in the music was the Ave Maria which so inspired Dr. Suzuki to play the violin. A student brought her sister to Huancavelica's Bishop, Rev. Molloy. He blessed it and placed it on the altar in representation of Suzuki's life work which teaches us that whatever we do with love becomes transcendental in nature. Bishop Molloy's homily focused on a brief outline of Dr. Suzuki's life and his contribution to the children and families of the world. This was a most moving tribute to Dr. Shinichi Suzuki, who has affected our lives in such a positive way.

—Aniika Petrozzi, President, Suzuki Association of Perú

—Roberta Centurion, International Coordinator, Suzuki Association of Perú, Lima

We propose to continue this tribute to Dr. Suzuki from Latin America in the next issue of the Journal, and welcome contributions from more Latin American Suzuki programs. Please send to Caroline: Blondet\_fraser@csi.com

### Homenajes a Shinichi Suzuki en America Latina

#### De Argentina:

Quiénes tuvimos la oportunidad de conocerlo personalmente, ya sea maravillándonos durante sus clases magistrales, asistiendo a sus conferencias, o guiando a los grupos de niños, hemos recibido la energía transmitida no sólo a los niños, sino también a padres y maestros. El recuerdo de aquellos momentos hacen más fuerte el anhelo de continuar con sus enseñanzas. El Dr. Shinichi Suzuki permanecerá por siempre en la memoria de alumnos, padres y maestros de nuestra Institución.

—Odina de Medina, Presidenta, A.M.S.R.A., Córdoba

Desde esta pequeña provincia argentina, Tucumán, los niños de Clave

de Sol, sus padres y docentes, al comparir con el gran Maestro Suzuki, sus ideas, su música, enfoque pedagógico y hecho de crecer método, se comprometen a hacerlo crecer y desarrollarlo con alegría, como así también, difundirlo para fortalecerlo cada día más.

—Ana Maria Wilde, Colegio Clave de Sol, Tucumán

Cuando observamos que en todos los rincones del mundo los niños se unen para realizar música juntos, descubrimos que aquella semilla que el Dr. Suzuki sembró durante toda su vida está floreciendo. Nuestro mejor homenaje es seguir con ese sueño.

—Escuela de Música Shinichi Suzuki, A.P.Y.A.M.S., Córdoba

#### De Chile:

El concierto en homenaje a Shinichi Suzuki, organizado por la Asociación Suzuki de Chile, se llevó a cabo el domingo 29 de Marzo en el auditorio de la Escuela Japonesa. Participaron alrededor de 70 alumnos y profesores de cello, guitarra, flauta dulce, piano, y violín, quienes tocaron frente a un enorme retrato del Dr. Suzuki sonriendo. Entre pieza y pieza, algunos padres leyeron citas de las obras del Dr. Suzuki. El final del concierto fue tan emocionante, que cuando tocamos las variaciones sobre "Estrellita" realmente sentimos que estábamos tocando junto a miles de estudiantes de todo el mundo, como una gran familia, y que nuestro canto, subió muy alto al cielo, hasta llegar donde el Dr. Suzuki escuchaba nuestro homenaje. Los asistentes firmaron y escribieron notas en un libro de homenaje. Este libro, junto con las fotografías del concierto, será enviado a la Sra. Suzuki.

—Asociación Suzuki de Chile

#### De Colombia:

La Asociación Suzuki de Colombia presentó un concierto en memoria del fallecimiento del Dr. Suzuki en el auditorio de la Universidad el Bosque. El "Concierto de los Cien Violines" tuvo la participación de la Escuela Colombiana de Violín, el Instituto Pedagógico Nacional Pedro Suárez, Suzuki Piano Studio de Rebecca Mckeown, y el Colegio Internacional Jorge Calderón. El programa incluyó conciertos de Bach y Vivaldi, obras de Beethoven y Brahms, y todas las pequeñas obras del primer libro Suzuki.

—Pedro Suárez, Vice presidente, Asociación Suzuki de Colombia, Bogotá

#### De Costa Rica:

El próximo 29 de setiembre, el programa Suzuki ofrecerá el Concierto Anual de todos sus estudiantes en el Teatro Melic Salazar de la ciudad de San José. En esta ocasión tendremos el honor de dedicarlo a la memoria de Shinichi Suzuki, a quien un buen día tuvimos la suerte los costarricenses de conocer su espíritu y su sabiduría a través de su valioso y hermoso método. Aprovechamos ésta nota para saludar a todos los miembros y lectores de la Revista de la Asociación Suzuki de las Américas. Así también, saludar a todas aquellas personas que laboran con el método Suzuki, y poner a sus órdenes de la manera más cordial nuestras herramientas de trabajo y nuestra amistad.

—Mercedes Moreno, Jefe, Departamento de Cuerdas, Programa Juvenil, Orquesta Sinfónica Nacional, San José.

#### Del Ecuador:

Cuando la Asociación Suzuki del Ecuador se dispuso a organizar la celebración de los cien días del nacimiento del Dr. Suzuki, se recibió en Quito la triste noticia de su fallecimiento. Nos sentimos profundamente conmovidos por su muerte, pues a más de la gran pérdida que significa la desaparición de uno de los más eminentes talentos de nuestra época y un pilar de la educación musical, nos duele que el Dr. Suzuki no haya visto el desarrollo de una nueva Asociación Suzuki, esta vez en América del Sur, en donde prometemos seguir fielmente sus enseñanzas y continuaremos abriendo el camino a muchos niños hacia el ideal maravilloso de convertirlos en mejores ciudadanos gracias a la música. El espíritu del doctor Suzuki nos guiará en nuestros esfuerzos y los resultados que obtengamos serán el mejor homenaje que podemos hacer a su memoria.

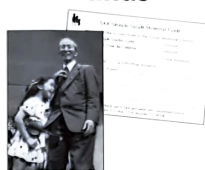
—Presidenta, Asociación Suzuki del Ecuador

#### Del Perú:

El 5 de Febrero de 1998 se ofició una Misa en recuerdo al Dr. Suzuki, en el distrito de San Isidro de la ciudad capital de Lima. Maestros y alumnos interpretaron música antes, durante y después de la ceremonia. El Ave María, que tanto inspiró al Dr. Suzuki a tocar el violín, fue incluido en el programa. El Obispo Molloy de Huancavelica bendijo un violín traído por un estudiante, y lo colocó en el altar, en homenaje a la vida

(continúa, p. 37)

## Suzuki Memorial Funds



Dear Suzuki Teachers and Parents,

As you may know, the SAA has set up two funds in memory of Dr. Suzuki. If you have not received information about the funds or if you need additional copies of the fund announcements, please contact the SAA Office.

- **Shinichi Suzuki Teacher Corps Fund** - to support the training of Suzuki teachers in return for their commitment of a specified number of years of teaching in an economically disadvantaged area, rural or urban.

- **Gift From the Children Fund** - for a memorial work of art from the children of the Americas, commissioned in honor of Dr. Suzuki. It would be placed in an appropriate location in the contributions of Suzuki families throughout North, Central and South America. (Teachers may wish to suggest an appropriate amount for their students. It has been suggested that each child might wish to give \$1 for each book that he or she has studied.)

Perhaps the 100th anniversary of Dr. Suzuki's birth on October 17, 1998, would be an appropriate time to distribute the information to your program. The SAA plans to accept funds until December 31, 1998. Then we would like to commission a memorial work of art by January 26, 1999, the first anniversary of Dr. Suzuki's death.

A pledge of these gifts on behalf of all SAA members was announced to Mrs. Suzuki at the reception held after the public memorial service for Dr. Suzuki on March 17, 1998, in Matsumoto, Japan. Our expression of profound appreciation for the impact Dr. Suzuki has had on our lives will be deeply consoling to her. These gifts will not only reflect our gratitude, but will ensure the continuation of his dream.

Sincerely,  
Patricia D'Ercole, Chair,  
SAA Board of Directors

(from p. 17)

make our strategies and agendas available to help others plan similar events as soon as we are able. We invite any and all who can join us in our celebration of Dr. Suzuki's life on November 29, 1998 at the National Arts Centre, Ottawa, Canada.

Jan Harrison, cellist, has frequently heard me hum her music performances in and around Ottawa and is an extra musician with the National Arts Centre Orchestra. She has a teaching studio in her home in a rural community south of Ottawa. Her cello choir, 11 cello, performs regularly at hospitals, care centres, and schools.

Nancy Maloney, former director of the National Capital Suzuki School, has in recent years studied in the Ottawa area where she also performs as a chamber musician. She is the Ottawa representative of the Suzuki Association of Ontario.

(from p. 36)

y el trabajo del Dr. Suzuki, quien nos enseñó que lo que hacemos con amor adquiere naturaleza trascendental. La homilía del Obispo Molloy presentó un breve resumen de la vida del Dr. Suzuki y de su contribución a los niños y familias del mundo. Este fue un sentido homenaje al Dr. Suzuki, quien ha alterado nuestras vidas en forma tan positiva.

—Aniika Petrozzi, Presidenta, Asociación Suzuki de Perú

—Roberta Centurion, Coordinadora Internacional, Asociación Suzuki de Perú  
Prosperar, continuar con los homenajes de Latinoamérica al Dr. Suzuki en la próxima edición de la revista. Invito a aquellos profesores Suzuki que todavía no lo han hecho, a enviar sus contribuciones a Caroline por correo electrónico a blondet\_fraser@csi.com. ▲



At the International Conference banquet in Matsumoto, Japan, 1998. From left, Lynn Herndon, Dennis, Lucy Herndon, Dr. Suzuki, Lynda Herndon. Lynn is bending down to be as short as Dr. Suzuki.

"Lynn, Lynda, and Lucy Herndon were a Suzuki family that deeply appreciated Dr. Suzuki's presence. Our lives have been greatly enriched because of him."

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Hear the Teacher of the Violin—  
The Master Teacher!  
How happy his harmonies hum:  
How bouncy and bound and bump  
Like cheerful children clamoring  
For the ice cream truck to come.

Hear the Teacher of the Violin—  
The Master Teacher!  
How majestic his melodies are manifest:  
With crescendos and diminuendos  
They boast and boldly brag  
Like Odysseus triumphant and proud  
As he stands before the gods.

Hear the Teacher of the Violin—  
The Master Teacher!  
With his gift of love to all mankind.

by Stephen C. Kovacs, Williamston, NC  
Sarah Lang Suzuki Studio,  
Greenville, NC

## Memorial Concert in Princeton, NJ

A Chamber Music Concert dedicated to the memory of Dr. Suzuki was presented by the West Windsor-Plainsboro (NJ) Public Schools Suzuki Program on Friday, April 3, 1998. Sixty-five cello, piano, and violin students of Barbara Greenberg, Ray Landers, and Rae Nickel performed selections by Mozart, Kuhlau, Schumann, Handel, Vivaldi, Ravel, Haydn, Clementi, and others as a tribute to and in recognition of Dr. Suzuki. The program also included comments by the faculty and a moment of silence. A memorial program album signed by all of the faculty and students was mailed to Mrs. Suzuki.

# New Brain Research and the Suzuki Method

by Dr. Carolyn Barrett

Paper presented at the SAA 8th Conference, May 1998

Dr. Suzuki said in a 1969 article in *Talent Education*: "The human life-force, in responding to stimuli afforded by the environment enables development through the acquisition of ability. ... this grand life-force has the ability, contingent on one's environment and upbringing, to grow and develop into the lowliest specimen, or the most beautiful or most superb." I can remember being astonished by such statements as I read them in the early years of my Suzuki involvement. Dr. Suzuki was actually asserting that we could increase a child's potential, that we could create talent and ability in a child by the way we nurtured that child. The news seemed too good to be true—such a wonderful thought for everyone, adults included. Dr. Suzuki talks about dealing with scorn from people who saw only genetics and inborn differences as essential. He commented that these factors were of course operative, but asserted it was far more important to consider how the vast resources of the life-force foster human potential.

At that time Suzuki could argue only from such sources as the example of Kamala, the child raised by wolves, and his own experience and vision. Now scientific evidence is beginning to come in to support Dr. Suzuki's contentions. Research is beginning to show that environmental factors can influence brain development in infants and young children. Music education, in particular, is being shown to create neurological pathways in the brain that otherwise would not be there. Indeed it seems to be true that early music training, given in a serene loving environment, does increase the capacity and potential of children. The neurological pathways created by keyboard training have been shown to increase spatial IQ by a 46 percent mean in pre-school children ("Learning" by A.J.S. Rayl in OMNI, Winter 1995, p.14). "The magnitude of the improvement in spatial-temporal reason-

ing from music training was greater than one standard deviation, equivalent to an increase from the 50<sup>th</sup> percentile on the WPPSI-R [Wechsler Preschool and Primary Scale of Intelligence - Revised Performance Subtest] to above the 85<sup>th</sup> percentile" (Rauscher, Shaw et al. "Music training causes long-term enhancement of preschool children's spatial-temporal reasoning." *Neurological Research*, 1997, Volume 19, February). That is an increase of 35 percentile points.

Seventeen of the nineteen kids who received music lessons increased their spatial-temporal IQs by a 46 percent mean. Those children who received no music lessons only improved by a 6 percent mean, which is less than expected by chance (Rayl). Shaw, Peterson and Grandin describe the results of the Rauscher study in a recent invited article for *Arts Education Policy Review*: "Four standard age-calibrated spatial reasoning tests were given at the beginning and at the end of the study: ... A highly significant improvement of large magnitude was found for the Keyboard group in the spatial-temporal reasoning test ... The control groups did not improve significantly on any of the tests. ... There are enormous educational implications of these results" ("Spatial-Temporal versus Language-Analytic Reasoning: The Role of Music Training").

The results of this study also indicate that the Language/Analytic (LA) areas of the brain are separate from the Spatial-Temporal (ST) area of the brain that was impacted by keyboard lessons. The LA areas showed no effect from the keyboard training. The April 23 issue of *Nature* carries an article citing studies from Europe showing with magnetic source imaging that the ST area of the brain is larger in musicians than in the general populace. This is especially true of musicians who started their music training at an early age (*The Washington Post*, 27 April 1998).

This is exciting news for the Suzuki movement as it puts us on the cutting edge of some of the most important findings in education today. Moreover, we are experts in doing exactly what seems to be needed to create the increased potential in children, thanks to Dr. Suzuki's vision. It is important that we speak out to the larger educational community which, incredibly, at this time, is thinking of cutting music from curricula. We have the capacity to move in and initiate programs which will benefit children immensely and help solve the crisis faced by U.S. education right now with regard to its low achievement as compared to educational systems in other countries (Shaw, Peterson, and Grandin).

Another important contribution the Suzuki movement could make is to offer its population for studies to help replicate in greater numbers the findings that are being reported by scientific researchers. This is a time of great opportunity for anyone capable of creating a carefully designed series of studies to show the effect of Suzuki training on the IQ and achievement of Suzuki students.

Dr. Suzuki's wisdom and foresight included not only the ideas of starting to teach children when they were very young and to teach them music but also to teach with love. These are the three key elements to higher functioning. A child can be taught music at an early age with harsh unloving methods and he or she may become a good musician but will not have the beautiful heart that Dr. Suzuki wanted to foster. Indeed, s/he will probably have personality problems and be an unhappy, miserable human being in spite of having acquired skill in music. Teaching by the use of loving attention is the key ingredient in this threesome. Psychologists are in fact learning that being brought up in abusive, frightening situations is perhaps even physiologically damaging to children, causing the production of strong chemicals in their brains which damage the brain and cause a variety of disorders including Attention Deficit Disorder, Schizophrenia, Post-Traumatic Stress Syndrome and many more. Don Campbell in *The Mozart Effect* details the soothing therapeutic effect music can have when used and taught in a loving, serene manner.

Let us take a brief look at some of the studies that have been done to date, how they support Dr. Suzuki's basic philoso-

phy and how we can help them carry Dr. Suzuki's message in scientific and educational circles. In particular let us look at some of the studies by Gordon Shaw and his colleagues and how these have played out in the popular press as well as in scientific and educational circles.

Of particular interest to musicians is an article from a conference on preschool education in Athens, Greece in 1996. In it, Dr. Shaw describes how inherent brain patterns, when mapped onto various pitches and instruments produce recognizable styles of music. The mapping was done with evolutions from trion model brain-firing patterns. Shaw's model of the brain which he developed with colleague Dr. Xiaodan Leng. A cassette tape of trion music was available from Shaw at the Athens conference. [You can also hear "brain music" on the audio cassette of the National Public Radio broadcast "Gray Matters: Music and the Brain," (Dana Alliance for Brain Initiatives, March 1998)]. Shaw and Leng's work was motivated by their structured neuronal model of the cerebral cortex which hypothesized a causal connection between music training and spatial ability (Leng and Shaw, "Toward

a neural theory of higher brain function using music as a window." *Concepts Neurosci.* 2(1991) 229-258). "Musical activity," they proposed, "strengthens neural firing patterns organized in a spatial-temporal code over large regions of the cortex. These firing patterns are also exploited by spatial reasoning tasks. This model, together with music training and correlations between music training and spatial tasks, led to the following prediction: Music, which is cross-culturally appreciated from birth, can be used to develop these inherent brain patterns along with their associated behaviors."

Studies in 1992 and 1990 demonstrated that sophisticated cognitive abilities are present in children as young as five months (K. Wynn, "Addition and subtraction by human infants," *Nature* 358:749 [1992] and E.S. Spelke, "Principles of object perception," *Cognitive Science*, 14:29 [1990]). Similarly, musical abilities are evident in infants (S.A. Trehub, "Infants' perception of music patterns," *Perception and Psychophysics* 41:635 [1987] and C.L. Krumhansl and P.W. Juszczyk, "Infants' perception of phrase structure in music," *Psychological Science* 1:70[1990]). Music then may serve

as a "pre-language" (with centers distinct from language centers in the cortex [I. Peretz et al. "Functional dissociations following bilateral lesions of auditory cortex." *Brain* 117:1283 (1994)]), available at an early age, which can access inherent cortical spatial-temporal firing patterns and enhance the cortex's ability to accomplish pattern development.

Rauscher, Shaw and Ky explain in a 1995 article ("Listening to Mozart enhances spatial-temporal reasoning; towards a neurophysiological basis," *Neuroscience Letters* 185 [1995] 44-47) that the trion model is a highly structured mathematical realization of the Mountcastle organizational principle in which the cortical column is the basic neural network of the cortex, and is comprised of subunit mini-columns, the idealized trions. This principle was described in *The Mindful Brain* (MIT, Cambridge), edited by Mountcastle and Edelman in 1978. A columnar network of trions has a large repertoire of inherent, quasi-stable, periodic spatial-temporal firing patterns which can be excited. They can be enhanced by small changes in connection strengths via a Hebb learning rule and probabilistically evolve from one to another in natural sequences. These inherent patterns form the common neural language of the cortex. The results were striking when evolutions of the patterns were mapped onto various pitches and instruments producing recognizable styles of music.

Music plays a very special role among higher brain functions as it is universally appreciated even at birth (Krumhansl and Juszczyk, 1990). Leng and Shaw (1991) proposed that music is a 'pre-language' which can enhance the cortex's ability to accomplish pattern development, thus improving other higher brain functions. These ideas led Leng and Shaw to behavioral experiments to test the prediction that music training at an early age, when the child's cortex is very plastic, would enhance the ability to use pattern development in spatial-temporal reasoning. It became clear to Shaw and Fran Rauscher, a psychologist who became involved in testing results, that the behavioral experiments started with preschool children in September 1992 would take years at considerable financial cost. Thus they came up with the idea for the "Mozart effect" experiments (Rauscher, Shaw and Ky, 1995) which could be done relatively quickly.

They decided to test what would happen to brain functioning if people listened to Mozart's music before performing a difficult task. Mozart was also chosen because he was composing at the age of four. Shaw and his colleagues expected that Mozart was exploiting the inherent repertoire of spatial-temporal firing patterns in the cortex. College students scored significantly higher on spatial-temporal reasoning after listening to a Mozart Sonata (K.448 for two pianos), but not after listening to silence or to minimalist music (Shaw, Rauscher and Ky, 1995).

These experiments were the first to demonstrate a causal link between music enhancing spatial-temporal reasoning. (Spatial-temporal reasoning is the ability to anticipate how objects will fit together in space, over time. Children use spatial-temporal reasoning for completing puzzles. As we get older it enables us to solve higher math problems, or to think several moves ahead while playing chess.)

In the 1995 study by Rauscher, Shaw and Ky (Listening), 79 students participated for five consecutive days with 16 paper folding and cutting items, choosing the designs

that would result after certain folds and cuts were executed on a piece of paper. They were divided into three groups with equivalent abilities. One group heard ten minutes of Mozart's Sonata K.448 before testing, one group sat in silence for ten minutes, and the third group heard something different each day. This was done for five consecutive days. The Mozart group performed significantly better than the other groups. Rauscher and colleagues proposed that the mechanisms for the enhancement of spatial reasoning by music include the following: 1) Listening to music helps 'organize' the cortical firing patterns so that they do not wash out for other pattern development functions, in particular, the right hemisphere processes of spatial-temporal task performance. 2) Music acts as an 'exercise' by exciting and priming the common repertoire and sequential flow of the cortical firing patterns responsible for higher brain functions. 3) The cortical symmetry operations among the inherent patterns are enhanced and facilitated by music. The paper concluded that perhaps the cortex's response to music is the "Rosetta Stone" for the 'code' or internal language of higher brain function.

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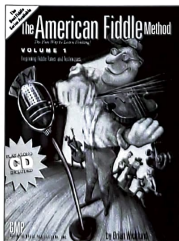
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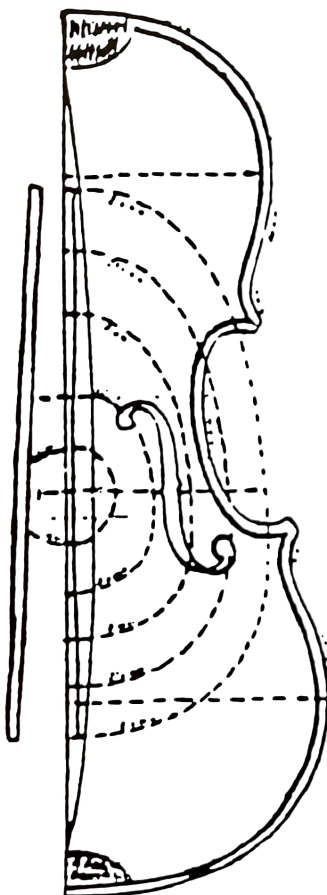
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In 1996 and 1997 Rauscher, Shaw and colleagues went on to test the hypothesis that music training for young children enhances spatial-temporal reasoning. Seventy-eight preschool children participated in this study. Thirty-four children received private piano keyboard lessons, 20 children received private computer lessons, and 24 children provided other controls. Four standard, age-calibrated, spatial reasoning tests were given before and after training. Significant improvement on the spatial-temporal test was found for the keyboard group only. The improvement was significant enough that the authors felt it suggested music training produces long-term modifications in underlying neural circuitry in regions not primarily concerned with music. They proposed that an improvement of the magnitude reported might enhance the learning of standard curricula, such as mathematics and science, that draw heavily upon spatial-temporal reasoning.

These results, i.e., that music training enhances spatial-temporal learning in preschool children, are of major educational interest. Shaw cautions that much more scientific research is necessary before we understand the full educational implications of music training enhancing how children think and reason, but proposes that enhancement from music training should greatly improve young children's learning of subjects that draw heavily upon spatial-temporal reasoning, such as math and science. Shaw believes it would be of enormous worldwide interest to investigate, in a controlled manner, the possible enhancements of spatial-temporal reasoning as a result of teaching music to young children. Finding a relatively inexpensive and convenient way to produce the enhancements he found from giving private piano keyboard lessons would be incredibly useful (Shaw, Athens address, Greek Conference of Pre-School Education).

The long-term enhancement found in the study represented an increase of more than a factor of 100 over previous listening experiments. The study suggests that music training, unlike listening, produces long-term modifications in underlying neural circuitry in regions not primarily concerned with music, a finding of educational importance for all children. The magnitude of the improvement in spatial-temporal reasoning from music training was very substantial and statistically significant.

Shaw stresses that further research is imperative to fully understand how to implement these results in the school system. He stressed that this research is also necessary to make these exciting new findings convincing to the scientific community. He suggests that parents and music teachers battle those responsible for funding cuts in music education and make them aware of the new neuroscience and behavioral research concerning our young children's minds and how they think and reason (Athens address). Those of us in the Suzuki community can perhaps do even more to help design research and

provide data on how we have seen music enhance learning in the children in the Suzuki community. ♪



Carolyn M. Barrett is the director of the Suzuki Music Studio in Reston, Virginia, and a professor of Japanese English composition at George Mason University. Dr. Barrett gives private and individual instruction in violin, viola, cello, and piano using Suzuki educational strategies. She has traveled three times to Matsumoto, Japan, to study with Dr. Suzuki. Matsumoto, the origin of the Suzuki Method of Education. Dr. Barrett was a violinist with the Spokane Symphonies and is currently principal violist with the Reston Chamber Orchestra.



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**The Student Violinist: Beethoven** by Craig Duncan. This collection includes music from Beethoven's incidental works, including his German dances, contradances, and violin trios, as well as military and piano compositions. All of the pieces are playable in first position. The book begins with the easiest arrangements and progresses in level of difficulty. Most of the piano parts double the violin to aid in performance. Songs include: *Contradance*; *Duet*; *Eccosante*; *Für Elise*; *German Dance*; *German Dance in G*; *May Song*; *Menuet*; *Military Eccosante*; *Romanze*; *Sonatina*; *Trinklied*. Book (96799) \$8.95.

**The Student Violinist: Mozart** by Craig Duncan. This collection includes music from Mozart's Viennese Sonatas as well as other incidental works. All of the pieces are playable in first position. The book begins with the easiest arrangements and progresses in level of difficulty. Most of the piano parts double the violin to aid in performance. Titles include: *Allergo*; *Allergo Giocoso*; *Andante*; *Andante Grazioso*; *Contradance*; *Contradance*; *German Dance*; *Glockenspiel*; *Menuetto and Trio*; *Rondo*; *Sonatina*; *Theme from the Magic Flute*. Book (96797) \$8.95.

**The Student Violinist: Brahms** by Craig Duncan. This collection is taken from Brahms' incidental works, including his vocal pieces, songs, symphonies, and piano compositions. All of the pieces are playable in first position. The book begins with the easiest arrangements and progresses in level of difficulty. Most of the piano parts double the violin to aid in performance. Songs include: *Anklänge*; *Folk Song*; *German Song*; "Intermezzo" *Opus 117, No. 1*; "Intermezzo in A" *Opus 118, No. 2*; *Lullaby*; "Romanze" *Opus 118, No. 5*; *Sonata*; "Theme from Symphony No. 1" *Opus 68 Fourth Movement*; *Two German Folk Songs*; *Waltz Opus 39, No. 1*; *Waltz Opus 39, No. 2*. Book (96924) \$8.95.

**The Student Violinist: Handel** by Craig Duncan. This collection of Handel violin pieces comes from his sonatas, orchestral works and incidental pieces. The selections are on an easy grade level, playable in first position with few accidentals. The book begins with the easiest arrangements and progresses in level of difficulty. Most of the piano parts double the violin to aid in performance. Titles include: *Aylesford March*; "Ball" from *Alicea*; "Bourrée" from *Water Music Suite II in D*; "Gavotte" from *Sonata No. 1 for Two Violins Opus 5*; "Gavotte in D" from *Sonata No. 2 for Two Violins Opus 5*; "March" from *Sonata No. 2 for Two Violins Opus 5*; "Menuet" from *Royal Fireworks*; "Menuet" from *Sonata No. 4 for Two Violins Opus 5*; *Passepied*; *Rigadon*; "Rondeau" from *Sonata No. 3 for Two Violins Opus 5*; and "Royal Fireworks Theme" from the *Overture*. Book (96211) \$8.95.



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# Playing That Communicates

by Caroline Gowers

Taken from a talk given during the Teachers Conference in Bath, September 1998, and transcribed by Mary Hoskins. Reprinted with permission from: *Shib-ry Development*, Journal of the British Suzuki Institute, Volume 10, Number 1, Summer, 1998.

## Where does music come from?

Caroline began by quoting the responses that students have given to this question: "from the piano," "from the music" (meaning the printed score), "the radio," "out of your head," "from your fingers," "from your heart," and most interestingly, a response from one of Esther Lund-Madsen's students, "from God's stomach."

## What is music?

This is a different question, almost impossible to answer, but we hope that through asking it, we can encourage the children to use the word "communication" in their answers. Caroline explains that it is useful to encourage the idea of music being an alternative language with no words, just "feelings."

## Why do some performances fail to communicate?

As teachers, we are all aware of criticisms of the Suzuki method, of children playing like robots or children being *overthought* for example. Caroline concludes that this can happen. We have all seen children perform with technical assurance while their eyes betray that their minds are elsewhere. The children must be involved with their music.

It is not uncommon for teachers to have to deal with parents who sometimes come to the lesson and announce that their child has become bored with the piece they are working on. Caroline feels that after 20 years of teaching it is perhaps surprising that she never gets bored with the repertoire she teaches. On the contrary, she feels that the more she teaches, even the most simple pieces in Book 1, the more she discovers about them. She regards the pieces as "friends" and it is her job to help the children think about them in the same way. She feels that first we must help each child

to understand the *spirit* of the piece and only then to offer it for performance.

An example of non-communication in music can often be found when a child sight reads. Often a child is tentatively playing the music from note to note, looking at the music without understanding it. An experienced musician, on the other hand, will understand the music by looking *before* playing the music. It is the teacher's responsibility to help the children find the meaning in the music and then convey it.

## A student called Sam

Caroline remembered a former student who told his mother that "playing the piano is like being under an enchantment." Although not especially advanced, he won a music scholarship because he knew how to share the joy he felt for his music.

## A group lesson at the Bryanston summer school

Caroline had a very varied group to teach for an hour each day over the course of five days. This group consisted of children playing pieces from Book 2 to Book 4 and included a child of 8 and also Nicola, a present student of Caroline, whom many of us knew well. Nicola is 18, and a Down's Syndrome child. Caroline encouraged the children to investigate what makes a good performance. (By coincidence I observed this lesson so I can describe it at first hand.) It was the middle of the week and the children had obviously 'jelled' as a group: they were working together co-operatively and were happy to discuss each other's strengths and weaknesses in performance. Caroline asked the children what they thought made a good performance. The first answer came back (not unexpectedly) 'to get the notes right.' Then, with encouragement, the children went on to mention rhythm, tone, dynamics, posture, and technique. The answers demonstrated how the children had a real awareness of these vital elements of good playing. However, no one mentioned communication. Caroline asked a child to play a Book 4 piece. It was very well played, free from error and fluent, but it was not a compelling performance.



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Caroline then asked Nicola to play *Ecoassae* from Book 3. Nicola's performance was not totally free of slips, yet the group unanimously felt her playing "communicated", as it undoubtedly had.

The group discussed this and decided that this communication happened because Nicola was so obviously listening to her own playing. The group went on to discuss Ann Rhode in great detail (including the shape of the phrases, function of the left hand part, and the endings of phrases). When played by Nicola, who paid complete attention to such detail, the group were both surprised and captivated

by her performance. This group lesson gave each child the maximum opportunity to learn from each other about this vital ingredient of good performance. At the conference Caroline used this lesson to illustrate the points she feels are important in developing the idea of communication in performance.

#### Natural movement

Natural movement of the performer contributes to the level of communication of a performance.

#### Listening

If we can help our students to listen to every detail (individual sound, articulation,

phrase endings, rest, balance between hand or part voicing, etc., etc. in a piece), we create an environment for them so that they become fascinated with the music. From this fascination grows an individual involvement. From such personal involvement comes the ability to communicate in performance.

Caroline explains that she feels that Nicola, for example, communicates clearly and easily in her playing because of her real feeling for both the small subtleties within the music and the wider scope of the piece. Caroline feels that this comes, to a large extent, from her parents having immersed her in music from an early age. As Suzuki made us aware, children absorb so much from the music they listen to, unconsciously. Caroline does not suggest that the children are burdened with intellectual explanations of the music they play in the early stages, but by the quality of our playing, our own interest, imagination and the use of analogy, we can inspire children to experience for themselves how to shape a phrase, how to slow down and wait to create an "end" of a piece, and how to breathe between phrases. Above all she feels it vital that we teach children to listen, to know what sound they want to make and then finally to help them find out how to produce that sound, themselves. As children progress through the books, the process becomes more sophisticated. Gradually the pupil will start to understand the music with his intellect as well as his senses. Most children in Book 4 respond with interest if you explain a sonata form to them, and slowly they can become aware of modulations, chromatic notes, different textures, intervals, and so on.

Caroline finished her talk with an essay written by Huw Walters ("Huw's Magnificent Way of Becoming a Concert Pianist," published in the Spring 1998 journal) and a quotation about Karl Ulrich Schnabel (son of Arthur Schnabel). This was said of his playing by one of his students:

"It makes you feel the power of the music with his seemingly unlimited, never-ending energy. He brings the music to life, making it exciting even for people in the audience who don't know music."

We need to constantly try to bring the music alive for students, so that they can eventually find it alive for themselves.

"Talents beings are not born with particular talents, but have the potential in which these talents originate." —Dr. Suzuki, *Talent Education for Young Children*, p. 11

# A Reluctant Child & Her Violin

by Richard Moss, MD

I sat in the front row of the auditorium with my wife, holding my breath. We had just listened to an hour long violin recital by "Strings, Inc.," a group of neighborhood children, ages four through eighteen. Included in the group was my four-year-old daughter, Arielle, the youngest one in the class. The children had gone through their repertoire and performed well. Like the other parents, we beamed proudly as our daughter walked up to the stage clutching her little violin; choked up a bit as she took her position in the front of the group (since she was so short); and felt our hearts skip when she played along with the rest of the youngsters before an audience of some one hundred friends and family members. With our video camera, we dutifully immortalized the event. And now we waited as the instructor concluded the event by announcing the winner of the "Performance Award," which honored the student who had practiced the most hours. We listened anxiously as the words rolled off the instructor's mouth, "...and the winner is—uhh, this may embarrass some of you (because she's so much younger)—Arielle Moss." Standing up with the rest of the audience, we applauded our daughter, the littlest one in the class, as she received the plaque. While leaving the auditorium, the other parents offered their congratulations. They knew as well as we, it wasn't always this way.

I had high hopes for my child. I wanted her to cultivate a special talent early in life, and the violin seemed perfect. I enrolled Arielle in violin class at age three—the youngest student that Ann Brown, the instructor, had ever taught. Ann had tutored children for years helping the Suzuki method. This system helped kids master musical instruments the same way they learned to speak—by hearing and practicing. Ann cautioned us that Arielle might be too young, but agreed to work with her.

The first few weeks were uneventful. Arielle learned about the various parts of the violin—the scroll, neck, shoulders, bridge, and strings. She practiced her bow grip exercise religiously. We bought the Suzuki tapes and listened all day to "Twinkle, Twinkle, Little Star" and "Pepperoni Pizza." After a month of this, I figured it was time for Arielle to start playing. I tried first at home, gently nudging her. Nothing. She refused to play. Never mind, she's young. She'll do better at class when she sees the other children playing.

Thursday night rolled around. I rushed home from work to pick her up. When we arrived, the other youngsters were tuning up, tightening their bows, applying resin to the strings, excitedly preparing for an hour of playing. Arielle, though, would not even open her case. Her classmates, all older, sort of looked on her as the little sister of the group. Cute and cuddly, she was fun to tinkle or play with; but when it came to playing... well, she was just a kid. They practiced their songs and played neat games. Arielle never budged, except, at the end of the class, when Ann gave out stickers. The other parents smiled sympathetically, reassuring me that she would play when she was ready.

Several months passed and Arielle's violin sat silently on the shelf. I tried other tactics. When this nine-year-old prodigy played the violin on some morning talk show, I had her watch it. She played with her Pocahontas doll, instead. I invited a friend from her class to practice the violin together. They played hide and seek. I read her stories about children who had mastered musical instruments at an early age. She remained indifferent. I thought about getting a little tougher with her. Everyone said no, be patient. But after six months, Arielle still wouldn't play more than three notes in a row.

Dr. Moss, Arielle, and Arielle's teacher Ann Brown



At the time I was ready to give up, violin virtuoso Chee Yun, from Korea, visited our small town and held a "Master Class." Chee Yun, a child prodigy in her own right, had produced successful tapes and CDs, appeared with major orchestras, and toured the world, all before the age of 29. She was passing through, and Ann Brown had arranged for her to spend some time with the kids from "Strings, Inc."

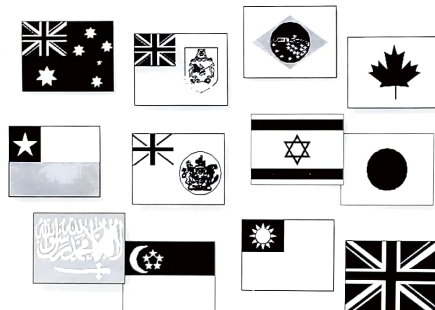
While the other children played along with Chee Yun, Arielle planned herself firmly on my lap—her violin safely locked away in its little case on the floor. I cajoled her, even begged her to try. No way. I feasted in my chair, as the other parents swooned at the sight of their darlings performing alongside the young master violinist, Chee Yun.

At the end of the class, Chee Yun asked the parents if they had any questions. I was caught off guard. I wasn't prepared to expose my anxieties in front of everyone. But I was desperate. Maybe, Chee Yun could help me.

I raised my hand. "Uh, my daughter isn't a little hot and cold with the violin." I began in modulated understatement. "I don't want to push her too much. But I feel she can do this. Do you have any suggestions?"

Some parents nodded their heads in appreciation of the question. Maybe they were having problems with their kids, too. Chee Yun, without a moment's hesitation, answered, almost offhandedly, "Sure, one word—bribery." *"Bribe my daughter?"* She continued. "I don't mean bribery, exactly..." Well, what do you mean,

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*exactly?* "I mean like make it fun for her— give her a treat, turn it into a game, reward her with something when she's done." She giggled and continued. "My aunt in Korea used to give me delicious candies when I played well. My favorite was chocolate." I noticed Arielle suddenly perk up. "I used to bargain with her. I wound up playing many hours and eating a lot of chocolate." She laughed. "But one thing. After a while, you won't have to bribe her. She'll do it on her own."

Flush with this fragment of wisdom from the East, I rushed home with Arielle and tried it the same day. "Arielle," I said, "I'll give you two Hershey's chocolate kisses if you play." I watched dumbfounded as she opened her violin case, took out her violin, and played a recognizable version of "Twinkle, Twinkle Little Star." It was a miracle!

It wasn't long before Arielle and I had negotiated strict guidelines for practice-time. One piece of bubble gum bought ten minutes, five jelly beans purchased fifteen minutes, and a scoop of ice-cream yielded a full twenty minutes of air time. On rare occasions, I could get her to play for a solid half-hour, but that took a trip to Dairy Queen for a Mr. Misty. Life seemed so much sweeter.

About two months after Chee Yun's fateful advice, a remarkable thing happened. I was sitting in my study with the door closed, unbeknownst to my daughter. I heard the sound of little feet scurrying quietly past my door. The Suzuki tape went on. The violin case creaked open. A moment later, amazingly, I heard Arielle playing the violin, without any inducement at all. She played for twenty minutes. I was flabbergasted. Chee Yun was right! After a while, you don't need to bribe them. That day, and many more days since, Arielle, of her own volition, played her violin. Shortly after that, she began referring to herself as a "violinist." Six months later, Chee Yun's advice led Arielle to the "Performance Award." After this, who knows? A successful career as a violinist? Or just the satisfaction of mastering a musical instrument. In any event, the future looks bright.

What does it take to get your child to play the violin? Hard work, dedication, and, yes... some jelly beans and gum. ♪

Dr. Richard Moss maintains a medical practice in Jasper, Indiana, specializing in otolaryngology. In addition to his primary work as a physician, he also enjoys freelance writing.

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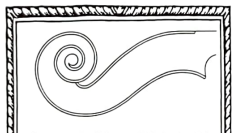
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# What I Love About Teaching

by Pam Barger

It was the week before the holiday recital, and I'd scheduled group lessons so that my students might play their recital pieces for one another.

"Imagine yourself at a typical recital," I told that group. "Though most kids play quite well, there are always a few whose playing makes you pay attention.



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What is it about their playing that really knocks you out?"

In each group, answers flew. "Fast notes." "Pedal." "Jazzy music." "Hard music." "Big chords."

In each class I found myself leading in the direction I'd hoped discussion would proceed. Then talk would become more fruitful.

At the end of the week my last class filled in, a group of nine kids ranging from eight to eleven. We clapped some rhythms from cards, sang some songs, and then I asked my question. A few of the by now predictable responses ensued.

Then Chris raised his hand. "I love it when someone plays with feeling."

I stared. Could you repeat that, please? "I love it when someone plays with feeling."

I waited for that thought to soak in. .... "How can you tell when someone is playing with feeling?" I asked.

Puzzled faces all around. Finally Sarah summed up the sentiment. They knew it when they heard it.

Owen ventured, "Dynamics?"

"Tempo?"  
"Slowing down at the end."

After a while, Katie, ever a thoughtful child, spoke up in her low voice. "You know, even a little kid can play an easy song like Mary Had a Little Lamb with feeling."

I could see doubt on most faces. Impressive playing was for big kids.

"Sure," Katie argued. "You can tell, when they're putting a lot of attention into making it sound good."

Attention. That seemed to be a key. Really trying, going for it. (Listening closely and adjusting, I suggested.)

After a little more discussion they agreed that any music could be played with feeling.

Then Emily said, "But at recitals I'm so worried about playing the right notes that I'm just happy if I don't screw up."

Every child in the room nodded in agreement.

"Well, a few wrong notes don't bother me if the playing is pretty," Bess said.

"Really?" I asked. "Can someone knock you out with their performance even if there are wrong notes?"

"Well, a few wrong notes don't matter much," Chris said. "I'd rather hear somebody go for it than be totally cautious."

"Yeah, somebody can play all the right notes and their playing is still boring," Owen said.

Boring and cautious they were familiar with. Nobody wanted that.

Emily said, "You don't even have to be so cautious if you really know your piece—like if you practice it so much that you know it inside and out."

Most before I could give thanks for such a wonderful idea coming out of a mouth that wasn't mine, Katie said, "Yeah, but if you practice a piece a whole lot you'll be so tired of it that you won't care to play with feeling anymore." (Katie, Katie, Katie!)

Then Bess, bless her heart, came up with the perfect reply. "You just have to keep finding new ways to love it." I felt like giving her a hug.

Katie hedged at least a little. "I mean like maybe you could practice it four times instead of five or something."

Greg suggested, "You could practice it in different ways so you wouldn't be bored. Like hands alone, or in sections."

"Different tempos," Sarah added. (The kid whose father is a professional drummer.)

"With your eyes closed."

"Play for all your stuffed animals."

"Play your recital piece at extra times of the day—like when you first get up, and just before you go to sleep."

When these wonderful ideas were exhausted, I brought up a new idea. "Let's talk about endings," I said.

I went to the piano and demonstrated, first, the all too typical ending where the student holds the last chord for its appropriate time value, but is looking, meanwhile, all around the room. The students laughed and got the point. "If you're not even listening, why should your audience listen?" I asked for the thousandth time.

Then I demonstrated the ending that cute little kids get by with once in a while, holding the keys down even as the rear end leaves the bench. The class giggled.

They'd seen that happen. They would never do such a thing, though.

Then I asked, "Does anyone know what proportion means?"

Katie knew. "It's like the proportion would be wrong if you drew a person with a great big head and a little tiny body."

I nodded. "Listen," I said, and then played a soft, slow "Silent Night," ending the piece dryly, with no hint of *ritard* or *fermata*.

"What does proportion have to do with this?" I asked. Blank faces.

I demonstrated again, this time playing Jingle Bells with lots of staccato, ending with a grand *ritard*, and holding the final chord out for an eternity.

Katie was able to put into words what the kids were beginning to understand. "The ending was out of proportion with the music," she said.

"Play it again with a staccato ending," they asked. I obliged. "Yeah, that's right," they agreed.

"How about keep the staccato, but just wait a little longer before the last chord," Bess asked. I obliged. Smiles all around.

I then played the last phrase of "The First Noel," varying the ending from one with no *ritard* to one that was ridiculously slow and over-dramatic. The class got as much of a kick out of ordering me around as I did from acting as obtuse as the most frustrating of students. Amazingly, there was a decided consensus as to which ending fit best.

Now it was time to play for one another. As usual, I asked them to listen carefully and to comment after each performance. (Years of group lessons have taught them that only kind responses are in order.) And then I sat back and enjoyed.

These delightful children, most of whom I have known at least half their lives, played their hearts out. Such sensitivity! And there was not an out-of-proportion ending among them.

Responses were appropriate and showed a growing understanding of musical taste. I was aware, more than ever, of how much I love these guys.

Then a bit of icing for the cake.

When Michelle had finished playing "O Holy Night," Sarah commented, "Katie had her eyes closed the whole time."

"I was just imagining," Katie said.

"Katie," I said, knowing her well, "if you can keep it to a short answer, I'd love to know what you were imagining."

"Just stars," she said in her low voice.

A pause.

"They were singing."

A longer pause.

"And they were wearing dresses."

And that's what I love about teaching. ♪



Pam Barger was introduced to the Suzuki method in 1982 when her older daughter Bogus Suzuki piano study. Ms. Barger graduated from the University of Nebraska at Lincoln, and has taught piano for more than ten years.

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## Teenagers: Awful or Awesome?

The Present is in the  
Past; The Future is in  
the Present.

by Carolyn Meyer

In chatting about juggling the demands of work and family, I often have been told by friends that they "dread" the time when their children will be come teenagers. I must trigger this fear when I share the challenges my husband and I have faced with our children and the foreign exchange students we parent. I may be giving the impression that teenagers are "awful," and I hope to dispel this notion. I believe that teenagers, and everybody else of whatever age, can be "awesome." However, that doesn't happen by accident. The present is rooted in the past, and the future is rooted in the present.

Community is the key to nurturing "awesome" people. The Suzuki approach fosters community: right from the start parents, teachers and students work together. They learn to look and to listen with love. Think of the title of Suzuki's most famous book: *Nurtured By Love*. The roles of the individuals in the Suzuki triangle may change as time goes on, but the student knows that someone at home is looking, listening, and loving. In his book *Raising a Thoughtful Teenager*, Rabbi Ben Kamin said, "The one thing that should never be denied to any young person is the certainty that at home someone is looking, listening, and loving."

Good parenting resources are all around us, and many tie in with what Suzuki people have known for a long time: good families have consistency, firmness, and fairness, and actions speak louder than words.

Words, volume, and tone of voice are important, too. In his book *All I Need to*

*Know I Learned in Kindergarten*, Robert Fulghum points out that "telling at living things does tend to kill the spirit in them." That applies to all living things—plants as well as people! We have to keep trying to be good parents and teachers, and Mother Theresa offers some encouraging words: "We can do no great things, only small things with great love."

When I was at one Suzuki institute, a high school boy missed the morning final concert. When I asked his mother where he was, she told me he was still asleep. "As long as he's not doing drugs or getting a girl pregnant, I let him do what he wants."

As a college teacher I sometimes saw students who came from families that kept them under such strict control that when they were given a little college freedom they absolutely exploded. I think that families can find better balances.

Ellen Goodman wrote "Americans once expected parents to raise their children in a cordinate with dominant cultural messages. Today they are expected to raise their children in opposition to them." What are those cultural messages? A lot have to do with advertising and the confusing messages about youngsters looking mature and older's looking young. Material possessions are promoted and promoted, and promoted. You may have heard the following advertising slogans more often than your Suzuki recordings, can you identify what is being advertised:

You've come a long way, baby.

(Virginia Slims cigarettes)

Proud as a peacock.

(NBC-TV)

Good to the last drop.

(Maxwell House coffee)

They're grittier!

(Kellogg's Frosted Flakes)

Melts in your mouth, not in your hand.

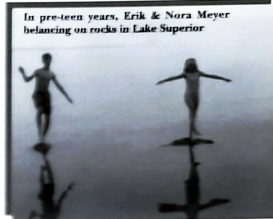
(M&M's candies)

Plop, plop, fizz, fizz. Oh what a relief it is.

(Alka-Seltzer)

We can laugh at these ads, but do you like our American cultural environment? Suzuki says that man is a son of his environment.

Many families fall into the "Frantic Family Syndrome" described by psychologist John Rosemond: the more activities and commitments you can juggle, the better a parent you judge



In pre-teen years, Erik & Nora Meyer balancing on rocks in Lake Superior

yourself. You probably start your day with "good to the last drop" and end it with "plop, plop, fizz, fizz." Everyone in a frantic family has episodes of exasperation, anger, and sultriness. Kids backer. To cure this syndrome, you have to re-center your family. Minimize outside commitments and set aside family time; let teenagers bring friends along if they aren't interested in family-only activities. Friends and exchange students who see you as being interesting people offer a strong help to your relationship with your own teenager. Also set aside time to nurture yourself and your marriage. If you are a couple, please remember that people can handle only so many commitments, and parents who burn out are too charred to do a good job.

A 1997 issue of *Newsweek* focused on the fact that the notion of quality time is a myth. In discussing that article, columnist Kathleen Parker points out that spending two hours a day with kids at the end of a harried work day isn't parenting, it's visiting. Parenting means Being There. Solutions to this are hard to come by, but Parker points out that "many of us could slow down—work part-time a few years, work at home more, leave the office earlier—and we really wanted to. Corporate America may not reward people for taking more time with their families, but children do. They perform better in school and get in trouble less. Most important, they build the emotional equity needed for healthy relationships in their own lives." 13,000 schoolchildren were asked what makes a happy family, and they usually replied, "doing things together."

Peter Benson and his co-authors of *What Kids Need to Succeed* list assets young people need as well as developmental deficits. "Spending two hours or more a

day alone at home without an adult" is the #1 developmental deficit. "Watching more than three hours of TV a day" and "putting a lot of emphasis on selfish values" are also top deficits. The first ten assets listed are mainly about parental support: "parent communication," "parental monitoring," "parent involvement in school," and so on.

In writing about his two sons, Robert Reich said, "Forget what you've heard about 'quality time.' Teenage boys don't want it, can't use it, have better things to do... Teenage boys are like clamshells. They open up just for a moment, in order to take in a little nourishment or expel some dirt. But then they clam up tight again. If you're around when they open up, you have a chance to see something truly beautiful inside... and you have a quick chance to connect. But you have to be there in the moment. The clam shuts in an instant, and then you can't see or do a thing."

Martha Shackford wrote an interesting article for the *American Suzuki Journal* in which she defined three categories of "overprivileged children," defined as those who live totally in structured, "over-privileged" expectation. The first group of these students keeps trying hard but shows real signs of stress such as being extra crabby, insolent, spaced out, and depressed. *Newsweek* carried an essay by a 16-year-old girl named Elizabeth Shaw. She described her typical day:

"My alarm starts to ring at 6:30 a.m. In a few minutes I'm awake enough to find the OFF switch. After a few more moments hiding under the blankets, I slide out of bed and into the bathroom. Most mornings I look into the mirror and see puffy eyes and colorless cheeks. As I wash my face, I promise that I will get more sleep, but I know I'll be up late again tonight.

I get dressed and gather my books together. When I'm lucky, I grab a quick breakfast before rushing out the door for my 45-minute commute. During the day I fly from one class to the next, using my spare time to finish my homework. In my classes I labor through quizzes, tests, labs, lectures, presentations, and projects. Can I help if I catch a nap in a class or two?

Once the school day is done, I'm off to a practice, club, or volunteer organization. Sometimes these extracurricular activities are fun, but they always take a lot of time and effort. It's 7 or 8 o'clock before I get home at night. After 12 hours of running around, I still don't have time

to unwind. I wolf down dinner, usually microwaved soup or cold cereal, by myself as my family has already eaten. Then I stagger off to complete my day with more studying....

Pressure to attend a prestigious university comes from everywhere. School administrators, guidance counselors and parents make it seem as if my life will be over unless I get into a good college. If I want to get a decent job, make money and generally succeed in a happy life, I'd better attend an illustrious school...."

The second group Martha Shackford describes partially succeeds at trying to do a lot of things but feels mediocre at everything. They overdo on a lot of small commitments. A teenager wrote to a columnist in *Parade* magazine: "My life is so boring. Sure, I attend classes in jazz, ballet, violin, piano, karate, ceramics, drawing, belly-dancing, and modern dance. But it's the same thing over and over...."

The third group of "overprivileged children" gets angry by the time they are teenagers. They refuse to do what is expected of them and may turn to drugs, alcohol, and promiscuity. As psychologist Sylvia Rimm says, "Deprivation and excess frequently exhibit the same symptoms."

This is awfully scary stuff, and no wonder my friends say they dread it. BUT—the environments that encouraged angry teenagers did not happen overnight. The present is in the past. A Hongkong woman who now lives in my area wrote: "Children come into this life with few choices; their parents have set the stage." We were all children ourselves once, and our parents set the stage for us. Their parents set the stage for them, and so on back. Maybe you like the stage your parents set for you, or maybe you don't. Your Suzuki contacts can help you to set a solid stage for your children, and your children will pass what they have learned back to you and on to others. The future is in the present.

If someone in the family does not nurture the others, the nurturing becomes more and more difficult for the others to maintain. Parents have to be strong to keep nurturing teenagers experiencing a lot of mood swings. The home environment applies to adults as well as children. We saw this dramatically in our own family when one semester we had match for us and the following semester we had an exchange student who was an excellent match for us. The first semester we became crabrier, spacier, and

generally nastier as we realized that this student thought us dull, boring, and generally unimportant. I really worried about our family image in town and how fragile our family relations must be to disintegrate so quickly. He left, and then we were called to take another student on a temporary emergency basis. She walked in the door, plunked herself down in a chair, and started asking us questions that showed she cared about the answers. We knew by the next day that she would be a permanent, positive addition to our family. She thought of us as interesting, important people and we were that sort of people! We will always be a better family because she lived with us.

We are not "perfect" people, and we do awfully beneheaded things sometimes. I have stories about my teenagers which are funny to tell now but were not so funny at the time. My teenagers have funny stories to tell about me, too! And, I have funny stories to tell about my parents!

I don't sit in judgment on anyone. There are no guarantees; we all know people who overcome their environments as well as others who undermine their environments. We all know people who made beneheaded choices that turned out to have lasting repercussions, and we mourn for them. We have to keep doing small things with great love. We have to keep trying to do our best.

When we parents and teachers show respect for our bodies through healthful choices, we are setting a solid stage for ourselves and those around us. We need to get enough sleep, eat balanced meals, exercise, and have jobs that are not incredibly time-consuming and stressful.

When we show respect for others through healthful language choices, we continue to build on solid stages. As we have a lot of language choices as parents and teachers, and I'm not necessarily talking about profanities. Using the sort of language that was used to us by our own parents and teachers may be healthful, or it may not. Suzuki teaching builds awareness of musical language, and it also builds awareness of spoken language and body language. We each communicate through five channels: body/face/eyes/ tone of voice/ what is actually being said.

We focus on tone in Suzuki lessons as it applies to instrumental tone. Tone of voice is super-important too. It is iritated by someone, may of us tend to speak faster and faster and louder and LOUDER.

It is much more calming to speak

slower and to lower

the volume.

Think about your physical distance when you talk to others: too much eye contact, leaning forward, and being too close give a domineering impression. Too little eye contact and turning away give a cold impression.

That's all from the point of view of my own cultural background; people from other cultures have different body language. For example, in some cultures the eyes are thought of as windows to the soul and it is rude to look into the eyes of another.

Whatever your culture, there are multiple ways in which to praise a child's efforts honestly. You learn to give a realistic picture of the accomplishment without glorifying the person. All of this may feel unnatural to an adult who was not spoken to this way when he or she was a child, but everyone can develop these talents! As Suzuki says: "Knowledge is not ability. Knowledge plus 10,000 times is ability."

This applies to finding musical pitches, and it applies to finding words.

You can learn to hold a violin bow, and you can learn to hold your temper.

You can also learn to breathe naturally with the music, whether you are playing the music or learning not to snort at someone's mistakes.

Practice time is your chance to keep reinforcing Mother Theresa's words: "We can do no great things; only small things with great love."

Barbara Coloroso is the author of a fine book called *Kids Are Worth It!* Coloroso defines three types of families based on their structures. The first family type Coloroso defines is the "brickwall" family. As the name implies, the "brickwall" family has a very rigid structure. A "brickwall" parent says things like:

"I'm in charge here, and you will obey me or else."

"Stop crying, or I'll give you something to cry about."

"Get out there and do whatever you have to do to win."

"If you try harder, you can beat him out for the part."

"Your sister got straight A's. There is no excuse for this B."

A child who lives in a "brickwall" family may say things such as:

"I'm in good."

"I can't do anything right."

"If you knew the real me, you wouldn't like me."

"I'd be better off dead."

Personally, I find it very scary and upsetting to be in contact with such a family.

In the late 18th century, Paganini's father locked him in a practice room and beat him with a stick if the boy did not practice enough. Paganini became a great violinist but also had gambling and drinking problems among other vices.

A college teacher once asked Dr. Suzuki this question: "Talent develops when there is training, you said. Even under strict discipline, young children can develop musical talent. However, you said that it is no good to force it by hitting and shouting. How then was a man like Beethoven created as a result of this kind of cruel education?" Suzuki replied, "Beethoven is truly great. However, he had an unfortunate personality: defiant and difficult to please, his life as a man was that of affliction. He never was happy... I have thought about inviting historical characters as friends to a tea party at my place and spending a happy day with them. The list of my guests would include Mozart, Rookan the poet and priest, Brahms, Issa the haiku poet, Schumann and Schubert. However, even though lofty and great as human beings, moody people like Beethoven are too dark to share pleasure with, and I hesitate to invite them...." (*Man and Talent: Search Into the Unknown.*)

The second family type which Barbara Coloroso defines is the "jellyfish" family. As this name implies, "jellyfish" families lack solid structure. They also have unexpected strings. A "jellyfish" parent is apt to say things such as:

"He's only a child once. Why should he have to spend his time doing chores?" (or practicing?)

"He's smart enough to handle his own decisions about what he watches on TV. My parents let me watch only what they wanted me to see....SHUT THAT TV OFF! It's been on for six hours straight. No TV for the rest of the month."

"I'm sorry I missed your school play, soccer game, and dental appointment, but look at the award I worked so hard for so long to get. Someday you'll appreciate all that I've done for you kids."

"The kids eat whenever they feel like it. If they get fat, get fat. It's not my fault."

The child of a "jellyfish" family may say things such as:



Erin & Carolyn Meyer

"If you really knew me, you wouldn't like me."

"My parents just don't care."

"The pressure in my head is killing me."

The third type of family structure defined by Coloroso is the "backbone" family. She says, "Backbone families come in many shapes, sizes, and colors. They don't come from any particular background or social strata...they balance the sense of self and the sense of community in all that they do. They are not hierarchical, bureaucratic, or violent. Backbone parents don't demand respect—they demonstrate and teach it." The backbone family provides consistency, firmness, and fairness in a calm and peaceful structure.

I have found the Suzuki world to be a place which encourages "backbone" families. Teachers, parents and students demonstrate respect, acceptance, and encouragement all the time. Our actions and our words as members of a Suzuki triangle send important life messages that Barbara Coloroso lists:

You are listened to  
You are cared for  
You are very important to me  
I believe in you  
I trust you

I know you can handle life situations

When Suzuki students are very small, parents and teachers show them they care through taking the important time to go to lessons and practice at home. Parents learn to listen to the child's verbal and non-verbal communication while listening to the child's music-making. Parents continue to communicate with older children by asking about their interests, seeking their opinions and advice, showing interest in their friends, and so on. Teenagers are given more and more independence as long as what they do isn't life-threatening, morally-threatening, or unhealthy.

# In Perfect Harmony



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As time goes on, the child becomes more independent of the parent at practice time but learns how to handle this alone. He goes out into the wider world of youth symphony, music camp, school choir, rock bands, or whatever. He'll apply these practice skills to many situations besides music situations. For example, if you helped a teenager learn to drive a car, did you find yourself saying the same things you'd said long ago when that person was learning to play "Twinkle"? Did you have trouble letting your teenager control his or her own driving just as many Suzuki parents have trouble letting their teenagers control their own music practicing? Here are some sentences that can be used by parents with Pre-Twinklers as well as beginning drivers:

"You're doing fine, honey."

"Good job! I guess we'd better have you practice something new now."

"Your teacher taught you really well! I've had trouble with that."

"Let's check the instruction book."

"It'll be great when you can solo, won't it?"

The three kinds of families Coloroso defines each handle reality, mistakes, and problems differently. Here are three sets of stereotypical reactions to a Suzuki situation about Practice Trouble. The student could be just about average. Each interaction begins with the student telling the parent the same thing: "This place in the music is too hard for me! I just can't get it!"

**Student:** This place in the music is too hard for me. I just can't get it!

**Brickwall Parent:** You are such a crybaby!

**Student:** (Tearfully) Hee-ey!

**BP:** Stop crying or I'll give you something to cry about!

Voices get faster and faster, louder and louder

**Student:** I don't want to practice this music! Why do I have to?

**BP:** Because I said so!

**Student:** You're not the one trying to play this music—you can't play anything at all!

**BP:** Don't talk to me like that or I'll wash your mouth out with soap!

**Student:** This place in the music is too hard for me. I just can't get it!

**Jellyfish Parent:** Oh honey, you're only a child once. Why should you have to spend your time practicing hard music?

**Student:** My teacher wants me to learn this, but it's just too hard.

**JP:** You're smart enough to make your own decisions, sweetie.

**Student:** I just don't know what to do.

**JP:** (Getting faster and faster, louder and louder) Well, don't bother me now. Can't you see I have enough problems of my own?

**Student:** This place in the music is too hard for me. I just can't get it!

**Backbone Parent:** Here, kid—let me give you a hug. (Smiling) I know we can figure out a way to solve this problem.

**Student:** Our teacher wants me to learn this, but I just don't know how.

**BP:** You're frustrated now, but let's check in the lesson notebook and see what I wrote down. That should give us some ideas.

Another possible Suzuki situation is about Recital Jealousy. Each interaction begins with the student saying,

"My friend got picked to play in the Honors Recital, and I didn't."

**Student:** My friend got picked to play in the Honors Recital, and I didn't.

**Brickwall Parent:** Can't you ever do anything right?!

**Student:** (Tearfully) Hee-ey!

Voices get faster and faster, louder and louder.

**BP:** Stop crying or I'll give you something to cry about!

**Student:** I played as well as I could...

**BP:** There is no excuse for your not getting picked. If you'd tried harder, you could have beat out your friend.

**Student:** My friend got picked to play in the Honors Recital, and I didn't.

**Jellyfish Parent:** Oh—it's all my fault! I didn't help you practice enough!

**Student:** I played as well as I could.

**JP:** Well, you keep trying. If you get picked for the next Honors Recital, I'll buy you a new bike.

**Student:** What should I do now?

**JP:** Why don't you go have some chocolate chip cookies?

**Student:** My friend got picked to play in the Honors Recital, and I didn't.

**Backbone Parent:** I can see you feel sad. It's okay to cry, honey.

**Student:** It's not fair!

**BBP:** The teacher had to make a difficult choice—not everyone could have the opportunity to play on this recital.

**Student:** I played as well as I could...

**BBP:** I'm sure you did, honey, and I always enjoy hearing you. (Hugs student)

It will be special to hear your friend play, too.

In a handout called "The Amazing Benefits of the Suzuki Experience", Joanne Bath lists characteristics of Suzuki teenagers:

- kindness, caring
- friendliness
- balanced sense of self
- poise
- sensitivity
- strong aesthetic sense
- thoughtfulness
- leadership abilities
- strong sense of values
- organizational skills, efficiency
- intellectual curiosity
- good problem-solving skills
- well-roundedness
- well-mannered
- composure when playing or speaking in front of a group
- mental agility
- good musicianship
- beautiful personalities

Of course, Suzuki teenagers don't have a monopoly on those characteristics. The Suzuki experience has helped bring them out, just as other experiences do for others. A "backbone" Suzuki student will naturally identify most readily with other "backbone" people in the wider world beyond the Suzuki studio. I feel thankful that ties with adults my teenagers and I admire are established. Many families have this sort of relationship with special sports coaches, religious youth group leaders, or music teachers. Some teenagers lack these ties because they are in so many activities that they do not develop a good working relationship with any one adult.

When I was a teenager I worked hard for music teachers who respected me and taught me well whether or not they called themselves "Suzuki" teachers. My own teenagers are no longer officially Suzuki students; they have found other paths in music with teachers who are fine "backbone" people. I think my teenagers do awesome things. I think that my own Mom and Dad do awesome things too! And, after 31 years they still want to hear me play Twinkle on my violin. ♪

Carolyn Meyer started violin studies in John Kendall's String Development class. She was a scholarship student of Guillermo Peris at the University of IL, where she also studied string pedagogy under Paul Rolland. Carolyn completed her M.M. in violin performance with Kent Perry at the Southern IL University at Edwardsville, where she studied Suzuki pedagogy with John Kendall. Carolyn has experienced being a Suzuki student and parent as well as teacher. She has taught violin, viola, and music and movement while living in Austria, Illinois, and Wisconsin. She has published many articles and the book *Suzuki: Keynotes Group Lessons* (Sumino-Buchard) and served as President of the Suzuki Association of WI. Carolyn and her husband have two teenage children and have hosted several long-term high school foreign exchange students.

## Film Review

by Ray Landers

Dr. Suzuki offered the world broad philosophical and pedagogical ideas regarding music performance and education. Sometimes we concentrate too much on specific pedagogical approaches and don't spend enough time looking at the larger philosophical aspects of the Suzuki Method. For example, one of the major issues that encouraged Dr. Suzuki to develop Talent Education was his feeling about war, especially the suffering of peoples during the Second World War. He believed wholeheartedly in the power of music and other arts to heal, to educate, to create happiness for all. In order for us to make wise use of all Dr. Suzuki's ideas, we must constantly search deeply the "why" of it all.

The film *Paradise Road*, released commercially in 1997 and recently on video, depicts the power of music to help people survive in the most difficult of times. It is not a film for children, but I recommend it highly for teachers and parents wishing to deepen their understanding of the power of music. The film describes how a group of women struggle to survive in a Japanese prison camp. In the midst of unbearable horrors and cruelties, they form a choir and sing symphonic, instrumental, and choral music (Dvorak's *New World Symphony*, Ravel's *Bohème*, etc.) arranged by one of the prisoners who is a musician. Though the captors initially resist the formation of the choir, they eventually begin to enjoy the music and become less violent toward their prisoners. The great therapeutic value of the music to the women prisoners and the gradual softening of the soldier's cruelty is brilliantly shown.

*Paradise Road* illustrates the potential of music to heal, to teach, and to humanize in the very worst of situations. It reminds us of the reason we are musicians and educators, and why we believe in Dr. Suzuki's goal of nurturing peaceful human beings through music. ♣

(See p. 32 for Ray Landers' biography and photo.)

## At the Core

byCarolynn A. Lindeman,  
MENC President

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Music educators continually find themselves having to make the case for why music should be at the core of the school curriculum. We are forever having to justify why our young people need to study music and what the benefits of such study are. While we all know its importance and what a difference it can make, many outside our profession do not. I think that each of us must be ready (at the drop of the hat!) to stand and deliver an articulate rationale for why music must be a part of the core curriculum in every school.

To answer this question, I have identified ten reasons why America's young people need to study music and why it is crucial for music to be a core subject. After reviewing and considering my reasons, I hope that you will develop your own "top ten" so you will be ready to stand and deliver your rationale for Why Music.

### Why America's Young People Need to Study Music

1. Music is an academic subject with its own special body of knowledge and thinking. *To be fully educated, our young people need to study music together with the other subjects considered part of a basic education—mathematics, physical sciences, language arts, the social sciences, and the other arts disciplines.*

2. Musical intelligence is one of several different human intelligences that need to be developed and nurtured. *Students need to explore and develop their musical intelligence as well as their linguistic, logical-mathematical, spatial, bodily-kinesthetic, interpersonal, and intrapersonal intelligences.*

3. Music offers unique opportunities for creativity and self-expression. *Since young people are innately creative and have the capacity to be artistically expressive, they need to have multiple opportunities to explore and express their creative nature through music.*

4. Music connects us to our history, traditions, and heritage. *To understand and*

*appreciate their own culture and the culture of others, and to become culturally literate, students need to make such connections through studying and experiencing music of a wide variety of cultures, genres, and eras.*

5. Music study enables students to experience all that is human as it inspires them, turns on their senses and emotions, opens their minds, and reaches into their inner selves. *To be sensitive to the power and beauty of music, young people need to come face-to-face with a variety of musical experiences that will help them develop the musical understandings and knowledge necessary to extend the depth with which they think and feel.*

6. Music study enables students to develop skills such as abstract thinking, problem solving, self-discipline, and team work. *Through participation and instruction in music, students are able to develop skills that will help them solve problems, analyze and synthesize data, make decisions, and successfully work with others—all considered vital for citizens of the twenty-first century.*

7. Music can be integrated into other subjects in the curriculum, and content from other subjects may be integrated into the study of music. *While students need to study music primarily for its intrinsic value, having subjects connected in the school curriculum offers students an opportunity to integrate their knowledge.*

8. Music study challenges students to develop higher-order thinking skills, including analysis, synthesis, and critical and creative thinking. *Through experiences making music, students are able to exercise and refine these important thought processes that will empower them to be good problem solvers, abstract thinkers, and thoughtful decision makers.*

9. Music study enhances self-esteem, builds self-confidence and self-discipline, and encourages respect for others. *By participating in musical experiences, students will develop positive attitudes and personal skills that will enrich their lives and enable them to work and live successfully with others.*

10. Music enhances the quality of life. *To participate fully in America's culture throughout their lives, students need to develop the musical knowledge and skills that are inherent in a quality music education.*

#### NOTES

1. These ten reasons are adapted from my article "Why Music: The Critical Curriculum for America's Children," *The Music Leadership Letter on Issues and Trends in Music Education*. Reprinted by permission of Silver Burdett Ginn, copyright 1998. 2. Howard Gardner, *Multiple Intelligences: The Theory in Practice* (New York: Basic Books, 1992). ♣

## Ten Teachers' Viewpoints on Suzuki® Piano

Edited by Gilles Comeau, Ph.D.

Reviewed by Barbara E. Jones

I was honored to be asked to review the recently published book *Ten Teachers' Viewpoints on Suzuki Piano*. I was even more impressed with the list of experienced teachers who contributed their thoughts for this book. Fay Adams, Beverly Fest, Doris Harrel, Doris Koppelman, Christopher Liccardo, Mary Craig Powell, Barbara Schneiderman, Marilyn Taggart, Sarah Williams and Michiko Yurko are among the teachers I would consider foremost authorities in the teaching and promotion of the Suzuki Piano Method. With such esteemed contributors this book had to be worth my time to read. I was not disappointed.

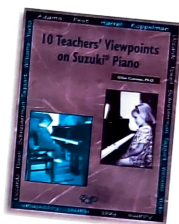
The editor, Gilles Comeau, poses a multitude of questions to each teacher—questions you would love to ask if you were able to corner any one of these busy people for a few hours. In compiling the material, Dr. Comeau usually presents a statement and then quotes one or more of the teachers in support of the observation. The sections where each teacher's comments seem to be a variation on the theme and where the statements are in disagreement makes this format more interesting. Now it is left up to readers to question their own ideas on the matter and draw their own conclusions.

The first section of the book covers philosophy of the Suzuki method. Since the teachers consistently mention eight elements basic to the Suzuki philosophy, Dr. Comeau uses those elements as subsections in this part of the book. The quotes are very precise, heart-felt statements about the "Mottler-tongue Approach," "Environment," "Importance of the Early Years," "Music for All Children," "Suzuki Triangle," "Nurtured by Love," "Children's Personal Growth" and "Developing Better People." The statements reflect what in-

trially drew me to the Suzuki method and why I became a Suzuki piano teacher. This is what must be communicated to my students and their parents. The passage about the parent element of the triangle is so well stated I might just leave the book opened to that page for my studio parents to read!

The sections that follow the Suzuki triangle discussion are more in-depth compilations concerning the areas of performance skills: listening, repertoire, review, reading, musicianship, musicality and good performance. It is in these sections that the individual perspective of each teacher shines through. (I found these portions most interesting.) The placement of one teacher's quote after another shows that they were not in total agreement on every issue. The use of charts is also helpful in distinguishing similarities and differences among the teachers (such as daily minimum of listening time, choice of recordings and reading materials). Throughout *Ten Teachers' Viewpoints*, the teachers mention books, articles and other sources that support their statements. I have read many of these books and articles but I am not familiar with others. Reading the book piqued my interest, motivating me to read these books and do further research. The lists of supplementary materials will be a good resource when I am deciding on an auxiliary piece for a student. The ideas for music history and theory presented in the book will also be helpful in my studio.

Dr. Comeau has carefully given credit to each teacher throughout the book. I found it interesting that after exploring the book for a short time I began to anticipate whose statement I was reading. It did not take long before I became very good at this game. The individual personalities emerged not



only in their writing style but in their philosophy as well. The styles ranged from "easy going" to dogmatic. I am sure that if I could observe each of the ten teachers their teaching styles would also be very individualistic.

As I read through this book, I felt I was measuring my progress as a teacher with the lofty ideals of Dr. Suzuki's philosophy. Yet, I was comfortable agreeing and disagreeing with particular statements from the various teachers as they would apply to me or to my students. In a way, reading the book was a validation of my own ideals and also a time for setting some new goals. I was grateful for the ideas that were new to me and for different twists on those that I had tried.

The book concludes with the teachers' comments on the strengths and weaknesses of the Suzuki Method as well as their thoughts and hopes for the future of the movement. They were definitely in agreement that the strength of the method lies in the philosophy. If the highest standards of teaching are maintained the method will continue to spread throughout the world.

*Ten Teachers' Viewpoints on Suzuki Piano* is a wonderful resource book which draws the reader right into the midst of the issues. I truly felt I was a part of this panel discussion, a meeting of the great minds. I highly recommend this book to all piano teachers from beginning teachers to veteran teachers. I will gladly be adding this book to my personal library and know it will not be one of those that sits on the shelf collecting dust. It will be used often! I have had the opportunity to meet or take training with six of the ten participating teachers and I hope in the near future to meet the other four. I would like to continue our discussion. ♣

Barbara Jones received her Bachelor of Music in piano performance from Nebraska Wesleyan University and an M.M. from the University of Denver and has done postgraduate work at the University of Nebraska. After teaching at the Beth Miller School of Piano and the University of Denver, Barbara established a private Lincoln studio in 1976 where she has used a Suzuki approach since 1982. Barbara also teaches general music in the Lincoln Public Schools. She has been active as a teacher and director in the Lincoln Suzuki Winter Workshops and has been the Director of the Lincoln Suzuki Summer Camp since 1988. Barbara has been a clinician for the Nebraska Music Educators Conference, Lincoln Public Schools Music Teachers. She is three-time recipient of the Cooper Foundation "Excellence in Teaching" Award and received the Outstanding Music Alumni Award from Nebraska Wesleyan University in 1994. Barbara loves active practicing and performing with her husband, Ashley, 17, and Whitties, 13, plus both violin and piano. She also performs piano duets with her husband. L. Cary, a professor in the Music Department at Nebraska Wesleyan University.

# Birmingham Group Travels to Japan

by Terri Coulard Henningson

Thirty years ago, I was the first American child to play in the national concert held annually in Tokyo. My parents, my teacher Elizabeth Mills, and Sheldon Soffer made the trip to Japan for two weeks of instruction, sight-seeing, and the Suzuki Method Grand Concert. I went along and was invited by Dr. Suzuki to participate in the Grand Concert. Though I was only five years old, the whole experience made a great impact on me.

Much has happened in those thirty years. I was a good Suzuki student, and managed to complete book ten at age thirteen. I attended institutes every summer and even ended up as a demonstration student at the first International Suzuki Teachers' Conference in Hawaii and later for teachers in Israel. Following high school, I studied with Zvi Zeitlin at the Eastman School of Music. I opted to take a break from the harsh New York winters after two years, and finished my performance degree at a small college in northern California while playing in the Santa Rosa Symphony. I began teaching during that time and found it enjoyable and rewarding. After college I began to build a studio, continuing my Suzuki training at institutes and workshops.

In the middle of all this, I married, had two children, and have moved a couple of times (even to London). Now I am in Atlanta, Georgia, with my husband, our two young sons, and a small studio of students. This is where the story begins.

Last summer I realized that March of '98 would mark the thirtieth anniversary of my first trip to Japan. I had been back to Japan twice since that first visit, and wanted to return to see all the teachers I had known through the years, observe some teaching, and attend the 44<sup>th</sup> Grand Concert. The thought of organizing a tour of American students popped into my head, and I contacted Dr. Masaaki Honda about the idea. Dr. Honda, a friend of the family for all these years, was very encouraging and offered many valuable suggestions about organizing such a trip. He also suggested that I contact Mitsumasa Denda, a teacher I knew well, to see if our group could study with the



Birmingham Suzuki Violinists with Terri Coulard Henningson, far right, & LaDonna Smith, far left



The Henningson family with Dr. Honda in the Bulokan Hall, March 27, 1998

teachers in his program and perhaps even stay with some Japanese families while in Nagano. After much planning, I sent out information to teachers across the southeast, inviting them and their students to participate in the tour.

One response in particular seemed very promising. LaDonna Smith, a Suzuki teacher from Birmingham, Alabama, called and said she would like to bring as many of her students as possible on the tour. Over the next few months we spoke regularly to work out details, and it became apparent that the Birmingham Suzuki group was truly committed to making the trip to Japan.

As we assembled at the airport on March 21, the long list of names materialized into a large group of people with an even larger amount of luggage: the group consisted of 49 participants, students and siblings, most of whom I had never met. Although the majority of the participants came from Birmingham, a few joined us from California, including my mother, Marilyn Gouhard, one of the first Suzuki moms in Pasadena, and my sister, Helen Hagen, who graciously provided her baby-sitting expertise for our boys. It was a wonderful group, and I hoped

that my hundreds of hours of preparation would pay off with a rewarding experience for all.

Arriving in Osaka, we met the tour guide who would be with us throughout our visit. We had no time for jet lag as we took a full day tour of Kyoto, the ancient capital of Japan, the morning following our arrival. Next, we were on our way to Nagano. We were joined on the train by Yumi Komazaki, who is in charge of the international students studying at the Talent Education Institute in Matsumoto and had been instrumental in helping us with arrangements for our Nagano stay.

In Nagano, the students enjoyed the program's spring vacation workshop, participating in classes and an international concert in which the Japanese children and American children performed for and with each other. A fun addition to the concert was the magic show presented by the cello teacher, Mr. Nagase, aka Mr. Magic. Parents and students experienced Japanese home life as families in Mr. Denda's program graciously provided home stays for the two nights we were there. Some of the children had the opportunity to skate at the Olympic Ice Arena and many participants were able to visit the famous Nagano temple that was frequently shown during the Olympics. At the back of the temple is an underground tunnel which is completely black. Visitors feel their way through the darkness by touching the walls, trying to reach the center and touch a key which is said to bring good luck and happiness. We immediately felt lucky as we reached the end of the tunnel and came back to the light. Amazingly, our two-year-old and four-year-old managed to stay calm in the darkness.

Following our time in Nagano, we traveled to Matsumoto for a short visit. One important destination was the newly opened Suzuki Museum. Interestingly, the curator of the museum was Kenji Mochizuki, who originally invited us to Japan when I was a child. It was a happy reunion as my mother and I greeted him outside the house where Dr. and Mrs. Suzuki lived. There are many wonderful mementos in the house, including Dr. Suzuki's honorary degrees and a beautiful autographed sketch of Fritz Kreisler. Most special to me was Dr. Suzuki's study at the back of the house. I could picture him there, listening to graduation tapes in the wee hours of the morning, smoking his cigarettes, or painting his beautiful shikishi.

We then made our way to Tokyo for the Grand Concert. There were 3,000 participants, and our group really stood out among the thousands. Of course, the concert met everyone's expectations, and beyond. Some teachers from the U.S. who had come for Dr. Suzuki's memorial service were still there, and it was a treat to see them as well as long-time friends Dr. Honda, Miss Nakajima, and Miss Mori. The children had a good time reuniting with the friends and teachers from Nagano, and my mother and I met briefly with Mrs. Suzuki. The concert was spectacular, and even after all these years, I still marvel to see a large group of students performing the third movement of the Mendelssohn Violin Concerto in motion. One of

the more special moments of the afternoon came at the end of the concert after the children finished the Tsvankle variations. Over the loudspeaker came a very special voice which I vividly remember hearing at the end of the two grand concerts I participated in as a child—Dr. Suzuki's happy voice, encouraging the children to practice every day and to work hard for another year. ▶



LaDonna Smith with Dr. Honda

## DREAMS

by LaDonna Smith

*The crossing of oceans, those capped top of Mt. Fuji, Cherry Blossoms, mist rising from the river, observing the rained cascade of ancient history, visions of far away places, island of great teachers, culture, music. To travel by the power of the imagination is instant arrival by dreaming. To travel in reality takes much longer.*

*By dreaming, visions are born, and after vision comes possibility, after possibility comes will, after which comes positive action. Positive action lights the fuse of the universal imagination, bringing together people in community action. All the forces of will and intent are led by the gifts of individuals and organizations alike.*

*Each brings its own force to the vision, nurturing the dream until vision becomes reality.*

When Terri Coulard Henningson sent out her invitation for Suzuki parents and students to accompany her to Japan on the 30-year anniversary of her participation in the Japan Grand Concert, we con-

sidered a dream. But what if... Why shouldn't we take the opportunity to accompany her, and visit the birthplace of the Suzuki Method? It seemed like an opportunity not to be missed by seeming obstacles of time, distance, and money. We decided that we really wanted it, and we began working to bring this dream into reality. This was the most enormous project ever accomplished by the collaboration of parents, students, and teachers of Birmingham, Alabama. With the help of student families, community, city officials, Henningson, and many other foundations and organizations, within five months we found ourselves in Japan.

The Japan tour brought an acute sense of purpose into the studio over the months of preparation. Students and parents alike began to take assignments more seriously. Practicing became more focused and regular, challenging assignments were accomplished, and fewer group lessons were missed. Parents began to meet regularly, contributing time and skills, and really got to know each other.

Motivation was high because we were all going to represent the United States of America in the Japan National Concert. Even the students who were not going to Japan sensed the importance of the trip for everyone; and they, too, worked hard for the success of the whole group. Many interesting cultural spin-offs came from the tour. We were able to participate in the Sakura Festival, a month-long festival celebrating Japanese culture in Alabama. We learned a number of Japanese folk songs to prepare for the Matsuri in the Mall. In preparing programs for more formal fund-raising concerts, a stronger group integrity evolved. It was *everybody's* commitment that made it possible for us to raise our level of performance to a much higher level than ever before. We were truly "ready" when we left for Japan, not only for the Grand Concert, but for concerts of our own.

## Nagano

After a full day tour of Kyoto, our first extended stay was in Nagano. There we were guests of Mr. Denda, one of Suzuki's early proteges and teachers. We were lucky that the students were on Spring Break and having a "Spring Music Festival." We joined in the group classes for two days preparing for the final concert. The students of the Suzuki school played their repertory for us. Then we in turn featured a few of our soloists (one classical, the other a fiddle champion), and our group played some Japanese and American folk music in ensemble. We presented the original composition "Youth" for piano, strings, and soprano which was especially written for and dedicated to Dr. Suzuki. We gave Mr. Denda a copy of the score as a gift, and then all the students played together in a traditional Suzuki play-down. It was an exhilarating experience to be able to share a common repertoire and thereby be joined in spirit through the language of music.

## "Home-stays"

The highlight of our visit to Nagano was the chance to stay in the homes of Japanese Suzuki families. With the study of the violin and the Suzuki family philosophy of "learning with love" in common, a natural bond was in place and there was instant warmth and a natural outpouring of love. The children and parents enjoyed exchanging gifts and sharing with each other. It was a wonderful opportunity for



LaDonna Smith & students enjoying Japanese sakura garden in Tokyo

our children to take an intimate look at Japanese home and family life. The children had to open themselves to new ways and manners, trying new foods and experiencing the art of "tea ceremony." Experiencing the protocol of the Japanese culture was an expansion of their education and development as human beings, maturing them in attitude, perspective and world consciousness. We are grateful to Mr. Denda and his administrator, Yumi, for arranging this opportunity.

## The Grand Concert

The Grand Concert was an all day affair. On the bus trip there, Terri showed home-vids of Dr. Suzuki, Mr. Denda, Dr. Honda, and the young Japanese children in her back yard when her parents hosted the Japanese Tour Group in the 70's.

When we arrived at Budokan Hall, we were met cordially by Dr. Honda. He was most happy to see Terri and her mother, Mimi, who had hosted the Japanese tour group on several occasions at her home in California. Dr. Honda knew about the "Youth" poem by Samuel Ullman, and had requested that we bring him a copy of it as he had been looking for it in English for many years. I was honored to present him with a signed copy of my own original composition based on the text and dedicated to Dr. Suzuki. Samuel Ullman, poet-laureate from Birmingham, is quite famous in Japan as the "Youth" text was popularized by General McArthur during the reconstruction after W.W.II. The

words are very powerful, and give hope and inspiration even when there is a sense of defeat. Dr. Honda was very pleased to receive the gift. Recently, in acknowledgment of our meeting and participation in the Grand Concert, he wrote to me and said, "in any case, we are all Suzuki family." It felt like family when we met the Henningsons for the first time in the Atlanta airport to embark on our journey to see the birthplace of the Suzuki Method. But it really felt that way when my students joined together with 3000 Japanese children on the main floor of Budokan Hall, keeping the spirit, the heart, and the memory of Dr. Suzuki alive through music. It was an awesome experience!

The day after the concert, Terri had planned a full day's sight-seeing tour of Tokyo, visiting temples and shrines, and shopping in some of Tokyo's famous districts, all of it increasing the scope of our cultural experience in Japan.

## Hitachi

On Sunday we had a very special occasion planned. It was our "free day" and our group left the Henningsons to embark on a visit to Hitachi, Birmingham's Sister City. One of the significant things in organizing the financial support for our group was establishing greater support in our own local community. It is very expensive to take 24 students and 14 adults to Japan! We knew that we had a Sister City in Japan, so we contacted the Office of the Mayor and the Sister City Commission to see if we could arrange a visit to Hitachi and take a gift from the city of Birmingham to the city of Hitachi. The invitation to be at the Suzuki "Grand Concert" helped to establish local awareness of our program by the press and the city government. In turn, the city's endorsement helped us with the corporate and private fundraising which propelled us towards our financial goals. From the "unveiling" of the "Youth" composition\* at the Samuel Ullman Museum in Birmingham to its presentation as a gift to our Sister City, all things work in harmony towards the achievement of a great outcome. They are interconnected, just as are Suzuki families from two sides of the world.

Two Hitachi city officials arrived with four buses to pick us up at our Tokyo hotel, and took us on the two hour journey to Hitachi. At the Hitachi Civic Center Hotel we were met by Mayor

Ilyama and other city officials for a buffet luncheon of typical but exotic Japanese foods ranging from fish soup, sushi, and pickles, to good old spaghetti and meatballs for the kids. They were quite relieved not to be eating fish and seaweed.

At the buffet, I was introduced to Mayor Ilyama's interpreter and many other city officials. A short program was planned before the meal. Mayor Ilyama first spoke to us, welcoming us to Hitachi and presenting two gifts from the city. Taken by surprise by this special "program" before lunch, I had no gift to offer the Mayor. Suddenly, I was inspired to remove the tuning fork from my violin case. In return for the hospitality shown to our group by the city of Hitachi, I presented the tuning fork to Mayor Ilyama, explaining that, "The two prongs of the tuning fork represent Birmingham on one side and Hitachi on the other, working in harmony. The stem (middle section) represents the Sister Cities coming together in clarity as a unified tone feeding the world (the ball at the bottom). We truly live in one ball as Sister Cities, working together in harmony for the good of the whole." The Mayor loved the symbolism. Later that afternoon, I was to present a copy of the score to the "Youth" composition to the Mayor of Hitachi in conjunction with our performance at the International Friendship Concert.\*

The Hitachi International Friendship Concert was one of our best ever, after the inspiration of the Grand Concert in Tokyo. Hitachi officials had set up a program featuring the city's Youth Choir and Youth Orchestra, a young shamisen player who was truly world class, and the Birmingham Suzuki violinists. An exchange of music and friendship once again left us all moved. I was proud to take such a dedicated group of young people to a foreign country and give our very best!

## Conclusion

The next day we rejoined the Henningsons for the bus to the airport and the long journey home. I could feel the "openness" of the group. We had expanded our understanding about the world, the diversity of its people, the separate cultures which make our earth a living treasure. We had shared the joy of music and also the gift of extended family. There was the delight of having made new friends and a sense of gratitude for all that we had experienced.

To be given this extraordinary opportunity to journey to a foreign country and to find that we are much alike, in spirit, with our family across the globe is a very awesome realization. Love is the glue which binds us all together. We celebrate this gift of love through music as we continue our journey.

\*The "Youth" composition is based on the text by Samuel Ullman. This text, a favorite of General Douglas MacArthur, is a very important text to the Japanese and many Japanese businessmen carry a copy of it in their wallets. It was a major inspiration to them as they rebuilt their country after the war. As a gift to the city of Hitachi from the city of Birmingham (site of Ullman's home and where he wrote "Youth" in his later years after age 70) the composition has special significance. It was the Japan America Society, and many of the Hitachi businessmen who financed the preservation of Ullman's house in Birmingham as the Samuel Ullman Museum. ♣

LaDonna Smith, Director of the Birmingham Suzuki Violin Association since 1986, teaches over 50 students in the state of Alabama. She holds a M.M. in composition from the University of Alabama and travels widely as a performer specializing in free improvisation on viola, violin and voice. She is featured on numerous recordings, including her own solo work, *Eye of the Storm*. She and her musical partner, Dancy Williams have conducted seminars on improvisation throughout the U.S. and Canada.

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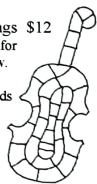
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# Expressive Playing Grows in the Garden of Joyful Process

by Ronda Cole

Adding musicality is not at the heart of the process of my teaching. Adding musicality reminds me of putting sugar on rather than in a baked cake.

My joy in teaching is in helping my students grow to a place in their development where expression and vital communication in performance are their primary values. I want them to realize that the reason they are developing technique not just to have it but to use it for greater purpose. The ideal is to develop technique so that the instrument can disappear from concern. When we speak, little notice is directed to the technique of the tongue and teeth and vocal chords. We are just expressing ourselves. Perhaps the analogy of someone speaking with intention to enunciate clearly relates to the level of technical awareness that should be present in musical performance. Then the performance can be one of self-expression, communication and love of sound.

I can remember my early adult years when I practiced many hours a day. At one particularly exhausted and impoverished moment I realized the absurdity of what I was doing. I was spending countless hours perfecting the art of pulling horseshair over cat gut strung on an empty, as-old-as-possible, wooden box! Ridiculous! But I realized that I was not pouring my life energy into playing the instrument and the notes. I was working to minimize the interference of my own thoughts and the violin with the expression and creation of heart and humanity—my own! It is tragic to see people whose heart draws them to music spend their practice careers primarily pursuing the perfection of technique. When they delay musical expression they often forget their original purpose.

Even parents who are not musicians instinctively know that something profound is possible. As teachers we have all heard it. They say it oddly: they want to "expose" their children to music.

As teachers we have the opportunity to help our students create their attitudes and priorities. I listen with my feelings

first and judgment and problem-solving analysis second. In giving feedback to a student I speak first of the feelings they had and secondly of what happened technically: what they did well and what they can improve. When children have been listened to this way, they learn to listen this way also. First they listen for what they feel and like and second to that which would be technically helpful. They are going to enjoy listening more this way. And if they grow in an environment where they know they are being listened to with these priorities, they will become performers who perceive the audience to be there to feel and enjoy what they hear rather than to discover what was not well done. This makes secure and joyful performers. So, in teaching children technique and repertory our opportunity is to pass on these values.

## Primary Values

Feel and Express

Be clear and giving: Articulate and Communicate

## Secondary Values

All that supports the primary values including: tone, intonation, rhythm, dynamics, period-appropriate style, posture and technique. We need to build the elements of instrumental playing. In fact the teaching of these things is wonderful for teaching character, sensitivity, humility, focus and integrity. These need daily nurturing, and there will always be further to go. The errors in these categories are in our faces as teachers all the time. An alert teacher will listen to a child play a Bach Minuet and notice 50 things that could be focused upon. A wise teacher will decide which of these 50 things are the most basic and limit their lesson to that item(s). We could easily fill all of our teaching time indefinitely, working with these issues.

I worked with a graduate student who studied in Taiwan as a child. Perfect in-

tonation was the primary value. He was so afraid of playing out of tune he could not make a volume of tone or any music, though he played all the major concertos! The pursuit of perfect intonation is an infinite life's walk. Keep going that way with the understanding that no one can ever arrive, and forgive yourself for being human.

## Balance

I think balancing it all is one of the things that makes teaching an art. Within the paradigm which has expression and communication as the primary value, we need to responsibly take care of the need to create skill for playing the instrument and the notes that carry the message.

I keep on my desk a little something I read to remind myself what my priorities are. "A hundred years from now it will not matter what my bank account was, the sort of house I lived in, or the kind of car I drove, ... and mentally I add whether the laundry got folded or my desk is a mess ... but the world may be different because I was important in the life of a child."

## Interference to Expressive Communication

1. The violin, no matter how famous its maker, contributes its own limitations to expression. I once taught a child who was the fifth child of six in a family who automatically inherited the violin given them by a family member. The violin was a sorry excuse for a musical instrument. As I taught this child, I realized that I could not ask her to reach for something that was not possible given her instrument. The family was reluctant to afford a better instrument. Finally, I asked them to suspend lessons, save the money they would have paid me and resume when they had procured a useable instrument. They returned with a better violin the next week. I felt I could teach again.

2. The difficulty in playing the instrument and music: Left brain thinking holds a lot of valuable information about how to play and how to train the player, but the left brain knows little about expressive communication. So if the lessons and practice have been predominantly left brain work, the performer comes to the stage with a list of things to do on his mind—shift, vibrate, play dynamics, play in time. He is busy doing it right, but since it can never really all be right he cannot finish that work and get on to expressive communication. The priority has not been there so the real music does not happen.

3. Not a Clue: Sometimes I have worked with students who have not begun to connect feelings with sound. Perhaps you can empathize with this situation; I am awed by a beauty that my student did not notice ... or thrilled by passion... while the student yawns and looks at his watch. This is a recipe for great frustration. I have to remind myself that I am not responsible for how my student plays the violin, but only for how I teach him and help to enrich his environment.

Assume your students can feel but don't assume they can express. Help your students develop language with which to think, to express and to describe what they feel. Ask about their feelings regularly. Our teaching should foster the discovery of feelings and the expectation of expressing them.

4. Parents: In the Suzuki approach the parents are our greatest strength. They can also be a weakness. The parent's job is to BE what is needed. The hard part is SEEING what is needed.

I learned much from a story about a mother and her young son attending a play group for young children. This mother's son had cerebral palsy. At one point the children were all dressing themselves, and her son was having great difficulty pulling on his pants. He was screaming and fussing in his struggle as he saw the other children go on to play. The mother just sat and watched him, encouraging him to continue his efforts. The other mothers saw her as unkind and asked her why she did not help her son. She stayed on the bench, seated on her hands, and replied, "I am helping my son." Sometimes I need to help parents stop helping.

Parents need:  
a. A support group (perhaps during group classes) so they do not feel iso-

lated. They need to be encouraged and nurtured.

b. To feel listened to: hear their problems criticisms, concerns.

c. Honest feedback. If they feel heard they can let in honest feedback. Know that they have come to you because of a deep love of their child. Also know that they would like to hear the truth as you see it if it supports their child. Compassionately speak the truth as you see it. You can say what you see without intruding on their domain of how to raise their children. They will draw their own conclusions.

5. Fear - Expectations of self and identity. Were you to pick up a clarinet and explore playing it for a while you would probably have some fun. Even if there were people listening you could share your amusement, since you have little in the way of expectation of yourself playing a clarinet. Were you to pick up your violin and play you might find a bit of your identity comes with it. You are more determined to play well and beautifully, to protect your identity and reputation. Were you to squawk a few notes on a clarinet, you would not be personally offended if people responded with amusement. Were your listeners to laugh at your violin playing you would probably feel differently.

I think that when children have played for a while, their violin playing becomes a part of who they are and not just what they do. It becomes their voice. So, when their playing is criticized, they may hear it as personal criticism.

The creation of a safe environment is critical. The environment must be one where it is understood that mistakes are necessary to the process and can be welcomed by teachers. The teacher and parent become enthused by the break-

throughs and the child realizes the excitement is in the stretching of himself. Playing it safe to avoid errors is the antithesis of expressive playing.

Teachers can help students feel safe when they convey: "I think you are neat because of how you respond to the world, not because of how perfectly you do things." One of my long-time students attending the Curtis Institute of Music returned home for a lesson. She said, "It feels so good to play for you. I know that even if I blew the passage, you will hear what I meant to say."

Mistakes are teachers. When a passage is unclear I ask, "What don't you know about that passage?" When they answer me they know the answer! I ask my students to notice when they are uneasy about a passage. That is the spot containing an unknown. It means opportunity: slow down, turn on the working lights, listen between the notes, notice what you feel and hear and learn.

Nurtured by Love must not become Nurtured by Force. Suzuki has told us that all is in the process. This success applies to life outside of music. Suzuki has told us "Every child can be educated. It is up to the teacher to find the way." Perhaps teachers and parents need to remember that music isn't the only way to a beautiful heart. Children forced will resist and eventually force back. This is not where their life energy should be directed. All is in the process.

I insistently "invite" students to come out of themselves and "Be" rather than "Do." The process is not necessarily comfortable since it involves children going beyond their self-defined parameters, initially often upsetting their technical control. I find that children who are accustomed to going past their self-defined limits on a regular basis discover a vital-



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ity in the process. They often become artists. The energy released is exciting and they become increasingly willing to do it again and again. They come to a lesson or group class expecting to confront and pass that boundary. The metamorphosis of sleep, grumpy teenagers arriving for group class on Saturday morning is an inspiring change to see. Sadly, children who do not learn to do this play protectively with their focus on avoiding error.

**6. Practice.** I have noticed that my students like to practice. (No kidding!) I think they like to practice because they are listening for the unexpected. The purpose of practice is to *make* vary. Repetition is not possible. Monotony kills musicality. Every time is different. They know their purpose is to move themselves and others as they play. They know I listen and say, "I did not feel that. I am listening for your feelings. Please tell me again."

**7. Focus.** We must teach our youngest students to have a direct focus. Our littler ones can forget they have a violin under their chin and walk off, with the violin clattering to the floor. Asking young children to maintain focus beyond their attention span may create tension. Be aware that many children focus by putting on mental blinders. They do nothing save the item they have asked themselves to concentrate upon. (Fortunately the heart will continue to beat even though it is not included in the instruction.) Perhaps a change in language may be helpful—"notice" instead of "focus."

I have worked with children who have been taught to look at their left hand past the beginning stages. They look so hard their eyes look like they might pop out. They do not move, breathe or sing inside. They are tense and very far from a musically expressive or sensitive state. What they do communicate is rigidity. Fear and suffocation. Perhaps they could look at a fixed object on the wall or close their eyes except when there is a specific verification needed by checking in on the bow or left hand.

I think as part of the human condition we do not really trust ourselves to concentrate or maybe even to care enough. Then we "help" by trying with the body. The determination to try harder or concentrate harder is delivered to the muscles which get harder and harder.

**8. Teacher Interference** can come from knowing! Expect nothing so that

you can expect everything. Here comes Michah. He usually does this and usually doesn't do that. He doesn't concentrate or care as much as most of my other students. His posture is...well...he just seems to be put together that way....Michah has trained me to expect less of him.

In workshop teaching, I have no such expectations. Each child is new to me so I can have no expectation based upon history. The observing teachers are amazed to see what their students can do and are willing to do (mouth, throat, jump, sing). But then I have not been educated by the students not to ask for these things.

One of Suzuki's most important lessons to me was to live in the question. Sometimes our teacher answers are too rapidly dispensed. There is great value in the student seeing that the teacher may not have a ready answer but must work to find one. The moments when I have the most exciting breakthroughs are those in which I do not know exactly what to do. I ask the student to play again and again and again while I study how they are playing. When I sit there empty of the needed answer, probably looking a bit foolish, a solution just comes. Be assured that I do attend to what I know needs doing. But, I also make myself a clearing for avenues that I do not yet know. Suzuki's example to us as teachers was to study and learn. Not to know. He would say: "Please teach me, I am eager to learn....Try my new idea." He used to say that he would have to live to be 120 years old in order to learn all he needed to know.

## Joyful Process

In pursuit of expressive playing, I think in terms of developing and uncovering character, eliciting demonstrative behavior and gestures, outspoken enunciations, rhythmic vitality, breathing, movement, singing, imagination, imagery and humor.

I ask for expressive behavior and enunciation in all conversation: hello, good morning (we have "good morning" contests in Saturday group tuning), thank you, I liked that, wow, how do you feel? I ask that my students speak in full sentences or at least more than one word answers and make eye contact as they speak or are spoken to.

Experiential rather than passive learning teaches to the right brain and invites being over doing.

Things to do that invite being:

- Teach with humor—cluck at errors, allow yourself to express your amusement at the antics and responses of students. To a piece of music dance, gesture, sing, scat sing, laugh the notes, sing ho ho ho, shake hands, march everything, step on notes, breathe throughout, phrase breathing while someone plays the piece, float, and smile the piece.
- Create images—individually wrapped notes, spillovers, taste each note, listen to the spaces, splash that note, stomp on that sfz, play the piece on an imaginary keyboard with one finger or with your nose (a great cure for rushing!)
- Invent descriptions—sparcato, pluckato.
- Throw pencils or marshmallows to remind David to stop on Kreisler highway.
- Fear smashing—yell, smile, laugh while playing.
- Give feedback—you're at 50%, now 60%, etc. If you are feeling it big enough it will splash onto me too.
- Promote internal singing in beginners—play a few notes from the middle of an unlearned piece and have the children finish singing the song.

## Coda

A potter opens a vase from the inside, shaping inside and outside. Teachers and parents do not have this much influence over children. There is probably eternal wisdom at work in that. As teachers and parents we have the opportunity to be with our children joyfully.

We have the responsibility to teach them to find their own power, to lead them to treasure the beauty and miracle of their lives and to help them to find their very own special path.

As for me, the more I learn, the more I see there is to learn. I need to be able to forgive myself for what I do not know yet. It helps me to remember that I am a work in progress. God hasn't finished with me yet.

Eastman graduate Romla Cole, a violin teacher for 27 years, currently teaches in a private studio program specializing in the Suzuki approach. She also teaches at the University of Maryland and is active in teacher training in the U.S. and internationally. In 1990, Ms. Cole was awarded the American String Teachers Association's Citation for Leadership and Excellence and she has participated as a faculty member in the ASTA International Workshops since 1991. Ms. Cole has written for the violin column of the *American Suzuki Journal* since 1993.

# Back in the saddle... again!

by David Gerry

**W**e've all been there. You are sitting in your studio, refreshed and revitalized from an institute, workshop, masterclass or perhaps a vacation. A student arrives for a lesson and you ask the fateful question: So, what have you been working on? After a lengthy (and VERY instructive pause) comes the answer "not much." Suddenly you are brought back to reality with a big thud. I realize that this is not always the case but it does happen. I also speak from experience. As I write this, I have just returned from an exhausting and exhilarating month "on the road," teaching at institutes at several locations. After working with teachers and teaching students from around the country, I was eager to see my own students. Before I leave I always provide some helpful hints to keep regular work going if I am leaving my students without another teacher. Usually it works, but this time my first few students gave me the same answer, "not much."

Obviously, a break can be good. I need time away from teaching and my students need a break from me. A vacation from regular lessons can be beneficial and need not be problematic. Unfortunately, those first lessons after a summer break can often be frustrating for students, teachers and parents. Well what to do? One of the wonderful things about working in the Suzuki movement is that we can share useful ideas for keeping our studios on track. Helping our students "Back into the saddle" after a break need not be a trying experience.

Review lists are great but having performances set up to utilize that repertoire can provide an extra incentive. This year provides us with an opportunity to commemorate Dr. Suzuki's 100th year. Celebrate this and the Suzuki Flute School by setting up a concert. Involve your colleagues. If you don't have con-

tacts within the Suzuki community in your area, this is an excellent chance to make some. Are you the lone Suzuki teacher? Then introduce your program to the community. Call the local newspaper. Plan a concert in a non-traditional space. Many of my students performed in a local department store this year. They were thrilled with the attention they received and some even managed to get some offers of paid playing jobs, an unexpected benefit. Hospitals and seniors' homes often get lots of music in the holiday season but are very appreciative of music at other times of the year. Community performances offer students a chance to play and be appreciated. They also raise the visibility of the Suzuki movement and your program. Reviewing with an eye to a concert can help our students to get back on track.

Of course we can always use something to get us on track as well. This past summer I asked teacher trainees in my classes to list three flute works which they have not studied but which they would like to play. This provided us with a chance to think about the flute repertoire and get some good ideas. Learn something new and find a place to play it. If not in a concert, then play it for your students in a group lesson. Playing a concert of Suzuki flute repertoire in the advanced books for your students is another great idea. It offers your students a chance to hear unfamiliar music and you a chance to hear your self play. Even if you don't want to tackle Tulou or Doppler, a concert of pieces from earlier books is just as rewarding. I realize that finding practice time in a busy schedule can be challenging. When I returned to school 1997, I had the luxury of much more practice time thanks to my revised schedule. This past year was quite more problematic. My colleague Diane Ellison from Colo-

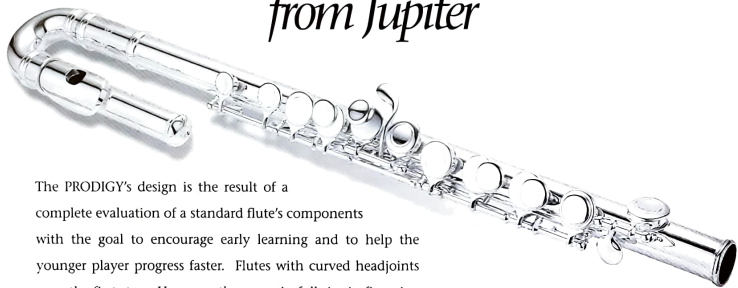
rado gave me an excellent idea. Finding herself pressed for time, she purchased a very large, long-burning candle. Each time she practiced, she lit the candle for the duration with the goal of a new flute bag when the candle burned out. As the weeks passed, she found herself doing more frequent and productive practice. Diane achieved her goal and then decided to buy another candle for her next project. Rewarding ourselves can be very effective. We need to take for time for our own work, which will be beneficial to our students. By the way, candles can work well for students as well. Guitarist Bill Kossler told me that he hands out inexpensive tapes to parents as a way of seeing how much practice time can be achieved. Parents light the candle each time they practice with their children and students can see how long it takes for the candle to disappear.

Multiple day practice marathons can also be motivating. This past year, I challenged all of my students (beginners right up to my college students) to see if we could all make thirty consecutive days of productive practice. I approached a local book store for assistance in providing some gift certificates. More than half of my students made it and the rest want to try again. Many teachers have made these challenges a fine art. Valerie Bradford of Ontario devised a long-term practice challenge inspired by the work of Joyce Bennett. There were some terrific rewards, including t-shirts and tote bags, but having taught many of Valerie's students, I would say the best reward is the amazing commitment to practice and review. Practice challenges are not for everyone but they can work well.

Increasing listening time is also desirable and beneficial. If one of my students is having difficulty, I usually suggest they try and double their listening time, (and double of 0.0.) With the release of our repertoire on compact discs this past year, I have found that my students use the repeat and program functions of their cd players to great advantage. Listening seems to have been easier this past year with the advantages of a new format. In addition, I like to spend more time in groups listening to flute repertoire. Suzuki pieces and works which I would like my students to get to know. Previewing music which will be included in local concerts, is an effective way to encourage our students to attend musical events. Not long ago Flutist Carol

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Wincenc appeared with an orchestra in a nearby city. We set up a trip to the concert for as many of the students who could attend, previewing the music in advance. My families were thrilled with the experience. Listening to as much of the music as possible in advance enhanced their listening experience. Meeting Ms. Wincenc afterwards also proved to be a great incentive. My friend Bruce Anderson encourages his students to listen to great performers playing wonderful repertoire in advance of a concert. Concerts by great artists can be expensive but familiarity with the music to be performed greatly enhances the experience and enables the student to have a memorable and motivating experience.

Another way to get your students back into a routine is to plan a workshop. Remember how inspired you were after that summer institute? It works just as well for students. I love watching another teacher work with my students. Most of the time they don't say anything too different than what I have been saying but the fact that someone else is saying it makes all the difference. They can keep going on the motivation they received from a workshop for weeks. Setting up a workshop need not be an expensive and difficult venture. If you have a small studio, join forces with a colleague or consider a studio exchange with a colleague. Workshops are also an excellent way of encouraging students to attend a summer institute as well. If one of your students did attend a summer workshop,

have the student and parents talk about it in a group lesson. An enthusiastic endorsement just might encourage other families to try. It just takes one family to set things in motion.

Concerts, review, listening and workshops are all ways that you can help students to get back on track. If you have some suggestions on how to help our students (and ourselves), please send them to me and I will compile them for a future column. They can be faxed to me at (905) 527-2669, e-mailed to me at: dgerry@netaccess.on.ca or mailed to me at 107 Cannon Street East Hamilton, Ontario L8L 2A2, Canada.

Every one falls off at some time and together we can help them get back into the saddle again after a break. Enjoy your year and don't forget to give yourself a pat on the back. Sometimes it is easy to forget that we are all going through the same things. I look forward to sharing your ideas soon.

David Gerry received his musical training at the University of Toronto and the Royal Conservatory of Music, which also awarded him the gold medal for flute. He received the MacMillan prize for distinguished service to Canadian music, enabling him to study in Japan with Toshio Takahashi and graduate from the Talent Education Institute. A registered teacher trainer, David serves on the faculty of the Hamilton Suzuki School of Music and the Children's Talent Education Centre in Ontario and is assistant professor of flute at McMaster University. He maintains an international career as a soloist and clinician.



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## Bass Posture: Getting a Hold of the Situation

by David Murray

Watching the Winter Olympics recently, I was aware how important posture is to athletes, especially in skating and skiing. Posture is also of prime importance to musicians, and I find it vital to good bass playing. I prefer to stand while playing as I enjoy the freedom of movement this allows.

When first working with my students, I determine how high the bass should be. Many method books suggest putting the nut at eye level. I prefer to make sure that the bow will fall at the proper place on the string, without the player bending over to do this. If the player stands in front of the bass, the bridge should be at the same height as the knuckles of the right hand. Hopefully the endpin will extend far enough. If not, longer endpins are available, or the bass can be raised with books, a brick, or a block of wood. I have even used an upside-down trash can in a crunch! This will place the bow close enough to the bridge when the player is in playing position.

Next, I have the student balance the bass perfectly upright, so that it can remain standing for a second on its own (the hand should not move too far away!). If the player walks up to the instrument with the feet about shoulder-width apart, places the left knee at the back of the bass touching the lower back and the right foot no farther forward than the front of the bass, the bass is balanced evenly. The weight of the instrument will not fall into the body in any direction. The least desirable direction for the bass to fall is backwards, as it will fall into the left hand/arm and have to be held up by the thumb. This will make proper left hand position and shifting virtually impossible.

If the bass falls too much to the side (into the body) it will be forced to balance on the abdomen. Then the player will not be able to secure the bass with the left knee at the lower bout, causing the bass to wobble and the right shoulder to be placed far forward of the bass. Part of the whole concept for a proper posture is to place the right arm and bow in the most advantageous position. I strongly believe in using arm weight to achieve a full, open tone, as opposed to pressing the bow into the string (pressure is a four-letter word in my book). If the player stands too far behind the bass it is difficult to reach the upper strings comfortably.

This is the "starting" position. The player might feel that the bass is too far away from the torso and this can be a difficult habit to break in some players. This will require use of the back muscles in drawing the bow. If the back is used to draw the bow, the arm can remain relaxed and the weight used. If the shoulder and/or upper arm are too tense, the bow will most likely press into the string. This is most important in drawing the bow on the lower strings. If the right shoulder and arm are too far forward, the bow will be pushed into the strings. The arm, whether holding a French or German bow, should be only slightly bent at the elbow, not severely bent at an angle. This, too, maximizes the effectiveness of arm weight.

To deal with shifting into the upper registers, the right foot can move a few inches to the right, thus angling the bass toward the body slightly. The player

should bend forward at the waist, without slumping the shoulders forward. With the bass at the proper height, the player will not have to lean far. The underarm will touch the saddle or neck block (where the neck curves to meet the bass body) and the arm should not touch the bass, allowing it the freedom to shift up and down the fingerboard easily.

This may sound simple but it has also to do with the proper development of the muscles, mainly in the back, that are used in effective playing. Students with poor posture usually use their arm muscles too much and do not develop the fullest, most even tone possible. Proper posture should allow the bow arm, and the whole body, to work properly. The bass need not be a burden and the body its slave! We should be able to bow and shift as easily as an Olympic skater glides across ice. ♫

David Murray is Assistant Professor of Bass at Butler Univ., and principal bassist of the Indianapolis Chamber Orchestra. A graduate of the Hartt School of Music, David studied for many years with virtuoso Gary Karr. Since winning the International Society of Bassists Solo Competition in 1988, David has given solo performances throughout the U.S. and Canada, including a debut at Carnegie Hall in 1990, as well as in Korea and Brazil. For 12 years he was on the faculty at West Texas A&M Univ. and was principal bass of the Amarillo Symphony. He gives frequent masterclasses and clinics throughout North America, and in May 1988 served as bass clinician at the SAA 5th Conference.



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# Selecting a Suzuki Program

by Lisa Stang Goldman

A special frantiness sets in this time of year—late summer to early fall. All of a sudden parents realize they wanted their children to have music lessons, but the school year is about to begin and they haven't arranged anything. Without another thought, they call the friend of whose neighbor had a cousin whose daughter's classmate played piano at a school concert last year... to get the name of the teacher, because if the child played a solo at school then the teacher must be pretty good!

Parents without a musical background are often at a loss as to what is appropriate and important to ask a prospective teacher. Often, an inquiring parent will limit the criteria for teacher selection to the following questions, "How much are lessons?" "Where are you located?" and, "Do you have an opening at such and such a time?"

If you have become interested in the Suzuki method, you want to go beyond a superficial approach. While cost, location, and available openings are things you will want to consider, they are secondary to other issues involved in providing your child with a meaningful, high-quality musical experience. Identifying these issues and choosing a Suzuki teacher or program can seem overwhelming.

There is a wide range of possibilities when considering the Suzuki approach. *Master and observe.* The best advice is to go observe, observe, and observe. Talk to as many Suzuki teachers and parents as you can.

Both large and small Suzuki programs are successful. Some people prefer the environment of a smaller home-based studio with groups once or twice a month while others prefer something on a larger scale utilizing several teachers, a choice of instruments, and a highly structured group lesson commitment. Then again, there are those that enjoy something in the middle. Each of these can provide a wonderful experience with the one impor-

tant factor here being the teacher. If you find a teacher that brings out the best in your child, someone that you and your child can connect with, that is the most important feature. What good is the variety of a large program and all its performance opportunities if the child dreads the lesson? What good is the small nurturing home program if the teacher does not have realistic expectations of the parent and child?

The following questions are provided to help guide you through the maze of selecting a Suzuki program/teacher that will work best for your needs. These considerations are by no means a complete list but will give both new and relocating parents necessary information to start with.

## Questions to consider asking the prospective teacher and/or director of the Suzuki program

Can the teacher suggest some literature to read about the Suzuki method/philosophy? What are the teacher's expectations of the parent? The student? Group lesson attendance? What is the teacher turnover rate? If you are wanting to be a part of a larger Suzuki program, consider watching more than one teacher because chances are you will experience a number of teachers in group lessons and other activities. Are all students in the program encouraged to attend various workshops and institutes? What support is offered for parents? (How much time prospective teachers are willing to spend talking with you is certainly an indication of their commitment to a new student.)

## Questions to consider asking parents in your prospective Suzuki program.

Is the teacher clear about expectations? Are materials presented in small steps? How does this teacher handle frustra-

tion? Does this teacher enjoy being around children? Is the teacher comfortable with all ages or does this teacher have a preference for a certain age or level of playing? Are performances well organized or chaotic? Is the teacher willing to spend time answering the parents' questions in a helpful way? Is there a parent group that helps with other details in the program?

## Questions to ask about group lessons

What is the time commitment? Are groups held at a time that is realistic for your family to attend? Be wary of Suzuki teachers who do not offer groups! The group lesson experience is vital to the method and often will ensure success for your child. As the parent, it is your obligation to select a program where the group lesson schedule fits into the family schedule as well. It is quite frustrating for the teacher when parents say they are not coming to groups for the next six weeks because they decided to sign up for intramural basketball! Once you choose your program, make the commitment for the year.

## Things you should notice when observing group lessons

Was there time spent tuning each child carefully? Although it may appear



Lisa Stang Goldman has been a Suzuki teacher for sixteen 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.

slightly chaotic, is there something being learned? What is the focus of the group experience? If you can't tell, ask another parent that has been involved in the program. If they don't know, ask the teacher (at the end). Is the group lesson truly a group effort in improving

something? How does the teacher make individual corrections within the group? Are goals clear? Is the teacher able to simultaneously fulfill the needs of a wide range of present abilities? Does the teacher seem to be enjoying this time?

## Things you should notice at the private lesson

Does the teacher find something to praise? Is the teacher clear with expectations and goals? Who is taking notes? If the student does not "get" a specific skill, is the teacher able to patiently find another way to approach that same skill? Does the student feel good about something at the end of the lesson? How does the teacher use language? If something isn't quite right does the teacher say, "NO!" or, "Fix this!" The remarks should be more like, "That is fine for a start. Now let's try..." How does the teacher handle a student's frustration? Ask the teacher if you may speak to some of his/her student's parents.

## What to look for in a teacher

Make sure that your prospective teacher has legitimate Suzuki training. It is very easy for teachers to purchase the materials and call themselves Suzuki teachers. If you are in any doubt, you can call the Suzuki Association of the Americas to find out if the teacher has



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registered course work on file. Parents should be aware that Suzuki teacher training is an ongoing process. Does the teacher plan to continue training? While Suzuki training is important, consider that how much training a teacher has completed has nothing to do with how the individual will relate to very small children! Observation is important!

What professional organizations does the teacher belong to? Does the teacher perform regularly (community orchestra, chamber music, professional group)? What relationship does the teacher have with other musical organizations (youth orchestras, arts groups, etc.) in the area? Do the teacher's goals and activities seem designed for the welfare of the children and their development, or simply to demonstrate how well their students play? How did the teacher become involved with the Suzuki method? Is the teacher someone you can work with over a long period of time? Consider your child's personality. Is this someone your child will relate to?

#### Other miscellaneous considerations

How often are recitals held? Is there a requirement to perform on a solo recital? What other performance opportunities are there (i.e., nursing homes, community events...)? Were your calls returned in a timely manner? Do the teachers in a large program get along and work cooperatively together? What is the make-up lesson policy? If you have the opportunity to attend a recital, were the students confident and well prepared?

Obviously there are many more questions and potential issues to consider. Scheduling some observations is the best thing to do. Watching a teacher work with students will answer many of your questions. Careful observation and information gathering will enable you to make an educated decision about what will work best for you and your child. ■

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# How Best Do They Learn?

## Perceptual Learning Styles Theory for the Suzuki Teacher

by Cheryl L Cornell

### A day in the life of a Suzuki teacher

1. Teacher: "Do you remember me telling you how to fix the fingering in that section?" Student (visual learner): "Uh, well, I guess I didn't hear you."
2. Teacher (to teen): "Those same three spots are still needing repair. Did you check your assignment sheet?" Student (aural learner): "Um, well, sort of....Could you explain the problems to me again?"
3. Teacher: "Gosh, your fourth finger still doesn't want to stay in the right place, does it? Student (kinesthetic learner): "Which finger?" The teacher takes hold of the pinkie and moves it into position. "Oh, I get it," says the student.

### Perceptual Learning Styles Theory

For much of western educational history, it was thought that students learned best through drill and memorization and schooling, centered primarily on language and mathematics. In fact, intelligence has traditionally been measured only in terms of reasoning ability within these two areas.

Recently, educators have begun to challenge these assumptions. Many new concepts of learning have emerged including theories of multiple intelligences, personality styles, and environmental manipulation. The theory of Perceptual Learning Styles has gained widespread acceptance and is gradually finding its

way into the repertoire of educators in many of our schools. Simply stated, this theory maintains that if people are to learn at their best, they must receive information in the way that is most comfortable for them.

Human beings perceive information through all five senses, of course, although in contemporary society we do not normally rely on taste and smell for much of our learning outside of the kitchen. So the important sensory pathways for learning are vision (sight), audition (sound), and kinesthesia/taction (muscle movement/touch). Individuals can and do use all three sensory pathways for learning but most people have a decided preference for one style.

Visual learners do best if they see the information being presented. They like to read instructions and appreciate charts, graphs, and pictures. They navigate best with the help of maps and memorize most easily with the help of written notes and lists. Colors, layout and design may be important to their learning.

Aural learners do best if they hear the material. They prefer to have another person explain the instructions, and they navigate best with verbal directions. They memorize by repeating what they hear; music and ambient sounds may play significant parts in their learning.

Kinesthetic learners need to involve their body in learning. They prefer demonstrations that allow them to try the task, learning as they go along. They may feel they are "good with their hands" or that they have natural athletic ability. They often have great difficulty navigating the first time they travel to a place, but once they have been there, they can easily make the trip again. Memorization needs to involve movement, and the way things feel may also influence their learning.

The kinesthetic learning style is the one least understood by teachers and parents.

In fact, in many educational settings (including music lessons), kinesthetic learners are often seen as behavior problems because it may be very difficult for them to learn if they still stand and yet impossible for them to sit still if they want to learn.

### Identifying Learning Styles

It is usually fairly easy to identify the primary learning style of individuals over the age of seven. The simplest way is to listen carefully to the language you hear! Visual learners tend to use expressions like "I see" and "Look at it this way." Aural learners use "I hear you" and "Listen to me." Kinesthetic learners may say "I'm getting it," and "That feels about right."

Another simple tool involves a short interview. For example, most adults know whether they navigate best using a map, verbal directions, or a guided tour. School-age children can tell you what most helps in learning computer software—the documentation, verbal instructions, or a friend "walking through" with them.

For children younger than seven, the primary style may not be fully developed and it is probably important to nurture all sensory pathways. For this reason, instead of trying to identify the primary learning style of these little people, it is better to fully incorporate all three styles into every possible activity.

While identifying the primary learning style of the student, it must be remembered that as Suzuki teachers, we teach the parent and the child and so we must consider the parent's primary learning style as well! Similarly, when young people reach an age where note-taking and practice responsibility is shifting from the parent to the student, it may be necessary to change instructional techniques in order to accommodate differences in learning styles.

### Teaching To the Style

In the dialogs given at the beginning of this article, each student had difficulty processing the teacher's instructions because the material was not presented in the child's primary learning style. Any time a child seems to be struggling, it is possible that the problem is a mismatch between the instructional style of the teacher and the primary learning style of the student. Fortunately, there are many ways to incorporate the child's learning style into your teaching.

### Music Listening

VL's need to look at something while they are listening to the reference recordings. Younger students might draw pictures or write stories for each piece and keep these in front of them whenever listening. Older students benefit from looking at the music while listening.

AL's absorb the music easily through listening, often even learning bowings and shifts from what they hear. The Suzuki-trained students who progress most quickly are usually aural learners.

KL's may find it helpful to design a simple choreography to go with each piece, "performing" it as they listen. This can be complex and dance-like, or simply a few motions such as swaying, bending knees or bouncing. Sign language added to each piece is often very effective and many students find it helpful to conduct the music as they listen.

### Note Reading

VL's generally handle note reading with ease although rhythms may be more challenging. If so, charts showing rhythmic values in proportion are helpful.

AL's learn note reading more easily by singing or saying note names or rhythms while reading them. Solfege is a skill they may be able to learn easily if their teacher is comfortable with it!

KL's benefit from Kodaly hand signs as they learn to read notes, as well as learning the basic beat patterns of conducting. Keeping a steady beat is often easy for these students.

### Memorization

VL's may have extreme difficulty memorizing until they are old enough to read the music, at which time memorization often becomes much easier. Before music reading, they may also have difficulty keeping pieces solidly memorized, even with plenty of review. Pictures and other visual cues are helpful for younger children. Since these students learn to read music so easily, it often works to have them learn from the music at a somewhat earlier age than one might otherwise suggest. It is best to teach students to develop very small sections at a time and then work on technique and refinement away from the music, in order to prevent them from becoming bound to the printed music.

AL's often memorize from the recordings with little effort but may have trouble memorizing from written music. When learning a piece from print, always encourage these students to learn each small section very carefully in order to avoid memorizing errors. Lyrics added to difficult rhythms or technical spots may also help when learning from the music.

KL's may do best if allowed to move while memorizing, especially if they use the same motions used during listening. Older students might be encouraged to pace around the room while working on the music.

Cues are directions given while a student is playing. Many teachers use them to avoid interrupting the student's playing or to attach instructions to the music in progress. Cues should always be given up in advance.

AL's often completely disregard spoken cues but respond well to hand signals. These can be taken from sign language or simply made up. Younger children also respond well to cue cards containing a single icon or picture.

AL's can usually handle verbal cues, although they may easily become distracted if the cues are too long. It is therefore best to limit cues to single words, for example, "left" might mean, "check your left hand position." Some aural learners will disregard verbal cues, perceiving them as nagging. In this case, it may be helpful to use other sounds as cues, such as a finger-snap or a gentle mouth sound like "ssst, sst."

KL's need physical cues, such as a simple touch to the elbow to correct its position, or a touch to the forehead to re-direct focus.

### Multi-sensory Instruction

There are times when the teacher needs to involve all three learning styles at once. This is obviously necessary when teaching new material or concepts in group lessons. But it is also important when teaching very young children, as discussed above.

Sometimes it is easy to combine all three learning styles. For example, children can look at a flash card for a particular pitch and speak the note name while forming the Kodaly hand sign. Or children can play a ritard while looking at the symbol and marching, gradually getting slower.

At times it is difficult to find ways to incorporate movement into multi-sen-

sory instruction. It may be necessary to just pair verbal and written instructions and then allow the students the freedom to move as needed. Often, encouraging children to change position or location will help kinesthetic learners. Children with very strong primary learning styles benefit from actual instruction in using other perceptual pathways. For example, strongly aural children often do not know that by watching the teacher's fingers, they can gain important information. And visual learners may need to be taught to notice how certain finger patterns feel.

## Finale

Within the Suzuki approach it is easy to be lulled into thinking that all children learn in the same way. The Suzuki Method is, after all, a strongly standardized, primarily aural approach, which is responsible for significant numbers of children playing music at very high levels of ability throughout the world. Clearly the method works and works spectacularly.

Unfortunately, children who are primarily visual or kinesthetic learners may have difficulties with this approach. These are the students who are most likely to struggle, or to "drop out" in frustration or exhaustion, in spite of the best efforts of teacher and parent. But it does not have to be this way.

It is up to teachers and parents to insure that every child has the opportunity to learn in the most comfortable and successful way. After all, Dr. Suzuki always insisted that "every child can learn!" And if we teach to the learning style of the student at all times, we can make his vision a reality. ♪

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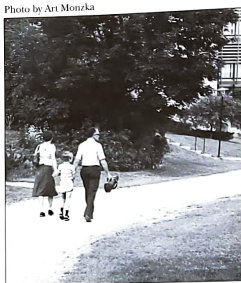


Photo by Art Monzka

# Returning Home—Life After Institutes

by Daphne Hughes

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Almost without exception all three members of the Suzuki triangle—child, parent and teacher—are excited, enthusiastic and highly motivated at an institute. Why should this be so? The individuals are precisely those same ones who were perhaps plodding reluctantly through the daily routines of lessons and practicing only a few weeks before. What has changed? Of course! The environment. "Man is the son of his environment." Like so many of Dr. Suzuki's ostensibly simplistic statements, this one is again freshly relevant.

Unfortunately we cannot transfer all the wonderful aspects of an institute into our living rooms or home studios. But, instead of simply assuming that we will return home with only a nostalgic remembrance of things past, let us examine some ways in which our home environment can be altered to approximate some of the stimulating aspects of an institute.

1. Intensity: The sheer number of hours each day that students spend with their instruments at an institute surely contributes to their success. A young student can happily put in two or three hours of playing at an institute. One reason for this is surely the frequent change of pace and approach. Some playing is easy and mainly an excuse to put bow on string (the playing of old, familiar pieces in concerts); some is "picky" and technical (the work on a single passage or technique in the individual lessons); sometimes the emphasis is on musical expression; some playing is in ensemble where listening and relating to other parts and players are the most important demands; sometimes a teacher plays funny games and sometimes she is very serious and demands strict discipline. In home practicing and home lessons it is easy for teacher and parent to fall into an unvarying approach or attitude where the element of surprise, the refreshing change of pace is forgotten. As teachers and parents we should be conscious of the benefits of variety and surprise to stimulate interest.

2. Review playing: The review work which is done in preparation for an institute, added to the constant review which is programmed into the institute timetable, is one of its greatest benefits. We can forget in daily home routine that a student's progress varies directly with the amount of review playing he does. Many students spend a few token minutes a day on reviews, putting their best and most focused efforts into the newest pieces and techniques in the mistaken assumption that new work means progress while old material means standing still. The amount of institute time spent on review compared to that on new material may stand in a ratio as high as 10 to 1, and in this setting the student usually develops dramatically faster in every direction. Why do we still doubt the value of review?

3. Listening: At an institute the air is full of music. From every dormitory window, from every teaching studio, from the shady patches under trees, in the corridors and practice rooms the sounds of the Suzuki repertoire fill the air. Are our home hills as alive with the sound of music?

4. Attendance at concerts: As important as good recordings are, nothing has quite the same impact as an excellent live performance. At institute recitals we all have a chance—teachers, parents and children alike—to hear many fine performances from fellow students and teachers. Often the vivid memory of an exciting program is the most enduring legacy of an institute. These performances are the living proof that high achievement is a realistic goal. Let's remember at home that a small effort to attend every possible student recital (not just the ones in which our child is playing), symphony concert, and visiting artist recital, will be richly rewarded in renewed enthusiasm and motivation.

5. Playing with piano accompaniment: It is easy to forget as we slog away on a difficult passage in *Minuet* or the *Erlös Sanata* that the violin or cello line is but a small part of the total sound picture envisioned by the composer. The outstanding pianists (and even occasionally orchestral accompaniments) available at most institutes are often taken for granted, and their value ignored. At home in the studio, in practicing and group classes the presence of a fine accompanist may be considered a "frill." We make do without accompaniment, or use a well-intentioned parent or friend who thuds through an approximation of the bass line with no regard to ensemble, phrasing or the musical subtleties that enrich the music for everyone. A small increase in fees from all students to provide full piano accompaniment of a dedicated accompanist will be money well spent.

6. Focus: Especially for parents and teachers, an institute provides an opportunity to leave behind all those worries and responsibilities that clutter our lives on a daily basis. What a treat for father and mother to take five days away from the office and devote time to learning along with their children. Perhaps at home we can learn to push other things aside as much as possible for the few hours we spend with our children, to allow for at least an approximation of the focused attention we find so easy and productive at an institute.

7. Routine: Although variety and change are essential to keeping a student's interest alive, so too is a framework of routine. At an institute, lessons, concerts and practicing take place at regular times each day. There is no question of postponing group class until after swimming, or fo-

getting to attend an orchestra rehearsal. Skipping one practicing session means coming unprepared to the next lesson, and the consequences are immediately obvious. At home, too, it is wise to set limits and to establish routines that are an accepted part of daily life.

8. Observation of other students' lessons: In most teaching studios observation time is insisted upon in the early stages, but as a student progresses teachers and parents may ignore this aspect of Suzuki education. The most frequent comments that I hear as an institute teacher are parents' expressions of enthusiasm about the amount learned from observing the other two or three students' lessons scheduled in their child's hour of individual instruction. More effort at home to work out lesson timetables which allow for relaxed observation of other students' lessons would be eminently worthwhile.

9. Communication with other parents/teachers/students: Eating together in the cafeteria, swimming at the pool, walking to and from lessons—in all these settings at an institute you hear free and informal exchange of experiences and ideas. At home, too, we need to set up unstructured as well as structured times for this type of communication. They need not be social events, a wine-and-cheese party, a baseball game, a picnic, where we can share our triumphs, worries, frustrations, successes and failures with others who are walking the same path.

10. Small steps toward large achievements: Because of the short time frame of an institute, all of us are forced to pay more than lip service to Suzuki's concept of "one small step at a time." With only five days to work with a student, institute teachers must select at the most one or two points to focus on to give a student a sense of success. The small achievements must be made exciting. How often in an institute lesson have I witnessed all seven or eight people present in the room burst into spontaneous applause when a small goal is realized! Perhaps a seven-year-old has played four measures of Perpetual Motion with careful preparation of each staccato bowstroke, or a ten-year-old has suddenly sensed the feeling of a vibrato exercise. Does this kind of uninhibited

delight surface frequently in our home practicing or studio lessons? What a wonderful stimulus to further achievement such excitement gives to a student. Let us not deprive him of it for the other 51 weeks of the year.

As I think about the comparison of home and institute environments, a few words of caution may be appropriate. At institutes we see a wide variety of inspiring teachers to whom our students respond with enthusiasm. It is sometimes tempting for teachers to feel that they should imitate these stimulating people or for parents to wish forlornly that their home teachers could be just like Mrs. A or Mr. B. It is important to remember several things:

(A) Each teacher must work with his own personality and strengths, to the best of his ability. For a quiet, calm, laid-back teacher to try to take on an excitable,



Photo by Art Monzka, American Suzuki Institute, 1997

dramatic, flamboyant personality because he saw Mr. X achieve wonderful results in this way at an institute plays invites disaster. For an ebullient and extroverted personality to suddenly put the lid on his naturally expressive behavior will be similarly frustrating for all concerned. Many roads lead to Rome, and sincere commitment to students and to the ideas of Suzuki's philosophy are the main criteria for successful teaching. We can all learn from the variety of approaches we experience in the institute setting, but each of us must find his own way.

(B) Parents must understand that their child's astonishing progress at an institute could not have taken place without the careful preparation that went on in the home studio. Perhaps the institute teacher said things a little differently, or perhaps simply hearing something from a different person helped child and parent focus more clearly and successfully. Or

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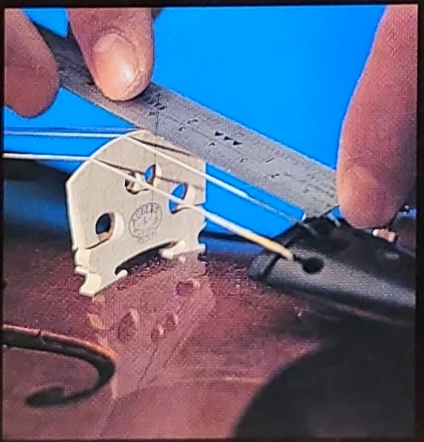
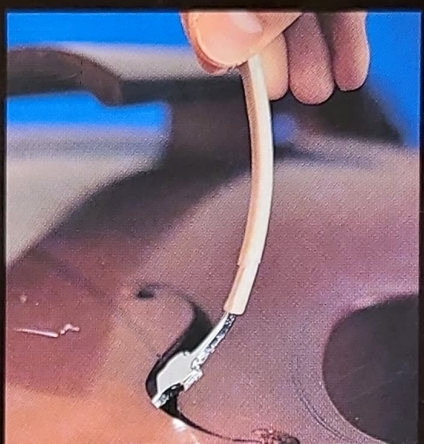
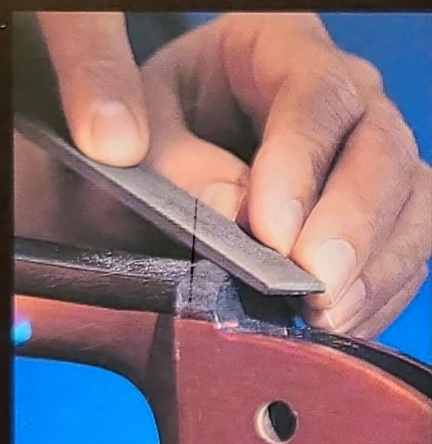
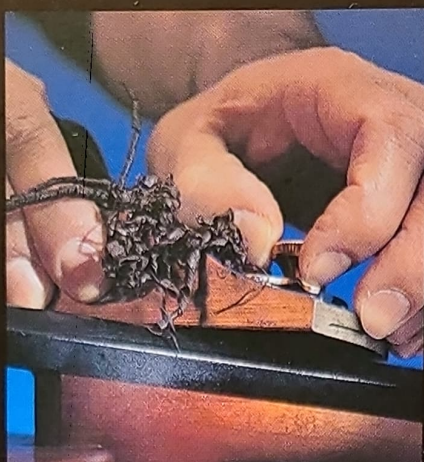
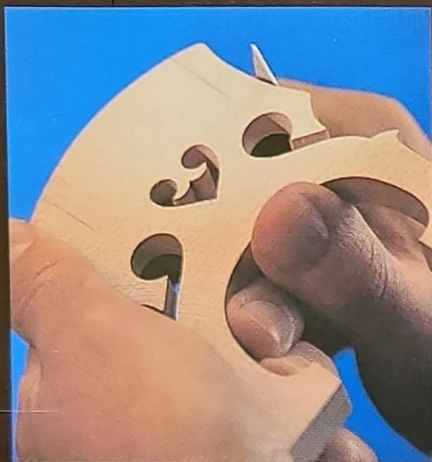
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