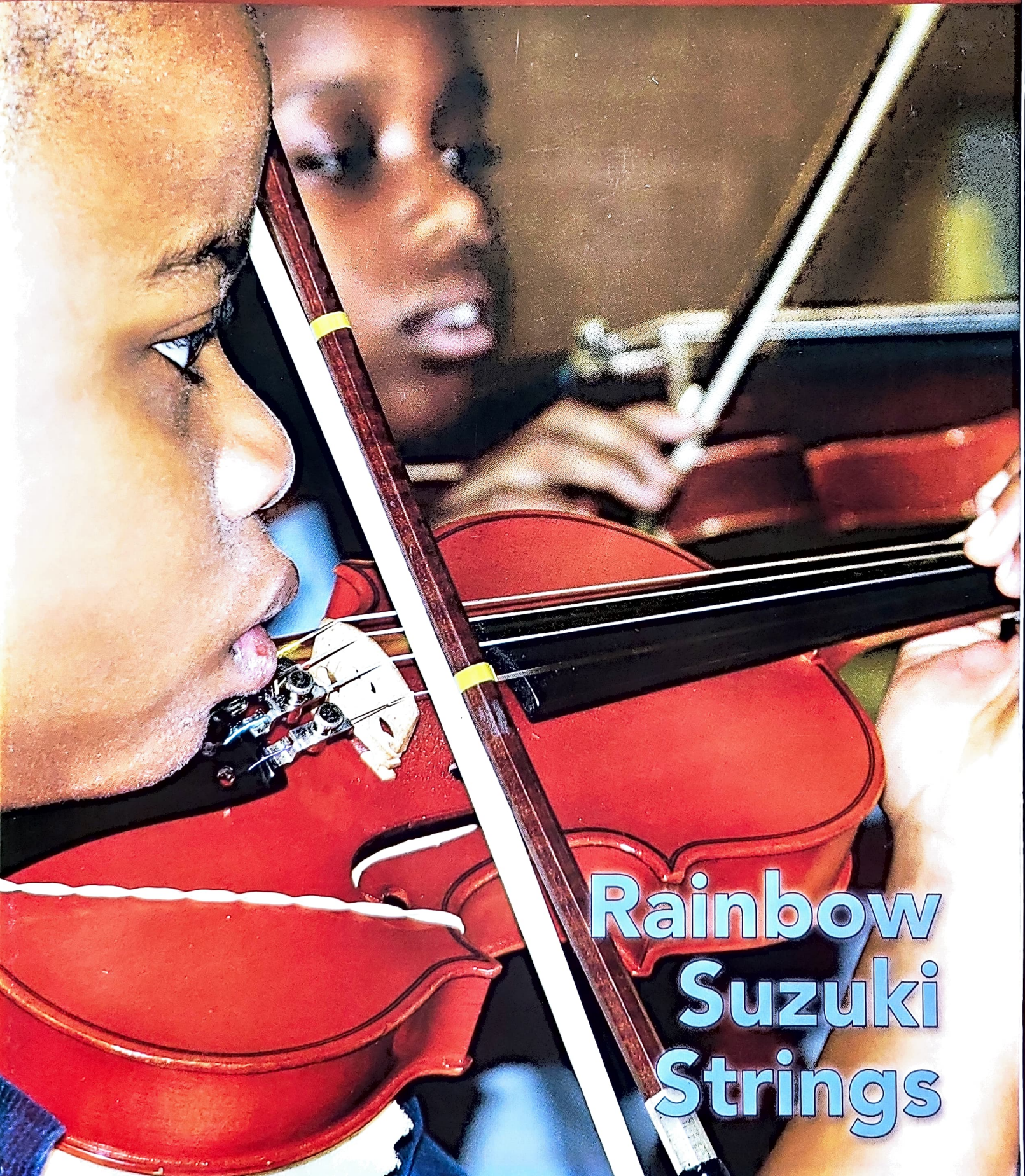


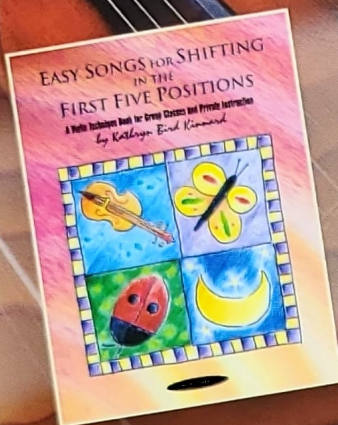
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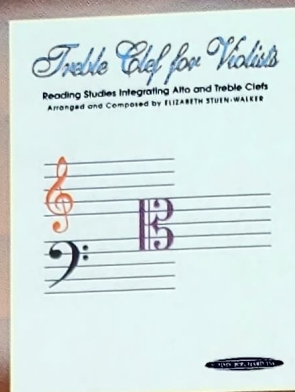
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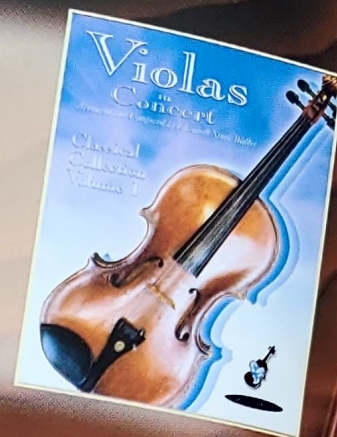
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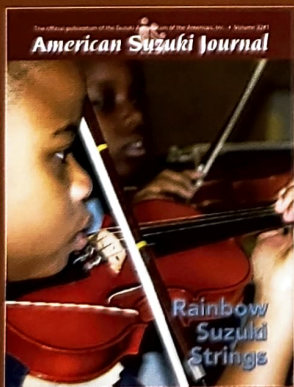
Our Mission

The Suzuki Association of the Americas aspires to improve the quality of life in the Americas through Suzuki education. We seek to create a learning community which embraces excellence and nurtures the human spirit.

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Chair's Column

By Joanne Melvin, SAA Board Chair

I am happy to be writing to you from Calgary, Alberta, Canada, as your new Chair of the SAA Board of Directors. I have been a Suzuki violin teacher for 24 years and a "Suzuki Mum" for five years. My son Bausman is a Grade-One French Immersion student (Canadians can choose their schooling in either English or French). He is also a terrific little cellist (proud Mum speaking!) and a budding gymnast. Bausman has taught me many things. Since the time my husband and I adopted him at seven months of age, he has turned many of my notions about teaching and parenting upside-down, much to the delight of my students and their families. Being the mother of a young child, I am reminded daily of why my work for SAA is important.

I assumed the office of SAA Board Chair in August and led my first Board meeting in September. I will be serving as Chair for the next two years. I have served on the Board of Directors since 1996, first as a board member, then as Secretary, then Chair-Elect and Chair. By the time I complete my term and retire from the board I will have served for nine years, making me the official "Board Dinosaur."

As "Board Dinosaur" I have seen many exciting changes in the association and its board work over the years. I entered board service in a time of transition during which the SAA board was evolving from an "operations" to a governance body. The evolution, at times exciting and illuminating. Slowly we board members have come to see that the governance work we do—which includes both thoughtful contemplation and raucous argument, followed

by careful word crafting—is not just fruitless "navel-gazing" but powerful visioning and direction-setting work.

As a governance board we are charged with writing "Ends" policies that define what benefits are received by what people as a result of our association's efforts. Our job as a board is careful delineation of the "what benefits" and the "for whom" as well as "at what cost." We are not directly responsible for defining the "how" component or "Means" by which these results will be achieved. In an organisation as large as ours, the "Means" are designed and implemented by staff and numerous volunteer committees under the direction of our Chief Executive Officer. The board, however, is charged with monitoring that the "Ends" are met, and with setting the parameters for the "Means," making sure that all work stays within acceptable legal, moral and ethical boundaries and conforms to the values of the association.

As a board we spend a lot of time examining and weighing words. In recent years certain words have surfaced time and again in our discussions about Suzuki Education—"excellence," "availability," "accessibility," "standards." We are allowed the luxury of dreaming of a world in which every child is able to benefit from Dr. Suzuki's vision. We then create a clear and detailed picture of that dream.

I like to ask "what if" questions. What if there were enough well-trained, highly skilled teachers to meet the growing demand for Suzuki education all throughout the Americas? What if distance, remoteness and language were no longer barriers for students,



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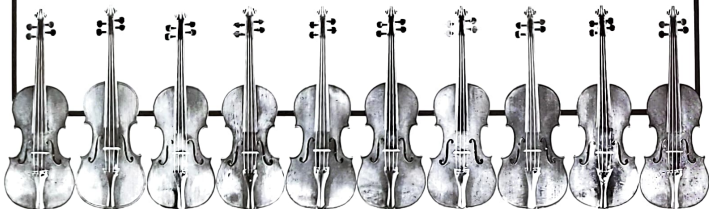
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SAA ORGANIZATIONAL NEWS

Chair's Message from p.3

parents or teachers seeking instruction? What if every child, regardless of income or family circumstances were the beneficiary of Dr. Suzuki's philosophy of "every child can learn"?

The "what if" questions lead us as a board to formulate a picture of the difference our association can make in the world. This picture informs the "Ends" policies we put in place. The "Ends" policies in turn inform every decision that is made regarding "Means".

I can imagine that staff and volunteer committees must also be asking "what if" questions as they create the "Means." "What if all Suzuki teachers were known to have reached a certain playing level on the instrument they were teaching?" "What if there were ways to forge stronger links between SAA and the Suzuki associations at the state, provincial and local level?" "What if a standardized introductory course were available to anyone who wanted to learn about

Suzuki education?" It is as a result of questions such as these that SAA has new programs that are proving to be powerful instruments for positive change—the video application process for teacher training, the chapter affiliate program, the new, highly-acclaimed *Every Child Can!* course.

Our association is growing all the time, growing in vision, in programs, and in sheer numbers. There is power in our numbers. That's when I start asking "what if" questions of a different nature. What if every Suzuki teacher had a minimum of four units of teacher training? What if every SAA member gave a financial gift annually to the SAA? What if we doubled our membership in the next five years? What if every SAA member teacher took on one special needs student? What if every member could really imagine the difference we could all make together?

What if...? ♣

Every Child Can! An Introduction to Suzuki Education

SAA's new introductory course *Every Child Can!* has already been successfully given in numerous settings in the short space of time since it became available. So, where is it being offered and who's attending? This fall



the Teacher Trainers at several college and university long-term training courses offered EC21 to kick off their year of pedagogical training. A number of Suzuki programs and schools have offered the course to their faculty. Two weekend workshops planned

ahead and offered it early in October to an appreciative group of prospective teachers and others. In some instances, the classes have been a mix of teachers and parents; however, a couple of trainers have offered the course to parent-only audiences—and with great success!

The course is six hours in length and is taught by SAA-Approved Teacher Trainers. Materials for the course are provided by the SAA office. The curriculum includes discussion, video presentations, lecture, activities and take-home reference materials. While it will most often be offered as a one-day event, the six hours may be divided among several days/sessions. Some Suzuki parent and teacher groups are planning to offer the course over a 3-month period of time at monthly meetings.

Plan now to include the course in your program. Details are available on the SAA website.

Upcoming ECC Courses

February 15, 2004 New Haven, CT. Facilitator: Leena Karajoja-Crothers Course Fee: \$125; discounted fee of \$95 to parents of NMS registered students. Contact: Leena Karajoja-Crothers, Chair Suzuki Program, Neighborhood Music School, 100 Audubon St., New Haven CT 06510. Phone: 203.624.5189. Fax: 203.772-3566. Email: larry@nmsmusicsschool.org.

February 29, 2004 Austin, TX University of Texas. Facilitator: Marilyn D'Boyle Course Fee: Contact for more information. Contact Dr. Laurie Scott: UT String Project, School of Music, 1 University Station E 3100, University of Texas 78712-1208. Phone: 512.471.2496; Fax: 512.459.9393; email: lpyoung@aol.com

March 13, 2004 at East Michigan University Department of Music in Ypsilanti, MI with Gari Arnold. Course Fee: \$75. Contact: Kevin Miller, President of Michigan ASTA with NSOA, 663 Springbrook Ct., Saline MI 48176. Phone: (734) 487-2448. Fax: (734) 487-4553. Email: kmiller@emich.edu.

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SAA ORGANIZATIONAL NEWS

Institute-Supported Membership Drive

Thanks to all the 2003 summer institutes who promoted the summer family membership offer! For the past five summers, families attending SAA-approved institutes have been given the opportunity (while at the institute) to join the SAA as Associate Members for a reduced price. This program has helped SAA's family memberships increase and has greatly expanded ASJ readership. Institutes which brought in the highest numbers of family memberships in 2003 were: Southcentral Alaska, Colorado, Atlanta, Idaho, Ottawa, Blue Lake, Lincoln, North Carolina, Oregon, Intermentum String and ASI (Stevens Point). Thanks to those institutes and their directors for promoting this program, and appreciation as well to the additional 31 institutes who also supported the program.

Studio Memberships

Thanks to The School for Strings in New York for sending over 200 family memberships for the second consecutive year! If your studio or program has 10 or more interested families, we encourage you to consider a Studio Membership. Information about discounts through this program are available on the website or from the SAA office.

Chapter Affiliates

SAA is pleased to be able to approve two new chapters this fall. Suzuki Schools of Massachusetts and the Suzuki Association of Minnesota have both completed the affiliation process. We welcome you! With the addition of these two groups, SAA now has six official chapters. Information to areas interested in affiliation can be found on the SAA website.

The SAA Board of Directors invites you to join us in making a gift to the SAA's Annual Fund Campaign!

At our recent board meeting we were asked to write a brief essay on the difference SAA has made in our lives. The answers were as varied as the personalities on our board. Each mini-essay gave a glimpse into the lives and values of our board members. All were interesting and some were profoundly moving. For me it was an exciting exercise to prepare us to think about why we give to our association.

Some board members wrote about the opportunities SAA provides for networking and connection between its members. Others valued the benchmarks SAA sets for teachers and the training opportunities it has created. Some spoke

calendar of events

Deadlines listed in this calendar are the postmark dates for materials sent by US or Canadian mail and/or package delivery services; they also represent the dates upon which emails or faxes must be sent.

December 1	Winter ASJ deadline for Institute listings and all other materials	March 1	Deadline for Spring ASJ materials
January 15	Applications due for Conference Piano Concerto and Harp masterclasses	March 31	Conference early registration deadline
February	Active Members receive Board election ballot	May 6	Deadline for Hilton Minneapolis guest room reservations
February 14/15	SAA Scholarship applications and CLC Award nominations due	May 28-31	SAA 11 th Conference - Minneapolis, MN

Conference exhibit booth and program booklet fees due

Winter Workshops

NOVEMBER

November 6-10, 2003. Creative Arts Suzuki Workshop, Piano Book 2 with Doris Harel, sponsored by Creative Arts for Kids in Reading, MA. Release contact: Sheryl LaFayette, 25 Wilbur St., Reading, MA 01867. Phone: (781) 942-2600. Email: creativeartsforkids@hotmail.com.

JANUARY

January 24-25, 2004. Developing the Abilities of the Child, with Edmond Sprunger, a 3-session, 10-hr non-book-unit enrichment course for parents or teachers. Sponsored by the North Texas Suzuki Association in Fort Worth TX. This workshop will cover various topics related to teaching, learning and communication in 3 sessions that one can attend individually or as a set. It is designed to address more general interests early in the workshop (of interest to parents and teachers) to more teaching-specific topics in later sessions. Topics: Learning, language and communication, creating a safe environment for learning, the legacy of Dr. Suzuki. Please contact Patricia Purrell, North Texas Suzuki Association, 3109 Preston Hollow Rd., Fort Worth TX 76103. Phone: (817) 926-8861. Email: pspurrell@yahoo.com

FEBRUARY

February 15-19, 2004. Fundamental Violin Techniques and Musical Imagery Overview Suzuki Books 1-6. Ronda Cole, a leading clinician and SAA registered teacher trainer, will lead this SAA approved course on fundamental violin techniques applicable to beginning students to professional players. This course will include musical expression and imagery, as well as the development of efficient, healthy technique for freer playing and injury prevention. Suzuki Violin Books 1-6 will be used to trace musical and technical development. Opportunities for master class lessons and other coaching. Contact: Laura A. Woodside, 7831 SW 137th St., Miami FL 33158. Phone/Fax: (305) 233-9615. Email: laurawoodside@earthlink.net

February 18-22, 2003. SMART Winter Teacher Training: Violin Book 3 with Cathryn Lee in Reno NV. Sponsored by Suzuki Music Association of Reno/Tahoe (SMART). Please contact Caryn Wiegand Neidhold, Workshop Director, SMART, 835 Cliff View Dr., Reno NV 89523. Phone: (775) 345-5354. Email: music@qgis.com

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Queen Gong Nguyen, Northridge

Yvonne Siro, Pennington

Lois Thompson, Tujunga

Colorado

Karen McArthur-Seery, Englewood

Sarah Richardson, Highlands Ranch

Natalie Webb, Rye

Jessica Wiener, Grand Jet

Holly J. Williams, Colorado Springs

Connecticut

Jeffery Allright, Shelton

Kathryn Fassel, Manchester

Wayne Perce, W. Hartford

DC

Eric Daerpat, Washington

Delaware

Elizabeth B. Grunza, Wilmington

Florida

Laura Rogers, Newark

Georgia

Kathie Aagaard, Tampa

Timothy Brock, St. Petersburg

Jule Franck, Gainesville

Ricardo Morla Rios, W. Palm Beach

Denise Travers, Tampa

John Wight, Jacksonville

Georgia

Adelaide Fedricki, Atlanta

Iowa

Revel Bouchay, Mt Pleasant

Caedra Teigan, Iowa City

Idaho

Mark Baxter, Rexburg

Sheryl Hillman, Boise

James G. Jones, Boise

Illinois

Sami Baldwin, Chicago

Jenna C. Ball, Naperville

Jermiah Benham, Chicago

April Chiodini, Chicago

Sharon S Chung, Buffalo Grove

Paula A. Colletti, Prospect Heights

Miguel Depabho, DeKalb

Lisa B. Goerhe-McGinn, Fern

Rebecca Kelch, Chicago

Okana Kowalev, Warrenville

Joanna L. Mellen, Elgin

Tomcka Reid, Chicago

Katherine A. Segerfeld, Evanston

Kevin Wong, Glen Ellyn

Laura Yeh, Urbana

Irina Zvezhich, Niles

Indiana

Geuschen Renenschneider, Valparaiso

Dawn Snow, Bloomington

Kentucky

Theresa Cooley, Danville

Louisiana

Association, Lafayette

Cadotte R. Anderson, Hilliard

New Orleans

Massachusetts

Susan Lynne Cochrane, Westborough

Susanne Friedrich, Framingham

Michele Batters Gillies, Medway

Stephen Slev, Concord

Catherine B. Simmons, Boston

Shannon Snapp-Natalie, Winchester

Maryland

Donald G Maclean, Springdale

Michigan

Michelle L. Mitchell, Dala Garcia, East Lansing

Jennette Koll, Cadillac

L. Miguel Rojas, E. Lansing

Minnesota

Behnam Reison, Nicollet

Kristin E. Berry, Apple Valley

Pennsylvania

Elizabeth A. Foort, Chesterfield

Lauren Muehlead, St Joseph

North Carolina

Erica Scher Alexander, Chapel Hill

Nebraska

Whitney Jones, Lincoln

New Jersey

Myoungok Chon, Pennington

Sarah Rhodes, Riverside

Lenka Lazorkova, Moorhousen

Sally Williams, New Milford

New Mexico

David Brandt, Santa Fe

Andrew B. Davis, Tare

Susan A James, Albuquerque

John G. Rhodes, Chicago

Albuquerque

Stara Schauer, Santa Fe

Aretha Jaworski, Rego Park

Summer 2003

Cecilia Caceres Kella, Tarrytown

Helen Kim, New York

Thomas McKeane, Hunt

My Nishimoto, Washington

Lisa J. Olson, Dohls

Rosca Park, New York

Lakshmi Thorne, New Rochelle

Ohio

Alison Aquila, Hudson

Hannah Aebische, Woster

Changxi Chen, Columbus

Meghan Goll, Cincinnati

Kimi Nove, Cleveland

Highlands

Teresa May Perez, Sandusky

Elizabeth Baethenbusch, Cleveland

Alberta Schneider, Cincinnati

Andrew Severson, New Concord

Jacqueline Sievamus, Hilliard

Ria Swisher, Canton

Ohio

Phillip A Incv, Tulsa

Washington

Rebekah Hanson, Newburg

Burg

Samuel Lambert, Eugene

Laura E. Jauregui de Campers, Portland

Camilla Wilson Scott, Canby

Pennsylvania

Devin Arrington, Pittsburgh

Emily Holmewarter, Manheim

Michelle L. Mitchell, Pittsburgh

Rebecca Olson, Morrisville

Josica Thornton, Albion

Timothy Voigt, State College

Puerto Rico

Solimar Soto-Caceres, Pinaron

South Carolina

Regina H. Helcher, Mt Pleasant

Tennessee

Princess Boywong Kim, Madison

Laurel Nantman, Knoxville

Texas

Scott Gaskin, Arlington

Frances Franklin, Austin

Kathleen House, Austin

Shih-Fing Huang, Houston

Krisan Keith, Richardson

Tayla Olmstead, Austin

Arnold Williams, San Marcos

Andrew S. Yin, San Antonio

Lesl de Villiers, Addison

Agnes Prager, Houston

Utah

Susan Andersen, Brigham

Tanya D. Anderson, Bonita

Megan Boke, Provo

Katie A Day, Sandy

Aime E. Perry, Sandy

Mikera Swigert, Sandy

Virginia

Barbara Gregory, Richmond

Sharon Burgess, Arlington

Laura B Vallejo, Annandale

Kelly Wiedemann, Lorton

Rose Ellen Wood, Arlington

Vermont

Clare Miller, S Burlington

John Wos, New Haven

Washington

Hilary F. Seate

Patricia J Yearian, Port Townsend

Wisconsin

Amber B Helets, Richard Center

Holly Miller, Oakshok

Lauren Oldenburg, De Pere

Sarah Tranel, Port Edwards

Canada

Alberta

Shelley Aldridge, Calgary

Gillian Epp, Lethbridge

Patricia Leung, Calgary

Elsa J Riegel, Calgary

British Columbia

Jane Anderson, Rossland

Ruth Huang/Vancouver

Caroline A Jackson, N Vancouver

Anita Louwse, Abbotsford

Monika Giron, Monique Giron, Rutwell

Myna Young, Winnipeg

Ontario

George W. Cleland, St Catharines

Margie-Lacroix, Hearst

Annie New, Scarborough

Amelia Penner, Toronto

Quebec Province

Kazuo Fujibayashi, Montreal

Véronique Perteault, Montreal

Phil Skabarowski, Scotts Gaskin, Arlington

Frances Franklin, Austin

Kathleen House, Austin

Shih-Fing Huang, Houston

Krisan Keith, Richardson

Tayla Olmstead, Austin

Arnold Williams, San Marcos

Andrew S. Yin, San Antonio

Lesl de Villiers, Addison

Agnes Prager, Houston

Utah

Susan Andersen, Brigham

Tanya D. Anderson, Bonita

Megan Boke, Provo

Other Countries

Mexico

Sara Cortes, Gal. El Estero

Brazil

Renata Pereira, Santa Carolina

Colombia

Sonia Rodriguez, Bogota

Sweden

Marta Wising, Gothenburg

SAA ORGANIZATIONAL NEWS

of SAA's impact on the wider world outside the circle of Suzuki teaching. Some spoke about the difference the whole Suzuki movement has made in their lives and the importance of SAA as it safeguards Dr. Suzuki's ideals and directs the future of Suzuki education in the Americas. Altogether the essays present a picture of an association with much to offer the Suzuki communities of the Americas.

Look for excerpts of these mini-essays in this year's Annual Fund material, coming to your mailbox soon. Take a minute to read it and get to know your board a little better. Use it as a springboard for your own thoughts as you contemplate the role of Suzuki education in your own life and the possibilities for the next generation of Suzuki teachers and students. Make you gift to the Suzuki Association of the Americas and make that future happen.

2004 Institutes & Workshops

The 2004 Preliminary Institutes for North America listing is included on p. 14 of this issue and upcoming workshops in Latin America are listed below. What a great issue and upcoming events in 2004. As required in families' 34 states and 6 provinces are hosting events in 2004. As required by the SAA Institute Guidelines, the list for North American events includes only pre-established institutes. The approval process for new institutes will be completed by the end of November and new institutes will be included in the February ASJ listings and on the website.

Latin America

Upcoming courses in Latin America for January 2004 - January 2005

For more

SAA JOB LISTINGS

The SAA encourages members to send job postings for Suzuki positions—either jobs wanted or jobs available. The fee for this service is \$45 per issue. We now offer your listings on our website for an additional \$25. All listings will be included in a maximum 3 column inch paragraph in the next ASJ. Deadlines: December 15-Winter issue; March 15-Spring; June 15-Summer; September 15-Fall. Listings included are paid advertising; no endorsement by the SAA is implied.

POSITION: Part-time Suzuki teaching specialists.

LOCATION: Duluth, MN.

DESCRIPTION: The University of Minnesota-Duluth, Department of Music is seeking applicants to teach part-time applied lessons and/or theory classes in the Suzuki Program. Appointments will be made as required by current needs of the department.

Review of complete applications for the 2003-04 school year will begin August 22, 2003. This is a time through the year as vacancies occur. Complete applications include a letter of application; curriculum vitae; transcripts; names, addresses, and phone numbers of three professional references.

The University of Minnesota is an Equal Opportunity Employer and Employer of Minorities.

DUTIES: Teach part-time applied lessons in the areas of violin, cello, harp, and/or piano lessons, orchestras, and/or theory in the Suzuki program. Appointments will be made as required by current needs of the department.

QUALIFICATIONS: Bachelor's degree in music or significant professional musical experience is required for all positions. Ability to play instrument well, one year teaching experience in music and demonstrated evidence of effective teaching and communication skills required for all positions. Registration and membership with the Suzuki Association of America is required for Suzuki applied lesson teaching positions. Preference will be given to applicants having a Masters degree in Music. Suzuki pedagogy training (for Suzuki applied lesson teachers) through Level 1, and three years Suzuki teaching background and/or experience as a Suzuki student.

SALARY: To be negotiated.

CONTACT: Complete applications should be sent to: Knell Lemire, Suzuki Search, LMD Department of Music, 1201 Ordway Court, 231 Humanities, Duluth, MN 55812. Phone: (218) 728-8208.

POSITION: Suzuki cello teacher.

LOCATION: Guelph, ON, Canada.

DESCRIPTION: The Suzuki Spring School of Guelph currently has 145 violin, viola and cello students of all levels being taught by five full time and two part time faculty members. The school employs the School and receive benefits. All lessons and groups are taught at the Guelph Youth Music Centre, a brand new facility located in the heart of teaching the arts. The School is run by a parent volunteer Executive Board. Guelph, a university community of 108,000, has an abundance of cultural activity and is located very close to larger cities of Toronto, Hamilton and Kitchener-Waterloo.

DUTIES: A full time Suzuki cello teacher is needed at the Suzuki Spring School of Guelph, ON, to teach private lessons and group classes to cellists from beginners to post-Book 10. A minimum of 19 hours of weekly private lessons and 4 hours of bi-weekly group lessons will be offered. In addition, participate at recitals, full school concert, field meetings, weekly faculty meetings and quarterly executive meetings is expected.

QUALIFICATIONS: A Bachelor's of Music degree (or equivalent) and Suzuki teaching training and experience is required. A Masters degree in Suzuki pedagogy is preferred. Candidates should have strong commitment to the Suzuki philosophy and a love of working with children.

CONTACT: Applications close November 30. Submit resume and 3 references to Sally Gross, Artistic Coordinator, Suzuki Association of Guelph, 75 Gardiner Street, Guelph, ON N1H 3Z7, Canada. Phone: (519) 857-3145. Email: sallygross@sympatico.ca

POSITION: Suzuki violin and piano teachers.

LOCATION: Columbia GA.

DESCRIPTION: Greater Columbus School of Music is a well-established community music school with a current Suzuki flute program looking to establish Suzuki violin and piano programs. The School of Music is located in the heart of Columbia GA, approximately 90 miles southwest of Atlanta. Co.

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DUTIES: Teaching private lessons to Suzuki and traditional students at all levels and a weekly group class. Participation in school recitals, concerts, workshops and other school activities.

QUALIFICATIONS: Bachelor of Music, SAA registered training through Book 5, excellent playing and performing skills a must. Teaching experience preferred.

SALARY: Please contact for details.

CONTACT: Direct all resumes and 2 letters of reference or inquiries to Greater Columbus School of Music, Amy Gonnell, Director, PO Box 8546, Columbia GA 29306. Phone: (706) 361-3342. Email: gmsmusic@juno.com.

POSITIONS: Suzuki violin, cello and piano instructors.

LOCATION: Westford PA.

DESCRIPTION: The Center for Young Musicians (CYM) is a successful independent music school that is dedicated to raising capable musicians through the Suzuki Method. Located 25 minutes north of Pittsburgh.

QUALIFICATIONS: Bachelor's degree in music, or significant professional musical 25 minutes north of Pittsburgh.

TRAINING: In Suzuki pedagogy is required. Ability to play instrument well and at least one year of teaching experience. Preference given to applicants with a Master's degree, extensive (3 years) of Suzuki teaching background, and those with training in methods of early childhood music education.

DUTIES: Teach private lessons to Suzuki and traditional students with ability from beginning through advanced levels.

SALARY: \$33,000 annual salary for 30 teaching hours per week. Part-time positions also available. Permanent positions with paid vacations and retirement plan.

CONTACT: Please send credentials to: Ms. Alicia McGinnis, The Center for Young Musicians, 120 Lake Drive, Westford PA 15390. Phone: (724) 935-0606. Fax: (724) 935-5805. Email: sym@ymail.com

POSITION: Suzuki violin teacher to start Jan. 2004.

LOCATION: Cleveland, OH.

DESCRIPTION: Suzuki Studio-Cleveland is an established program with approximately 70 families enrolled and a few more on waiting lists. We have an annual camp which serves approximately 60 students and brings in teachers from around the country. We are loosely affiliated with North Cleveland Academy of Music and use their facilities in Cleveland, with a population of over 87,000, is a recognized for its scenic landscape while being within easy driving distance of several large cities.

CONTACT: Please send resumes to: Ms. Alicia McGinnis, The Center for Young Musicians, 120 Lake Drive, Westford PA 15390. Phone: (724) 935-0606. Fax: (724) 935-5805. Email: sym@ymail.com

hosted many worldclass events.

DUTIES: To fill in instruction with private students plus group and ensemble classes. Ability to teach cello or piano a plus. The new teacher would be taking on most Book 3 and above students, and those group and advanced ensemble classes as well as other students. Other duties include overseeing parent education, helping run additional Suzuki camp, working with group performers, so and book recitals.

QUALIFICATIONS: Bachelor's or Masters in violin with Suzuki training through Book 5. Teaching experience required.

SALARY: Hourly, depending on experience and educational opportunities available.

CONTACT: Please send resume and references to Celia Shanefield, 199 Drifwood Ln, Old Fort TN 37082. Phone: (423) 338-2055. Email: celia@shanefield@suzukistudio.org. Website: www.suzukistudio.org.

POSITION: Substitute Suzuki teacher/nanny for Suzuki family.

LOCATION: St. Petersburg FL.

DESCRIPTION: Traveling dual career couple seeks full-time nanny and substitute Suzuki teacher/parent to care for their 3 boys ages 5, 8 and 11 for approximately 10-14 days/month in home. All 3 play Suzuki violin as well as piano and French horn.

DUTIES: Care for the children while parents are away; run busy household for up to 4 days at a time. Supervise daily home music practice and homework, transport kids to and from school/activities, read to children and provide a warm, loving structured environment. Some overnight and weekend duties.

QUALIFICATIONS: Responsible, mature, nurturing, positive, active individual with a strong musical background, preferably with Suzuki training. Previous childhood education background a plus. Good time management skills required. Background checks will be performed. Non-smokers only.

SALARY: Competitive full-time salary. Please contact for details.

CONTACT: Laura or Mark Argir, 2837 Seabreeze Dr., St. Petersburg, FL 33707. Phone: (727) 347-5928. Fax: (727) 384-4312. Email: flargirs@aol.com.

POSITION: Suzuki violin and viola teacher.

LOCATION: Lafayette LA.

DESCRIPTION: The Arcadian Symphony Conservatory of Music has an immediate full-time opening for a qualified individual to join our Suzuki program. Lafayette, the heart of Cajun country located in the heart of Louisiana.

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pledge of coordinating the development of a viable Suzuki program with current faculty, possess excellent interpersonal skills, and be an excellent player. Bachelor's degree required. Must be registered with the SAA through Book 2, and willing to continue training as needed (training allowance included in benefits). Ability to teach Suzuki cello, Suzuki piano, and/or early childhood music education (i.e. Kodaly, Music Together, Kindermusik) a plus.

SALARY: Unwritten base salary of \$5-9K annually with benefits, moving allowance and contract for up to 2 years, dependent on education and experience. Additional income from possible annual Suzuki camp, working with group performers, so and book recitals.

CONTACT: Applications will be accepted until the position is filled. Please contact Susan Martin, Music Director, Arcadian Symphony Orchestra and Conservatory of Music, 412 Travis St., Lafayette, LA 70503. Phone: (337) 232-4277. Email: CSO1972@aol.com

CONTACT: Please send resume and references to Celia Shanefield, 199 Drifwood Ln, Old Fort TN 37082. Phone: (423) 338-2055. Email: celia@shanefield@suzukistudio.org. Website: www.suzukistudio.org.

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SAA Membership Form

Please print clearly in ink

Mr. Miss Mrs. Ms. Dr. Other No Title

Name: _____

Address: _____

City, State, Zip _____ (Evel)

Phone (Day) _____ (Evel)

Fax _____ Email _____

Please check appropriate categories: Instruments taught (or studying, if student)

Teacher Parent/Family Student Violin Viola Cello

Retired Teacher School Library Bass Piano Flute

Public School Teacher Early Childhood Harp Guitar Recorder

Membership Category: Active Individual: \$56 US/\$75 CAN Patron: \$150 US/\$195 CAN

Active Group: \$56 US/\$75 CAN Lifetime: \$995 US/\$1295 CAN

Associate: \$30 US/\$44 CAN

Payment: Check or money order for _____ (amount) enclosed.

Credit card: Type _____ (Visa or Mastercard only)

Number: _____

Expiration: _____

Name on card: _____

Mail to: SAA, PO Box 17310, Boulder, CO 80308 or fax with credit card info: 303.444.0984

Associate Membership

Individuals: Required for teachers, recommended for other individuals. Includes *American Suzuki Journal*, listing in and subscription to the Directory, voting privileges, course participation and registration (teachers) and other benefits.

Groups: For programs, schools, businesses and other groups and institutions. Includes ASJ, listing and subscription to the Directory, and additional benefits.

Associate Membership

For parents, families, retired Suzuki teachers & others. Benefits include a one-year subscription to the ASJ.

Patron Membership

Includes Active Membership, recognition in the Directory and support for the Suzuki movement.

Lifetime Membership

Includes on-going Active Membership plus benefits of Patron Membership.

Optional Annual with any membership outside the USA and Canada or Latin America. Europe add \$24; Asia, Africa, Australia & Pacific RM add \$28. Canadians opting for annual, please add \$11 US or \$15 CAN.

I am making a donation of \$ _____ to support the Annual Fund Drive. (Tax deductible in US).

I have named/would like to name SAA in my will.

2004 Teacher Scholarship Information

SAA Teacher Development scholarships are awarded each spring through the SAA's growing scholarship program. Scholarships provide tuition assistance for pedagogy study at approved summer Institutes, apprenticeships, or through other SAA-approved Long-Term Teacher Development programs. Decisions are based on merit primarily, with consideration also given to expressed need. Priority is given to the study of the core units (Books 1-10) and the Practicum. Awards are paid directly to the institute, university or sponsoring agency after SAA receives verification of the applicant's acceptance into the course/program. Scholarships will be awarded for training between May 1, 2004-May 31, 2005. Applicants should note that funds will not be awarded to the same applicant for more than 3 consecutive years, or for more than 3 times over a 5-year period of time.

Applications must be postmarked by February 14, 2004

Requirements for short-term scholarship applications:

(Awards for short-term unit study range from \$225-\$300.)

- 1) A current SAA Active membership for a minimum of 3 months prior to application (*Exception: current undergraduate college music majors must be Active members upon application.*)
- 2) Completed application (provided on next page).
- 3) Three letters of recommendation enclosed with the application. Two of these should come from a professional mentor or colleague. It is recommended that teachers applying for a second or third year scholarship (see restrictions above) include a recommendation from the Trainer with whom they previously studied as one of their letters of recommendation.
- 4) Statement of financial need with relevant supporting information.
- 5) Brief resume or one-page current biographical sketch. Include a brief description of your musical background, as well as training and teaching experience.
- 6) Videotape of the applicant performing two required pieces for their instrument. (See website or contact SAA Office for Videotape Application Guide, which includes the list of specified pieces and instructions for making your videotape.) Performances must be videotaped. Pieces to be performed will be from Book 4 to apply for Book 1 through Book 4 courses; for Book 5 and higher courses, pieces will be from the book to be studied; or performance of the specified piece for the Alternate process may be submitted. (For example, a violin applicant wishing to study at any level may submit the Book 10 violin repertoire piece indicated in the Videotape Application Guide.

Note: 1) Applicants who receive scholarships will be automatically approved for the level to which they are applying; additional evaluation through the videotape entry level application process will not be required.

- 2) SAA office may be able to retrieve your videotape from 2002 - 2003 if on file from application during that time period.

Requirements for long-term scholarship applications:

(Awards for long-term study generally range from \$300 to \$600.)

To apply, please provide items #1-6 as above, **plus** the following:

- Videotape must also include an additional piece or movement, chosen from the major repertoire for applicant's instrument.
- Specific plans for long-term training, including location and estimate of costs.

Specific Scholarships

Included among the available scholarships are awards from the following special funds (amounts vary):

- a) Joe Cleveland Memorial Scholarship
- b) Virginia Cowan Carlson/Jennifer Jabs Memorial Scholarship (*Available only to teachers in CO, WY, MT, or ID*)
- c) Adam Lesinsky Memorial Scholarship
- d) Arline Hunter Memorial Scholarship (*short-term or long-term violin training*)
- e) Clifford Cook Memorial Scholarship
- f) Yvonne Tait Memorial Scholarship
- g) Heidi Kennel Memorial Scholarship (*short-term or long-term flute training*)
- h) Alberta Denk Memorial Scholarship
- i) David Einfeldt Memorial Scholarship (*preference given to violists or Suzuki teachers wishing to study conducting*)
- j) Margery Aber Memorial Scholarship (*short-term or long-term violin training*)
- k) Milton Goldberg Memorial Scholarship
- l) Named scholarships offered through SAA's Premier Business Membership (10)
- l) College student scholarships - up to 3 available to college students wishing to study Suzuki pedagogy at a summer institute
- m) Latin American scholarships - Latin American teachers wishing to study at summer institutes in U.S. or Canada
- n) Practicum course - available to teachers who meet Practicum course criteria.
- o) Up to 3 scholarships available for teachers in northern Canada

2004 Scholarship Application

All materials must be sent together and postmarked by February 14, 2004. NO EXCEPTIONS.

Send to: 2004 Scholarships; SAA; PO Box 17310; Boulder, CO 80308

Applicants will be notified of the Scholarship Committee's decision by March 25, '04, and must notify the SAA office in writing by **June 1, 2004**, where they have been accepted for study. Allow 3-4 weeks for payment to be issued.

Applicant information: Applying for (check one only): Long-Term training/apprenticeship Short-Term workshop training

Name: _____ SAA Membership # _____

Address : _____ City/State/Zip: _____

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office support costs. The schools with the most aggressive fundraising endeavors also have the most to offer in terms of scholarships and teacher benefits. Tuition alone does not generate enough to cover these two areas.

Of the twenty-seven programs interviewed, eight grant degrees. The degrees being offered are B. Mus. Education and M. Mus. Education with emphasis in Talent Education, M. Mus. in Performance with emphasis in Suzuki Pedagogy, M. Mus. in Suzuki Pedagogy, M. Mus. in Performance and Suzuki Pedagogy, and a D.M.A. in Performance with supplemental area in Suzuki Pedagogy. All degree granting programs have provision for the students to do some teaching. In some programs this is kept to a minimal number of hours, and most do a portion of the teacher training before they are given students of their own to teach. Mentoring is most often done by video. Teacher Trainers who are part of community programs often offer training on an apprenticeship basis.

University programs naturally tend to use university facilities, although one program which needed more space managed an in-kind swap! Ten of the programs contacted use facilities of colleges or universities. Some of these are really community programs, which are allowed the use of facilities by educational institutions. Eleven programs rent or lease facilities, three own buildings and rent additional space for satellite programs. Three community schools own their own facilities. The non-academic spaces being used ranges from converted houses, offices, school spaces, or churches, to space constructed specifically for the school.

The Suzuki programs contacted are very busy. Most programs have group lessons weekly. Although this probably doesn't really mean 36 times in the school year, it is evident that this aspect of Suzuki education is not being forgotten. A few meet one or two times a month. Most programs have a parent education program of several weeks. The longest parent education courses are eight weeks long. The least structured programs in this area have a parent orientation and leave the rest up to the individual teachers. None of the programs said that they did not do parent education! [Whew!]

It's a Holiday for ...

The title of David Ruse's composition "Holiday for Strings" from 1944 most likely does not conjure up images of a professional conference, play-ins, hot summer days, or meeting Suzuki friends again. But this is a good time of year to be thinking of a "Holiday" for your Suzuki teacher! It doesn't have to be just a "Holiday for Strings" - a "Holiday for Flutes" is just fine too! Would you like to help bring some holiday cheer to others? Here are some ideas for you.

This past summer a number of Suzuki teachers were able to attend summer institutes because the local Suzuki program or the home studio parents made it possible. Though their institute holiday was certainly not like a Hawaiian holiday with surf and sun, it was very inspiring and rejuvenating to each teacher who was a lucky recipient.

Teachers love to "talk shop." When they get together, stories abound and mutual support is apparent. This shared time gives teachers a chance to gain new insights, ideas, and strategies for their home studio. Just having the time to reflect on one's own students and studio, gives a teacher renewed enthusiasm for his or her students. Not only is an institute week invaluable for your home teacher, but a gift of help for attending a regional or international conference connects your studio to the larger Suzuki worldwide family.

There are many ways that you can give this kind of holiday. It could be as easy as a number of parents pooling their "Holiday Gift" and presenting the teacher with a certificate. Many larger programs with an organized parent group already have continuing education funds available. If parents in these groups want to do something special, perhaps extra funds could help to rotate the "Holiday" through the entire faculty.

This summer the SAA gave scholarships to teachers for training at institutes. This source is often very helpful for young teachers wishing to further their training. Experienced teachers who are part of an established university program often have professional development funds available. But there are many other Suzuki teachers who do not have any outside help. Is your teacher one of these? Maybe you should be one of Santa's detective elves and find out!

If there could be a satellite dish picking up all Suzuki recitals taking place, we would be amazed at how often this literature is appearing in recital. Every program interviewed has numerous recital opportunities for their students. The most common recital profile is a monthly solo option, two group recitals per year, and numerous community outreach concerts. The larger programs have chamber music, orchestras, and sometimes theory available for their students. The instruments being offered reflect the demographics of the overall Suzuki world with most students studying strings and piano. Flute and Guitar are beginning to appear in more programs, however.

The range in size of the schools interviewed is huge. Some have enrollments in the thousands. These are the large community schools, so the actu-

ally Suzuki enrollment is in the hundreds. When this is taken into account, a small program would range up to 100-150 students, and the large programs would be up to approximately 350.

The directors of the schools with whom I talked are very busy people. They have the usual frustrations of finding time for and implementing the type of parent education courses that they want and also the difficulty of maintaining upper level groups. They are justifiably proud of their programs and find creative and innovative ways to make things work as circumstances in their schools change. ♣

Formerly of Walla Walla, Washington, Kathleen Spring lives in Aurora, Colorado. She is an active Violin Teacher Trainer, maintains a busy violin studio and teaches frequently at workshops and institutes. In addition, she works part-time for the SAA in communications and publications.



It's None (all) of Your Business

Collecting Payments— Past, Present and Future

By Beth Gigante Kingenstein

Reprinted from *American Music Teacher*, Volume 53, No. 1, August/September, 2003, with permission of Music Teachers National Association. Beth Gigante Kingenstein is the AMT columnist for "It's All Your Business."

Like the English language or our understanding of the solar system, the independent music studio is in a state of constant flux. Today's studio looks and operates much differently than the studio of fifty years ago. One area that has changed significantly is our system for collecting payments. While it is important to set our rates at an acceptable level, it is also important to use a system of payment in keeping with today's professional studio. Below is a summary of past practices as well as some of today's creative solutions to the challenges of getting paid the correct amount, on time, by everyone. By reviewing a number of approaches, we can determine what will work best in our present and future studios.

In years gone by, students came to the studio with the payment for that day's lesson. No bills were sent; no long-term debts were incurred. This required very little bookkeeping, assuming that students brought each week's payment with them. When the student missed a lesson, however, the teacher did not get paid. The teacher could not count on a steady income, and earnings could be greatly impacted by sick or unreliable students.

Eventually, teachers started charging by the month. At first, many teachers adjusted each month's income to reflect the exact number of lessons in

that month (three lessons due to a holiday or five lessons due to a fifth "Wednesday"). They also would adjust payments by deducting the charge for any missed lessons. Book expenses and fees incurred during the month would be added to the bill. The disadvantage to this system was that it required a great deal of bookkeeping, and the teacher still could not rely on a steady income. The amount owed each month fluctuated with holidays, missed lessons and book expenses. Parents needed to be sent written notice of the amount owed, which could vary significantly from month to month.

One huge step forward was the development of a system of set monthly payments. Teachers decided how many lessons would be taught during the school year and then divided that number into equal monthly payments. If the teacher offered each student forty lessons during the school year at \$50 a lesson, the annual income from each student was \$1,200. That income could be divided into nine equal monthly payments of \$133 or ten monthly payments of \$120 per student. At this point, more and more teachers started to call the payments "tuition." As with any school tuition, the amount owed was not altered due to missed classes. Each teacher developed a make-up policy that established when lessons

would or would not be made up, but missed lessons did not impact monthly tuition payments.

Teachers also started to charge a book and fee deposit. The amount charged was recorded as a deposit on an invoice. Book expenses and fees for competitions, festivals, late payments and so forth were then deducted from that deposit during the year. Teachers no longer had to figure extensive book bills at the end of each month or track unpaid book money. A copy of the invoice was forwarded to the parents when the funds were depleted. Parents appreciated not having monthly tuition payments altered, and the invoice provided clear documentation of the expenses incurred throughout the year. "When the child stopped lessons, any unused money from the deposit was returned to the parents.

Teachers were now able to earn a steady monthly income, unaffected by missed lessons, holidays, trips to conferences or book bills. Excessive end-of-the-month bookkeeping was no longer needed because parents always knew the exact payment expected each month. The only disadvantage to the system of set monthly tuition was it usually was based on lessons received during the school year. Summers often were treated differently. Although some teachers had a summer income that was comparable to their income during the school year, many did not. If summer lessons were not taught or were greatly reduced, the teacher's summer income suffered accordingly. In line with the desire for a steady system of payment, teachers began to devise some creative solutions to the "summer slump."

Today, the easiest way to produce a summer income is to go back to the annual income produced per student (say \$1,200 as figured above) and divide that income by twelve months instead of nine or ten months. The \$1,200 income produced by forty lessons during the year can produce a monthly income of \$100 per student during all twelve months of the year. The monthly income is slightly lower than when it is received over only ten months, but now the teacher receives steady payments all year. If the teacher had thirty students, this would produce an income of \$3,000 every month of the year. Even if the teacher decides to go

to Italy in August, he or she still will receive the same monthly income as in October or April. Such a system can be clearly explained in a policy sheet that the parents sign.

There are a number of other summer options as well. One is to require students to attend a set number of summer lessons. The summer lessons, say six, may be similar to lessons during the school year or might cover some special area. Perhaps the student might want to study only jazz, Mozart, Billy Joel, duets or hymns. By focusing on an area of special interest to the student, the teacher can inspire more eager participation during the summer months. Some teachers require that each student pay for this summer session, whether they attend or not, to reserve a slot on the teacher's fall roster.

Another way to receive payments in the summer is to hold a summer camp. The camp might cover activities for two to six hours a day. The camp may be centered on a single theme such as world music, jazz, the romantic era, opera, chamber music, Bach and so on. Background information and lesson plans are easily accessible on the Internet and can be used to build an appealing curriculum. Activities can include listening examples, educational videos, performances, cooking and snacks, computer time, hands-on projects, educational presentations, and musical games and activities. One or more camps could be offered during the course of a summer to students from a number of studios. The camps can provide a fun learning experience for students and an important supplemental income for teachers.

There also are creative ways to combine income sources. One illustration of such mixing and matching would be for a teacher to receive set monthly tuition payments September through June, followed by a payment in July for summer camps or a required number of summer lessons, followed by a payment in August for an annual fee, such as a workstation or studio fee.

Some teachers choose to bill for tuition on a semester or term basis. Payments can be collected based on two semesters during the school year, or on six- or nine-week terms. This system is best used by teachers who are good at budgeting or who will not suffer the financial stress of having tuition

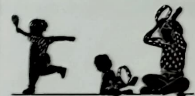
payments depleted long before the end of the semester.

In recent years, a growing number of teachers have turned to agencies to collect tuition payments. Feeling that collecting fees should not be part of one's professional duties, teachers have turned to agencies specifically designed to collect tuition for the independent list of students with parents' names, addresses and phone numbers plus the tuition owed. The agency then sees that payments are collected in full. A small fee is charged to the independent teacher. The service saves the teacher time, minimizing bookkeeping and the stress of collecting unpaid tuition.

Another recent development in the collection of tuition payments is the use of automatic payments. Parents can request that payments for lessons be included on their list of automatic bank withdrawals. Payments for tuition will be withdrawn from the parent's checking account and sent to the teacher. A similar version of such payments can be initiated by the teacher. The teacher holds a parent meeting at the beginning of the year and collects postdated checks from each family. The checks are dated September 1, October 1 and so forth. On September 1, all the September checks are deposited. Each month a new set of checks is deposited, and other checks are held until the correct month for their use. No further collection of funds or bookkeeping is necessary, and the parents treat the monthly checks like an automatic withdrawal from their checking account.

Finances are an important part of our success in the independent music studio. Setting professional rates for our services is a vital first step to financial security. Then, it is important to devise a functional and efficient way to collect our payments. The method of payment we choose can impact our annual income. By choosing carefully, we can decrease our bookkeeping, free ourselves from the strain of uncollected payments and provide ourselves with a steady year-long income. ♣

Beth Gigante Kingenstein, M.Ed., has been an independent music teacher for twenty-eight years and is on the faculty of Valley City State University (V.C.S.U.) in North Dakota, where she also is the director of the V.C.S.U. Community School of the Arts.



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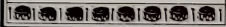
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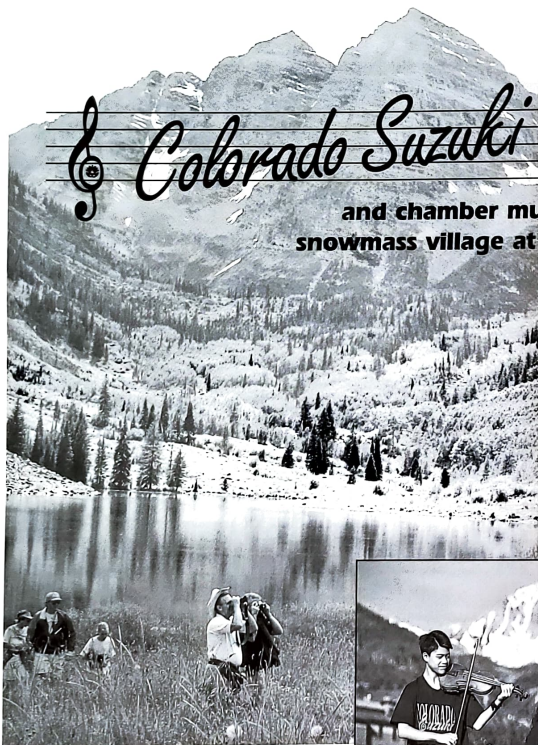
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Busking at Bestor Plaza: A Mom's Journal

By Caryn Wiegand Neidhold

Sunday, June 29, 2003

It is our first Sunday back at Chautauqua Institution in upstate New York. As I walked around Bestor Plaza, the town square, I saw several young boys playing violin for donations. Three of the boys seemed very excited about how much money they had earned and

When we arrived, we set up a music stand with the sign she made and opened her case. She sat on her pink bucket and after a bashful start, played Twinkle. She immediately dove onto my lap in a fit of shyness. But with no encouragement she popped right up and started playing again. So many

(since she's seven). That would not do, she had to play nineteen more songs, her current favorite number. I chimed with a parent for a while and then told her it was finally time to be done. She replied that she was on song number twelve and couldn't possibly stop now. Even when we thought she was done, someone requested a photo of her playing, so she obliged him with one more song.

The pile of money was huge, almost embarrassing so Chautauquans are known for their love of music and their generosity. We scooped up the large pile of money and headed home. Once there Robyn and my husband Leonard dove into the math part of our project. He helped Robyn separate the bills and coins and helped her count them. He also set up a spreadsheet on the computer to help her keep track of the money. Robyn is homeschooled and merging from first to second grade. She's becoming savvy about money but certainly still needs help from parents especially with this amount. Her first day performing and she had earned \$127.84. That's 63.92 each for Robyn and Ronald McDonald House.

Once we arrived Robyn sat down and played two songs for the cameraman. A volunteer from Ronald McDonald House led Robyn to Max, Robyn's five-year-old brother, to keep him out of the way while she performed. Then the two channels took turns interviewing both Robyn and myself. We didn't have a rehearsal this summer so I was hopeful that the summer would be able to send us a tape.

Thursday, July 10, 2003

Robyn's performance inspired two other children later this week. A boy named Quincy had listened to Robyn play for quite a while on Sunday. On Monday he was performing with his cello at Bestor plaza, donating half of his proceeds to Save the Children. Two days later another little boy played his

violin, donating in donate half of his proceeds to a different charity.

Friday, July 11, 2003

I wanted to help make the donation more interesting for Robyn, so I called the closest Ronald McDonald House in Buffalo, NY. I spoke with the house manager, Ellen Bailey, about Robyn's project and we set a date for a visit.

Sunday, July 13, 2003

The second Sunday and Robyn played again at Bestor Plaza at noon. Her list was a little longer this week since I decided we needed to brush up some Book Two songs. She also learned some songs by ear such as "Pop Goes the Weasel." This week her concentration wasn't as good but it didn't make a difference in her proceeds. She made \$108 in a little over an hour. I'm determined that it be her project and not mine, so I told her she could quit at any time. An hour was her limit to depend on too bad for a second-year!

Friday, July 18, 2003

We drove up to the Ronald McDonald House in Buffalo. We had planned to be on the road by 8 am, but we were running late. Then with construction on the local roads and missing our exit in Buffalo we became considerably late. When we arrived, there were two news crews waiting to interview Robyn. Ellen Bailey had mentioned this detail and we called to tell her how late we would be!

Once we arrived Robyn sat down and played two songs for the cameraman. A volunteer from Ronald McDonald House led Robyn to Max, Robyn's five-year-old brother, to keep him out of the way while she performed. Then the two channels took turns interviewing both Robyn and myself. We didn't have a rehearsal this summer so I was hopeful that the summer would be able to send us a tape.

The people at Ronald McDonald House were so happy to meet Robyn and our family. They were such nice, warm people. We got the grand tour of the facility. It's a very old home that has been renovated and is near one of the area hospitals. Max and Robyn loved the exercise room and the play room filled with numerous toys. Leonard admired the spacious kitchen which seemed to be able to accommodate at

least two meals, maybe even four. I bought Max and Robyn T-shirts and pins for their instrument cases before we left. We had to race back to Chautauqua so Robyn could attend a Girl's Club event at 3:00 pm.

Sunday, July 20, 2003

Robyn played again at Bestor Plaza. A volunteer from the college orchestra told me she was very talented and should keep practicing and become a professional. Many people approached me and told me what a wonderful player she is. Several members of the Chautauqua Symphony Orchestra stopped by with wonderful compliments, especially the cellist. Such was their praise and encouragement for my little cello!

At one point the wind kicked up and we packed her case. I chatted it down the road back home. When I returned, I noticed a grandfatherly man who had been sitting close by, taking the money in Robyn's cello case from the wind.

Just as Robyn was about to finish, two elderly ladies went to meet another. "That's the young girl we saw on TV the other night," one of the ladies said after all.

Friday, August 8, 2003

It has been a busy and wet summer. For the last two Saturdays we have had rain and have not been able to go to Bestor Plaza. Even tonight we were planning to take her there to play before the Buffalo Girls concert, but it started raining again. Tomorrow and Sunday may be her last chance to play and I hope it's not raining again.

Saturday, August 9, 2003

Today we decided to make what the town was hot and go to Bestor Plaza when it was sunny. We were at 12:43 and it was very nice. I wasn't able to sit with Robyn because I had an afternoon rehearsal. At break time (2:30) I raced to the plaza to see what was happening and Robyn was still playing. I could see that she was ready to quit so I begged two more of my favorite songs. She will play tonight. Finally the quit and was off running around with her friends.

We chose wisely since within the next hour she started to darken and threatening rain came from above. After rehearsal we decided to head

home. It was a good decision since it started raining by the time we got in the house. Let's hope we have as much luck tomorrow.

We finally got a video of one of Robyn's appearances on Buffalo news stations. Although they got her name, age and residency incorrect (a good lesson learned) the spirit of her contribution was well covered.

Sunday, August 11, 2003

I received the American Girl trunk with the hopes that it will be in Reno when we arrive. Robyn has enough money to buy a sweater and a count me in to keep a little to spend for fun!

Leonard took the kids up to Buffalo. Robyn made her last donation of the summer bringing the total to \$226.27. Although the Ronald McDonald House staff were busy, they took time to talk to the kids and showered them with little gifts.

I have tried to request to Robyn what a wonderful thing the town does to help the Ronald McDonald House. She's really surprised I hope that means that she thinks helping others is what was not supposed to be a regular part of everyday life.

When we get back to Reno I hope that we are able to help the Reno Ronald McDonald House. We don't have a wonderful town square like Bestor Plaza in Reno so we'll have to find other ways of helping out. Next summer I hope Robyn and even her younger brother Max will continue sharing music and raising money for a good cause. ♣



Robyn Neidhold plays her cello at Bestor Plaza

people stopped by to listen. She got good at smiling at people while she played and answered the "How old are you?" and "When did you start playing?" questions repeatedly. Some people stayed for a long time and sat and listened; some for just a minute as they passed by. Nearly everyone dropped money into her cello case.

She played for two hours straight without an intermission. Several times I suggested that she stop or take a break. Each time she said no. Finally I suggested she play seven more songs

Caryn Wiegand Neidhold has been a Suzuki cello and viola teacher since 1987. Currently she is a member of the Reno Philharmonic and the Chautauqua Symphony Orchestra. In January 2003, her student, Molly Galt, was the youngest person to win a concerto with the Reno Philharmonic. Besides performing, she teaches violin and viola to the children of Girl Scout Publishing and is the mother of two young Suzuki students.



A Suzuki Teacher's Thoughts on Music Reading

By Diana Nuttall

Music reading is a controversial and complex subject. This new series of articles will discuss issues in music reading of interest to Suzuki teachers, parents, and musicians in general. Why notation developed and its importance to western classical music and musicians is the topic of this first article. Other articles will deal with the meaning of notation and the process of music reading, the development of reading skills and the relation to auditory development. The series is meant to stimulate thought and debate, and, hopefully, development of additional appropriate materials for Suzuki students.

The question that comes up most often from the uninitiated is "Do Suzuki students learn to read music?" Suzuki teachers in North America are quite defensive about this misperception that has clung to the Suzuki movement. We do teach our students to read music, and there is a whole generation of musicians out there proving that Suzuki-trained students not only have excellent ear development, but read music well. Nevertheless, we have all been searching for better ways to teach music reading.

"Do we really need to learn to read music?"

Like most Suzuki teachers, I have been experimenting with different approaches to music reading over the last sixteen years of teaching Suzuki cello. Some of my students have become excellent readers, far better than I and some have had great difficulties. The contrast between the excellent readers and those who have more difficulty has caused me to look carefully at the processes involved in

music reading, but not long ago, an event started me thinking about music reading in general. A parent questioned me about the need for her daughter to learn to read music at all! Did her daughter really need to learn to read music if her auditory skills were good enough? Shouldn't we just continue to develop her auditory skills? I was taken aback! It didn't seem good enough to say she needed to read to play in youth orchestra. Her questioning caused me to examine my basic assumptions about music reading.

A natural extension of speaking one's mother tongue seems to be to learn to read it and write it. In fact, intellectual development and growth is still attained by reading and writing despite technological advancement. Development of ideas and interplay of intellectual thought are enhanced and, in some cases, even made possible by reading and writing skills shared by many people. This became the question for me: "Is it a natural extension of playing music to learn to read it and write it, as it is in language?"

In language many illiterate people are creative speakers and learn very well auditorily. They are independent learners and can be creative and original, yet they are also limited in what knowledge is accessible to them and in how they can share their original ideas. In music many commercial musicians today function very creatively without ever having learned to read music. However, their access to the classical masters is limited. Their ability to communicate musical ideas is also limited because they must always demonstrate their ideas. Their ability to play with other people depends on others having the same ear development or better, similar musical backgrounds and even a common language to describe what is wanted. This forces them into predictable patterns, such as certain chord progressions within which they have some leeway. In many cases it becomes a matter of a cooperative musical venture that creates something not foreseen—a sort of musical happening! It is marvellously fun yet quite different from a classical music process where generally the notes, rhythm, harmony and even dynamics are pre-conceived, and the performance is an interpretation of that preconception. Even aleatoric (completely random) music is "planned" at some level in classical idiom.

In western classical music—the music even rock and pop musicians must claim as their heritage—communication of the musical ideas from the creator, or composer, has been through written music since late medieval times. Like written language, notation was originally developed to aid memory. The music stopped "evolving" from one generation to another as folk

music does with strictly an aural tradition. Because it aided memory, notation, in both language and music, helped in the development of longer and more complex forms. If musicians had been able to record the music at that time, perhaps they wouldn't have started to write it down.

Inflection of notation on forms and styles

Standard Music Notation brings out or emphasizes certain aspects of the music it represents. It has influenced the way composers and musicians trained in Standard Music Notation think about music. As a result notation has influenced the forms and styles that have arisen in western music. The opposite force has worked also: the more influences from Asian or African music affected the way composers wanted to

While a score for a Beethoven Symphony is very precise as to what it should sound like, it also leaves room for the imagination to enhance it; it leaves room for the performers to be creative in the realization of the sound. A performance is a joint effort of Beethoven and the performers.

Understanding through referencing the score as well as listening

Each "collaboration" is unique. To learn to play a piece from a recording is to add a third dimension to the "collaboration." It is like learning the music of Beethoven through a filter. Some filters will clarify and some filters will obscure. Tempo, rubato, phrasing, dynamics, and even notes sometimes might be the performers' ideas, not Beethoven's. Without reference to a

score is and ultimately invaluable to her development as a performer.

Examining my basic assumptions about music reading did not change my mind about the necessity of learning how to read music but it did help me to delineate my goals in teaching music reading. It is not enough to teach children to read so they can get into youth orchestra or so they can decode a piece with no reference to a recording. When we teach music reading we are showing a way of hearing the music by how the notation represents different elements of the sound. How we teach students to approach the notation can eventually give them the ability to "see" all the musical possibilities or limit them to "see" only notes and finger patterns. My goal in teaching music reading is to help students become independent learners and original interpreters. ▲

It is not enough to teach children to read so they can get into youth orchestra ...

In the next two articles on music reading I will explore what music notation represents, how we read it, and how all this is related to auditory development, the prime concern of the Suzuki teacher. Music reading is a necessary tool for informed, original interpretation and quick assimilation of western classical music. It needs to be carefully thought about if we are to make it a creative and rewarding activity for all our students.

write music, the more specific and descriptive notation has become.

Notation aids assimilation

Written music allows music to be assimilated quickly. Strauss could write a new waltz, hand out the parts and have it played that very evening. Strauss himself did not have to be there! Reading a play by Shakespeare takes maybe an hour yet seeing the same play would take three hours! Score reading is like that also to a certain extent. A score can be "seen" more quickly than it can be heard. To immer hear every note would probably take an equally long time even for a proficient reader, but still does not need a full orchestra.

Notation allows great musical thought to be communicated even when the composer has lost his hearing or ability to perform himself. Beethoven wrote some of his greatest works when he was deaf. He could conceive of something complex and wonderful, yet still communicate the intentions to other musicians trained to read music.

written score it is hard to know which idea was whose. Going to the score as well as listening allows a more precise image of the performers' artistry and what possibilities for new performances might be. The difficulty of reproducing a Beethoven symphony without written music would be immense and massively time consuming! Music reading, as a result, has become an essential skill for an orchestral musician. Any musician wishing to explore musical literature finds music reading an indispensable skill, just as a person wishing to explore history or science finds reading a language indispensable.

Development of students as independent learners

The answer I should have given the mother who asked me if her daughter really needed to read music should have been that notation has been integral to the development of Western music and as such a part of that heritage perform as the Ensemble Voice (www.vicacresquates.ca) and the piano trio, Trio con Basso.

Diana Nuttall has been teaching cello in Edmonton, Alberta, Canada for the past 25 years. In 1985 Diana was the Programme Co-ordinator for the International Suzuki Conference held in Edmonton and has been the Director of the Alberta Suzuki String Institute in Edmonton since 1988. In 1991, she and her family spent two and a half months in Mainitono, Japan, where Diana studied with Dr. Suzuki and observed Japanese Suzuki teachers. In 1999 Diana completed a Certificate in Adult Education at the University of Alberta. Diana is often asked to give intensive seminars to Suzuki teachers on teaching and teaching effective group lessons. She has given many talks and seminars on music reading to Suzuki and non-Suzuki teachers.

The Edmonton Ensembles, the cello ensemble from Diana's studio, has traveled throughout Western Canada performing and has released a CD with all original arrangements of Christmas music, *Cello Christmas for Christmas*. An active musician, Diana regularly performs in the Ensemble Voice (www.vicacresquates.ca) and the piano trio, Trio con Basso.



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The Resiliency Attitude

Suzuki Teachers as Mentors

By Mary Ann Froehlich

"Having a talent can be the wellspring of resiliency. Of course, sometimes hidden talents remain forever hidden and go to waste instead of triggering resiliency. That means parents and teachers have to be on a constant, diligent quest for buried treasure within children."

—Dr. Mel Levine, *A Mind at a Time*

As a Suzuki teacher you are probably familiar with brain compatible learning theories and cooperative learning models. What you may not be familiar with is the role of music education in resiliency, specifically the crucial role you play as a mentor.

Through the Suzuki Method and supplementary materials, our goal is to develop independent, well-rounded musicians who can participate in an active musical life and community. More importantly, we are committed to nurturing the whole individual through building character, instilling confidence, encouraging creativity and compassion, teaching problem-solving approaches, and cultivating other relevant life skills. Researchers about resiliency agree that a specialized talent or skill is often a lifeline for young people, and the relationship with mentors (parents, friends, or teachers) who foster that talent is the key.

Developing resiliency is first and foremost a person-to-person process:

Resiliency is forged in the crucible of caring human relationships.

—Nan Henderson

Resiliency in Action

What is resiliency?

Resiliency can be defined as the ability to bounce back after experiencing adversity, risk, and stress. Resilient people bounce back after enduring adversity which would harm other people. Educators and psychologists began asking why some people recovered while others did not survive abuse, neglect, poverty, chronic illness, alcoholic or mentally ill parents, death of a family member, or other stressful life experiences. Why did a majority of children become healthy, competent adults while others were unable to break the cycle?

Bonnie Benard, a pioneer in resiliency research, developed a strengths-based approach, looking at the positive factors in resilient people instead of focusing on the negative risk factors. The important question became, "What is right with you? What are your strengths?" vs. "What is wrong with you?"

In an effort to help children, programs are developed for "children at risk." Resiliency advocates tell us that fostering resilience is a process, not a program, and developing healthy, supportive relationships is the foundation. The stigma of the "at risk" label does more harm than good. Just as we focus on students' abilities (vs. their disabili-

ties), we can focus on children's strengths, their resources for overcoming adversity. The theme of resiliency work is communicating to children that what is right with them is stronger than what is wrong with them. This is the "resiliency attitude," offering hope for the future.

Dr. Peter Benson* lists 40 assets which protect young people against a wide range of risk behaviors. Asset #17 lists participation in a creative activity (music, dance, theater, or art) as a protective factor. Arts experiences provide a constructive use of time, providing lifelong skills and esteem. Competence breeds confidence.

A recent survey completed by the "What's Your Anti-Drug?" campaign found music to be the #1 anti-drug choice for 85,000 students. Belonging to a community and peer acceptance are critical to teens. We as teachers/mentors can equip them to participate in a productive music community, from our own group classes to a junior high or high school music program. Whether you are teaching students to play serious literature, transpose, sight-read, improvise their own arrangements, or master other music skills, you are offering them a safe mentor relationship and musical training which may be their anchor through a challenging adolescence. ▲

*Dr. Peter Benson is president of Search Institute, Minneapolis, a national nonprofit research organization dedicated to promoting the well-being of children and adolescents. Dr. Benson is widely recognized as one of the leading contributors to the fields of child and adolescent development, with a special focus on the power of communities in raising successful, healthy and caring children and adolescents.

Mary Ann Froehlich, M.F.C., C.U.L.S., D.M.A. is a music therapist, board certified, and a Suzuki piano teacher. She is the author of nine books, including *Music Therapy with Hospitalized Children: A Creative Arts Child Life Approach* (Jeffrey Books) and *101 Ideas for Piano Group Class: Building an Inclusive Music Community for Students of All Ages and Abilities* (Warner Bros. Publications). Her piano-harp arrangements, the *Collages* series (G.C. Publishing), are distributed by Lyon and Heath West. She holds graduate degrees in piano and harp performance and music education, music therapy, with a D.M.A. from the University of Southern California.

Where Is Everyone?

A non-verbal child with autism speaks at group lesson

By Patricia S. Bray

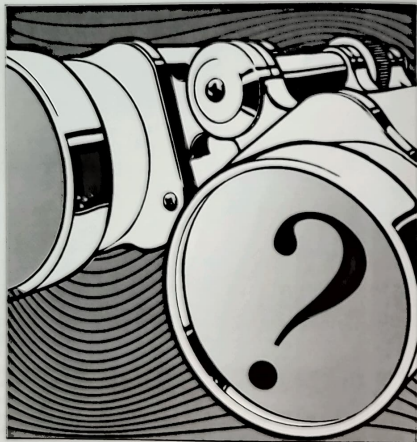
It was Wednesday afternoon, time for group violin lesson. Just six weeks before, Matt's mother had enrolled him and his sister in the pre-Twinkle group at the elementary school. We had developed our ritual of a Japanese greeting at the beginning of each lesson, as well as many, many repetitions of "Pepperoni Pizza" on the E and A strings. The children were engrossed with the process—the newness, successes each time we established our stance, bow hold, violin hold and left hand shape. Each left hand finger took on an identity of its own as we struggled for the lightness of touch and the fine motor flexibility needed to formulate each pitch of Twinkle, Twinkle Little Star.

During the first weeks, Matt's mother actively guided his bow. I could see that she wanted him to achieve all that the other children were mastering. I began to notice that there was something different about Matt. His mother was working very hard to make him "normal" like all the other children in the group. Quotes from Dr. Suzuki recited through my mind quite often during these early weeks as I frequently reminded myself, "All children *can* learn. This is my belief." Thus, in the spirit of Dr. Suzuki, I resolved that I would make this child successful.

Early in my association with Matt, I noticed his lack of eye contact. He seemed distant and withdrawn, into his own little world. My electronic tuner caused him great distress, as if the sound were painful. His little fingers were especially rigid, as I set his bow hold or helped him establish his left hand shape. His first bow strokes were tense, stiff. I sensed that he was very sensitive to touch. He seemed oblivious to the other children in the group.

As the weeks went by, I realized that I had not heard Matt speak. The only sounds he made were whining sounds of distress or cries of frustration at his mother, as she made him comply with the lessons.

After several weeks of instruction, I asked Matt's mother what would happen if she sat with the other moms and let Matt "sink or swim" in the group lesson. She nervously complied with our experiment. Much to her surprise, Matt was



conforming to the group routine! By now, the ritual of the Suzuki lesson was well established. Matt was entranced by the process. At the end of this lesson, Matt's mother dared to admit to me that Matt was a child with autism.

The news of Matt's "label" confirmed my observations of the last few weeks, but it did not change my relationship with him or my commitment to him. I took my Suzuki Teacher Pledge very seriously. I had to find a way to teach him. I would teach Matt just as I would teach any other child, "nurtured by love." I would not allow him to experience failure in my studio. I replied to his mother, "Well, he's Matt to me."

I began to observe some things about Matt's Suzuki experience. He was a champion of ritual. While he was rather obsessive with the ritualistic lesson routine we had established, his obsession was good for the group. Many "mother-tongued" learning games reinforced our skills with violin hold, bow hold and low arm. We recited words to bowing games, Twinkle Variations, Lightly Row, and Go Tell Aunt Rhody. The Suzuki Method was integrating motor movement, sensory processing and language development with

the group lesson. Every attempt at Twinkle Variations was integrating brain functions. The children were beginning to bow "Pepperoni Pizza" effortlessly, and Matt was singing "Pepperoni Pizza" as he bowed the word rhythms.

On the sixth Wednesday, Matt was the first to arrive for the group lesson. His mother had already taken her seat on the floor against the wall. With his little violin case in hand, he came running into the music room exclaiming, "Where is everyone?" Matt had spoken! The look of astonishment and joy on his mother's face brought tears to her eyes. Matt, a non-verbal child with severe autism at age three, had spoken his first sentence at age seven.

In the weeks that followed, Matt spoke the word rhythms as he bowed Twinkle Variations. His speech was best when he was bowing in rhythms. He rarely spoke otherwise. I knew with certainty that Matt was coming out of his autism when he made eye contact with me at the beginning of a lesson and said, "Your eyes are brown!"

As lessons unfolded over weeks and months, Matt was able to lead the Suzuki group by reciting the commands and playing the introductions to each piece. At one individual lesson, Matt and his little sister, Lauren, also a Suzuki violinist, arrived for their weekly lesson with a surprise for me. I waited anxiously, expecting to hear a polished version of their current piece, Go Tell Aunt Rhody. Instead they performed Allegro by Shinichi Suzuki, which they had seen performed on the recent movie, *Music of the Heart*. When they arrived at the fermata after a splendid dolce phrase, there was a long silence. With Matt's big brown eyes looking at mine, his deathly voice said, "Wait, Lauren. I didn't say we could start yet!" With a nod of his chin, off they went to end Dr. Suzuki's beloved little tune. ♣

Pat Bray is a graduate of East Carolina University School of Music. She is an Outreach Director in Chesapeake County, Virginia, where she offers an after-school piano program to North-side inner-city students at East Elementary School. She coordinated the session, "The Child with Autism," at the SAA Faculty Conference in Minneapolis, Minnesota. Mrs. Bray holds a master's degree in Rehabilitation Counseling from the Medical College of Virginia. If you have taught children with autism, please share your teaching experiences with Pat Bray at her e-mail address, lmatt@shaw.com.



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Andra, Priya, Liza and Roy Punnoose at the Kennedy Center.

Viva Vivaldi! Viva Suzuki!

By George Thigpen

When Priya Punnoose came with her father, Roy, and my wife Marile's Suzuki Music Studio in Folkstone in August, 1992, she was not quite seven, and had no previous piano experience. Priya's parents had come to the United States from India as students. They had met in New York, fallen in love, and married. Priya was born in Blacksburg, Virginia, and her younger brother, Andrew, in Washington, DC.

A week or so after Priya started classes Marile confided, "That girl is going to be excellent. She's such a joy to teach, and the father seems so interested." Not too long after that, paying more attention to what was going on upstairs than to what I was doing in my basement office, I knew that Marile's assessment was right on the mark just simple Twinkles, but with perfect tone and rhythm! Racing upstairs, feeling a

little silly, I bowed gravely and proclaimed, "Priya, some day we will listen to you at the Kennedy Center."

On April 28, 2002, Priya, now 16, was indeed on stage at the Kennedy Center, chosen by the Washington Chamber Symphony in an international competition to play harpsichord for their all-girl, 36-member orchestra production, *Viva Vivaldi*.

Marile and I were cruising in the Aegean at the time and unable to attend, and so, this past November, we invited the Punnoose family for a conversation over dessert about the experience of this past, wonderful year. We wanted to live vicariously that moment when Priya's star had shone so brightly. We got much, much more than we bargained for on our ninety minute cassette tape recording. Highlights are provided below. We think Dr. Suzuki would share our pride.

George: Tell me about your very first class at the Folkstone Studio, in August, 1992. Were you apprehensive?

Priya: I remember standing on a piano, putting my feet right, and learning to bow. Excited! Almost seven and wanting to learn.

George: Did you think bowing was silly?

Priya: Oh, no. I wanted to get into it. I never thought that piano could start with a bow, of all things!

George: The rigor of the system, the bowing, the emphasis on listening to Suzuki tapes at home, the hand position, posture, not to mention mastering the music itself—all these things you had to learn. Surprised?

Priya: Not really surprised. I took it as the normal thing. I was surprised when I talked to other students at school, and they said, "Well, we don't have to do that stuff." I think it gives you a good base, though.

Marile: She went with us to two of Dr. Kataoka's workshops in Atlanta. Bruce Anderson (master teacher) said to me, "I like how she plays. I like her style."

Roy Punnoose: Mrs. Kataoka said something very nice about Priya's performance at the 1999 workshop at Temple University.

Marile: Probably "Very good!" (the equivalent of the Congressional Medal of Honor at these workshops).

George: What I remember is that the Punnoose family really loved the Suzuki philosophy. The support Priya got was exceptional. (Looking at Roy) You could have written Dr. Suzuki's book for him.

Roy: Thank you, but it was Liza who started it all. She said Priya had to learn music. I said OK, OK. She kept reminding me.

Liza Punnoose: I insisted because, when very, very young, Priya would play her own beautiful tunes on a small keyboard. I got her.

Marile: I didn't know it was you, Liza! What was good was you both looked at music for the long term. At first, Liza, you didn't want to come to Priya's classes.

Liza: I didn't know anything. I didn't even know the names of the notes, the difference between a, b, or c. But I just loved classical music!

Priya: I remember, summer or months, she would say, "It's nine o'clock, wake



Priya Punnoose at home.

sen, but Marile knew that *The Four Seasons* would be involved, so we went down to Towers Records, bought the CD, and Priya's listening began in earnest.

Priya: To play at the Kennedy Center—it's what everyone says, just to encourage you. You know.

Roy: George said that the very first year. I said to myself, "George is a big dreamer."

Priya: So, we got the music we were going to use—"Summer" from *The Four Seasons*, and other selections, and I started practicing.

Roy: With only a little over a month to go, I decided Priya had to get help.

Priya: We had only one month and maybe a week. There were four pieces, and they were huge pieces!—Summer, Concerto in G minor, Concerto in G major, and Gloria.

Marile: Four long—really long—pieces. And to play with the orchestra!

up. You have to practice." Then she would say, "Did you practice all the pieces?" I'd reply, "Yes." "Did you play them correctly?" Mom would ask. "Yes, of course!" I would answer. Then, Mom, you would say every time, "I don't believe you. Let's hear them again!"
Liza: I'd say, "You made two mistakes. There, do it again." Of course, I didn't know enough to know if there were mistakes.

George: *You sound like my mother-in-law! Well, let's get on. In February of this year—2002—you received the acceptance letter from The Washington Chamber Symphony. What happened next?*

Marile: We should go back before that. In late August, 2001, I got a letter from the Fairfax-Loudoun Music Fellowship—I am a member—reminding us to submit student candidates for their October Baroque Festival. This included a harpsichord workshop and a student recital. I recommended Priya and another student. Neither had any harpsichord experience, but both were good on the piano.

Vera Kochanowski, a harpsichord specialist, directed the workshop. Impressed by Priya, she agreed to two private tutorials. Priya played with competence and assurance in the October

21st recital on an instrument she had only just encountered. The decision to apply for *Viva Vivaldi* was really a spur-of-the-moment, "let's give it a go" thing. The audition videos were recorded in Marile's and Vera's studios on October 31, 2001, ten days after the recital and just a day before the deadline.

Priya: On February 12th we got the acceptance package from them. It was a big shock. We didn't even think about it when we applied. I thought, "big deal!" We didn't expect to get in at all. We thought there would be a true audition: I would have to sit down and play it right there. I was sure there was no way I could make the second cut.

OK, so I made the first cut. I said to myself, "I bet everyone in the country got this package." I went through the package page by page. I went back over it just to make sure. An hour or two later I realized I had made it. But I didn't want to take anything for granted.

Marile: You remember? You called me!

Priya: Right!

Marile: She was so excited! She kept saying, "I made it! I made it!" And I kept repeating, "You made it! You made it!"

At this point neither Marile nor Priya knew exactly what music would be cho-

When the Punnoose family realized they had such a short time, they knew they would have to go on a full-press schedule just to prepare Priya for the event. Roy rented an ancient harpsichord and pressed Mrs. Kochanowski into service again as tutor. Priya came regularly to Marile's studio for help with the intricate readings of Vivaldi's chords and their playing. She surrounded herself with the music at every possible moment—at home, on the car stereo, while going to sleep: there was no quiet time.

George: *The remarkable thing is how you all—all of you—put this thing together, the whole thing, together in such a short time. When we visited you before the concert, you simulated playing with the orchestra on a CD. Tell us about that.*

Priya: Oh that! We had stereo set backed up right next to the piano. We had a CD player so that I could listen to the music. I pick up the piece a lot quicker that way. So, we had a CD for each of the four pieces, and every time I played the piano, first I would listen to the CD. I'd play the piece and then go back to the CD and put everything together. Like each member of the or-



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chestra was playing at the same time I was. So, if I did get lost, I would know where it was that I got lost.

George: Wow! You did this just by yourself? There was no computer program?

Andrew Punnoose: With the speakers and manipulating bass and treble.

Roy: We had so little time and had to make a timetable. We put Priya on a schedule: how much have you done today?

Priya: It was so difficult. I had to learn so much in such a short time.

Marlie: Did you have any arrangement at school so that you could take off for this?

Priya: School is not very forgiving, or supportive of things like this. But they will make exceptions for sports. For a football player, it's, "I have a game on Thursday, can I turn in my assignment on Monday?" "Yes, yes, go ahead." I could never say, "I have a concert" I had to miss school for the audition that Friday (April 26). I had a final exam in physics the day before that I had to take it. I had a test in English and had to stay after school.

Thursday, April 25th, 2002, was the assembly date for the 36 girls chosen for the orchestra, and Thursday evening was for socializing, for getting together to know one another, sightseeing in Washington—visiting the Lincoln Memorial and walking together in the twilight past the reflecting pool to the Washington Monument. The next day would be a workday at the Willard Hotel.

Priya: We returned home and went back to the Willard at 8:00 am, but the audition wasn't until 10:00! I started panicking. I really did! I thought there was still a chance I could be cut. I had told so many people. Nicole of the Symphony staff said, "Why is everyone so scared? You're all in, people!"

We went into the audition room, still at the Willard. There was a piano with an accompanist sitting on the bench. There was a velvet curtain behind the piano, with judges behind the curtain. The accompanist got off the bench and went over to the side. I had to play a piano. That was very difficult since I had been practicing on a harpsichord! I hadn't played a piano for what seemed like a long time.

On Saturday, April 27th, the first practice as an orchestra was scheduled at the National Museum for Women in the Arts, from 8:00 a.m. to 1:00 p.m., with a break for lunch and return for an afternoon session. Still no harpsichord!

Priya: That was amazing. First time we played together. Although the first time, all the notes were perfect. Only a few dynamics here and there that they wanted to correct. All 36 of us. We'd never met, never practiced together. First time, perfect! We all knew what we were doing.

The conductor was great! "Doesn't sound right," he said once. "You sound like you are in the water when you should be in a desert." We played it again. Now it really sounded like we were in the desert. He was amazing. With just a few words, he made things sound exactly like he wanted them.

They went out for lunch, came back for the afternoon session. A sizeable audience had assembled in the hall. At 4 PM, the conductor, a full hour before the scheduled adjournment, announced, "You guys are great, go home." But few went home. The formal banquet was scheduled that evening at the Willard.

Priya: Before the banquet we went to the main hall, hanging around, getting our little gifts, corsages, table numbers. They made us line up at the head of the great staircase and come down, two by two.

George: Sounds like Miss America!

Priya: It was. Procession, then stopping for pictures, then continuing into the Ball Room.

Sunday, April 28th: a rehearsal, and then the concert.

Priya: We went to the hallway backstage. Really exciting. Really cool! They had autographed photos on the walls of famous performers we had all heard of. We were playing in the same place they had!

The concert was scheduled for 2 pm. We finished rehearsals at 1 pm. There were photo ops outside the Kennedy Center, in front.

Roy: 1:40 p.m. on stage at the Concert Hall.

Priya: 1:40 p.m., we filed in. There was a crowd! Everybody waving at us. I couldn't see anyone I knew! Then I saw my uncle, waving like crazy, and a teacher. The Hall went dark. A speech. Then we played.

It went so fast, so very fast.

George: So fast? How long was the performance?

Priya: Two hours on stage with the Washington Chamber Symphony, side by side.

George: But it seemed like 10 minutes?

Priya: Exactly. This was not a rehearsal. You can't mess up! I play harpsichord. Then it's over. Mrs. Kochanowski told me she would listen for a little while but would slip out for an important appointment with a musical group in Fairfax. But she stayed until the end! While they were applauding I heard someone calling me from nearby. I looked up, and in a box overhanging the stage was my Latin teacher!

George: So there was a full house?

Priya: Yes.

Her senior year Priya was named a Commended Student by the National Merit Scholar Program. She is now studying at Virginia Commonwealth University in Richmond, Virginia, on a four-year tuition scholarship in pre-med studies in preparation for becoming a pediatrician. She will minor in music, and promises that her love for the piano, which Marlie and her parents so carefully nurtured, will be with her forever. ♡

Marlie met her husband George Thigpen in Annapolis. Paraguns were she was born and earned her *Pujawan Superior* diploma in piano and theory. Later, she studied concert piano.

George and Marlie served overseas in five different countries, he as a Foreign Service officer and she as a Foreign Service wife and traveling mother of six children. Upon George's retirement, they settled in the Washington, D.C. area. Marlie rediscovered music teaching and fell in love with the Suzuki method of piano. She attended numerous institutes, and workshops directed by Dr. Hiroko Katouka. In the summer of 1995, accompanied by George, she studied in Matsuyama, Japan. On Saturdays, Marlie teaches piano as a volunteer at a church-sponsored club for inner-city youth in southeast Washington.

Since retirement, Marlie has been a consultant on Latin America, and continues to work on a part-time basis at the State Department.

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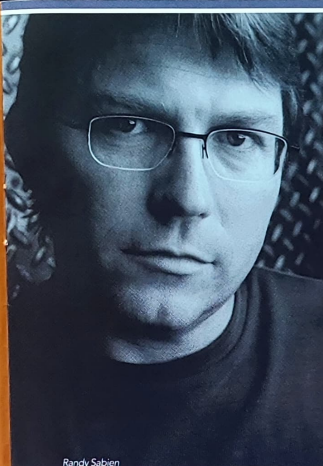
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Randy Sabien



Dryden String Quartet

Barry Green



Martha Masters

SAA 11th Conference
May 28-31, 2004
Minneapolis, MN

The 11th SAA Conference is Like a Wedding Cake

By Carolyn McCall, 11th Conference Coordinator

Putting a strong, well-prepared conference together takes a lot of planning far in advance. We have a wonderful volunteer team working hard to put together a well-balanced conference, full of value for teachers and parents alike. We are excited about the 82 session proposals that have come in, and now we are beginning to face the challenges of putting together a schedule for this three-day bonanza of activities. The conference will be held May 28-31, 2004, at the Hilton Minneapolis and the Minneapolis Convention Center facilities. I predict that the snow will have melted by then :) and that the weather will be beautiful! Our theme is "Excellence from the Start," and we have begun putting lots and lots of excellent ingredients together to create this conference.

In the "Call for Papers and Sessions" article which appeared in earlier issues, I wrote that this conference will have "something old, something new, something borrowed, and something blue"—like a bride at a wedding! To continue with that parallel, I liken our upcoming conference to a wedding cake. However, at this stage of the planning I am not yet sure of all the final "decorations" for the cake we are baking—only that all the ingredients are delicious.

One deadline for participation remains: January 15, 2004 (postmarked) for piano concerto performance applications and for harp student masterclass applications.

The conference team and staff have lined up special presenters, masterclass clinicians, orchestra directors, and recitalists. It is a personal joy to be one of the central planners of this event and to hear from the many volunteers and professionals who are so willing to share their knowledge and resources. It will be difficult to select from the many wonderful sessions proposed by SAA members. If we do not select your proposal for use at the 2004 conference, please keep in mind that not every possible delicious ingredient can be used in one single cake. The SAA hopes to be able to use your ideas in some way, but some of those ways will have to be in the future. By January 15, 2004, we hope to have made our May 2004 conference selections.

We are baking this "wedding cake" conference for you—the Suzuki teachers, parents, and students who will be participants in the event. Like a team of many "chefs," we are using all our skills to bake the best, most delicious cake we can envision. For me, the "frosting" on this cake is hearing about the heart-warming, generous sponsorships that are pouring in. You can read about them in the sidebar to this article.

Our conference is incredibly wide-ranging in offerings, and there will be plenty of "cake" for everyone. Strong sponsorship from the music industry keeps the costs of this top-notch event affordable. Please plan to travel to Minneapolis and join us in all of our learning, sharing, and enjoyment at the SAA 11th Conference, and keep checking the SAA website www.suzukiassociation.org for updates. Information is added almost every week.

SAA 11th Conference

May 28-31, 2004

Minneapolis, Minnesota

Excellence from the Start

Sometimes we hear excuses on behalf of our students:

"He's only five. His position will improve later."

"Her mom insists that she keep up with her older sister. I get worn down and just let her move on, even though she hasn't polished the last piece."

"Do we have a responsibility to our students and parents to see that "excellence" is our goal? What could that mean in your situation? Is it a choice?"

This exciting topic will bring new inspiration to your Suzuki teaching and/or parenting. Don't miss this conference!

We decided to go back!

If you attended in 2002, you will remember the friendliness of the Minnesotans and the beautiful surroundings, both outdoors and in. In fact, because Minneapolis treated us well, we decided to return for 2004.

The Conference is located near the heart of downtown Minneapolis, a thriving area. It is famous for its climate-controlled skyways, a five-mile system of glass-enclosed elevated

walk-ways connecting more than 50 blocks of hotels, shopping, dining, theater and more. Nicollet Mall, a scenic one-mile pedestrian thoroughfare, runs down the center of downtown and is home to Marshall Fields department store. Neiman Marcus and Saks Fifth Avenue. The historic warehouse District is bursting with restaurants, nightclubs and coffee houses to explore. Just minutes away from downtown is the Mall of America, the country's largest enclosed shopping and entertainment complex, featuring more than 500 stores, restaurants and attractions. There is no sales tax on clothing in Minnesota!

You may want to plan some extra time to tour the area and enjoy the amenities. Minneapolis has more theater seats per capita than any other U.S. city outside New York. It is known for its culture, theater, live music. From the Walker Art Center, a world-class contemporary museum, to the Minneapolis Institute of Arts, with its collection spanning centuries, the Twin Cities' 35 museums will open your mind and stir your imagination. The St. Paul Chamber Orchestra is the

nation's only full-time chamber orchestra. The widely acclaimed Minnesota Orchestra is just down the street from the Convention Center in Orchestra Hall.

Mark your calendar and make plans to be a part of this event!

Biennial Conference Student Events

SYOA

As in 2002, two orchestras will be formed to create the Suzuki Youth Orchestra of the Americas. The selection of students from the applications received is underway. Once again, Claudette and Manny Laureano of the Minnesota Youth Symphonies will rehearse and conduct the groups. This special four-day event will culminate in a performance on May 30, Sunday afternoon, as in past years.

International Ensembles Concert

Now in its seventh year, the Ensembles Concert will be the featured event on Sunday evening, May 30. From 16 applicants, four groups will be invited to perform. The program is generally varied and entertaining with performances which always demonstrate careful preparation and fine musicianship.

Other Student Events

We've added a few new features this year—harp masterclasses, flute ensemble and flute/harp ensemble. The piano concerto event, inaugurated in 2002, will be featured again. A student will be chosen by videotape audition to perform a piano concerto, accom-

panied by the Young Suzuki Teachers' Orchestra. Masterclasses will be conducted in violin, viola, cello, bass, piano, harp, recorder, guitar and chamber ensemble.

Spread the News!

Is there other ways can you spread the word about the 11th Conference? SAA needs your help to ensure that all our members know about the opportunities these major Suzuki conferences provide. Please support the conference through your local Suzuki organizations, your Suzuki programs and wherever you can. Have the list displayed in your studio; post a copy of the conference information on your bulletin board; post the web site address; talk about it; make phone calls to other teachers; invite a parent or fellow teacher to attend with you. Encourage new teachers to attend; your encouragement might make the difference as they make their decisions.

Parents are encouraged to come and invite others too! While parents are welcome to attend any part of the Conference, once again we will feature "Parents as Partners" as a special one-day event, integrated into the conference. "Parents as Partners" will take place on Saturday, May 29.

Arrival and Departure

Registration begins at 8:30 on Friday morning, May 28 and continues throughout the afternoon. The first Friday sessions will begin at 11:00 AM. (Please note that this Friday startup time is somewhat earlier than in previous years.)

Friday:	11:00 AM - 10:00 PM
Saturday:	8:00 AM - 9:00 PM
Sunday:	8:00 AM - 10:00 PM
Monday:	8:00 AM - 12:00 NOON

Randy Sabien

Performer, Teacher, Pioneer

By Janie Wise

Randy Sabien, jazz violinist, will be conducting two sessions as well as performing a concert at the upcoming 11th Conference.

Classical, country, jazz, rock, blues... Young musicians have many options for music education these days. That wasn't the case when Randy Sabien started playing violin. Sabien says, "An alternative like jazz wasn't even a blip on my radar." After several years of experimenting with the drums, Sabien's high school orchestra director recruited him—the classical violinist was discovered. Well, not quite. Although Sabien practiced faithfully, thanks to his parents' constant loving reminders, the only times Randy really lost himself in his music was when he retreated to his basement and cut loose with fiddle music. Eventually he taught himself to play the guitar, which opened the door to playing along with many famous rock bands—albums that is. Sabien continued his music education at the University of Illinois and excelled in the school's orchestra. But on the side, Randy had to get his fiddle fix and played in a country rock band. Then late in his freshman year, lightning struck.

"I will never forget the first time I heard a recording of Stéphane Grappelli. The first cut was a blazing rendition of Ellington's 'I Don't Mean a Thing with Those Things' with my jaw dropped and my mind totally blown. I'd been playing violin for years and never heard anyone play like that!" Two things became crystal clear for Sabien: He was going to become a professional jazz musician and change string education so that no student would go as long as he had without knowing about jazz—how to play it and who the great string jazz musicians were—like Stéphane Grappelli, Sabien adds. "I figured that with diligence on my part, kids everywhere would soon realize that the violin has as much jazz potential as the trumpet or the sax. I envisioned jazz string in high schools playing swing charts that opened up for improvised solos like the well established jazz band programs across the country."

Sabien pursued his music education at Berklee College of Music in Boston where he could get closer to his newfound genre. Berklee College of Music offered Sabien a position on the faculty where he would create and chair the new jazz string department. It was a dream come true for a 21-year-old Sabien who found that playing and teaching jazz came—naturally. For the first time in history, it was possible to earn a degree in jazz performance playing the violin, viola, or cello. Several years later, Sabien left Berklee to concentrate on performing and recording on violin, mandolin, guitar and piano with various folk artists. In 1983, Flying Fish Records released In a Fog, the first of Sabien's seven albums to date. It received glowing reviews from Billboard, Jazztimes, Downbeat, USA Today and The Christian Science Monitor. It also earned him the Downbeat Critic's Poll designation of Artist Deserving Wider Recognition.



Photo: J. Wise

Rainbow Suzuki Strings

By Diane Slone

The SAA 2004 Conference will present a special performance by Rainbow Suzuki Strings, children from the Chambers School Suzuki Violin Program.

The Chambers School Suzuki Violin Program began in February, 2001, under the direction of Michele Higa George and M. Diane Slone. The program offers the opportunity for 20 kindergarten students to begin the study of violin each year. As of Fall, 2003, there are 50 students in kindergarten through third grade participating in the program.

East Cleveland, Ohio, a near suburb of Cleveland, is a hugely underserved community. Chambers School is in an area that

qualifies for the federal free breakfast, lunch and uniform programs. Things that are taken for granted in many parts of our country—telephone and electric service, for instance—are missing for many families of Chambers' students. There are many, many people in extended family living situations. Many of the Chambers' students have grandparents, godparents, aunts, uncles and sisters who serve as the violin parent.

The violin "parent" is an integral part of the program. Individual lessons are held during the school day. Parents participate in the lessons, learning to play the violin along with their children. Part of the learning process includes helping the parent learn how to create a learning

continued on p. 23



Photo: J. Wise



The Suzuki Method at the Beata Imelda School

By Lucia Nieto

The Beata Imelda School in Peru will offer a demonstration of its musicianship at the SAA 2004 Conference.

When the nuns at the German-Peruvian School, Beata Imelda, asked me to teach music to their students, I thought—at last!—could fulfill Dr. Suzuki's dream of giving all children the experience of playing a musical instrument—all children, without exception.

As I began the program with my colleague, Carmen Moya, I hoped that we would be able to teach a large group of students while maintaining the fundamental principles of the Suzuki Method. We decided to establish weekly 90-minute group lessons for grades 1st through 9th as part of the regular curriculum. All the staff at the school has received instruction in the Suzuki philosophy. The principles of Dr. Suzuki have been accepted and put into practice at all levels, and parents are encouraged to be involved in their child's education.

Not all the parents can attend the recorder classes. We were concerned about how to address this important element of the Suzuki philosophy. But after observing the children during their recesses, we were surprised to see that the older children were teaching and helping the younger ones—without our even making such a suggestion. Two times a day, the playground sounds as if it is full of little birds. When we are approaching graduation, the children practice even more with each other, as they all want to reach the next level. Students play repertoire at the various established graduation levels. Every student advances at his or her own pace.

Since we have been teaching the Suzuki Method for recorder in the school, the students' overall performance has improved immensely. The students demonstrate an enormous capacity to produce beauty and exude a very positive self-image. All students play with confidence and beautiful tone. We have been very successful at motivating the students and encouraging them to work together. At Beata Imelda, in addition to teaching music, we are educating the children and their families and helping them create a positive and nurturing environment.

Dr. Suzuki wanted to create a better and peaceful world. If we extend this method to include an instrument like the recorder that is readily accessible, facilitates large group performances and can make beautiful music, this dream can become a reality.

Exhibits

An enthusiastic group of music industry and other commercial businesses will join us in Minneapolis. Exhibits will offer wonderful opportunities to view the latest in music technology, try out new instruments, look through bins of sheet music, and maybe take home some free samples. The opening of this very special portion of the conference will be celebrated with a late afternoon conference-wide reception in the Convention Center Ballroom. Exhibits will open at 3:00 PM on Friday, May 28, and close on Sunday, May 31, at 3:00 PM.

Travel & Hotel

Northwest/KLM (partnering with Continental Airlines) is the official airline for the SAA 11th Conference. Discounts will be available for advance ticket purchases. Hilton Minneapolis rates for the 11th Conference are \$97/night for singles and doubles and \$117 for triple occupancy. Lodging and other taxes apply. Children under 18 may room with a parent or adult guardian at no extra charge.

Travel and hotel details will be included in the brochure, in the February *ASJ*, and on the website.

Conference Fees

Once again the SAA is offering great value for modest fees. SAA members attending the full Conference and staying at the Hilton Minneapolis will enjoy the lowest registration fees—only \$159 US, if registration is postmarked by **March 31, 2004** (deadline for early registration discount).

For more information about fees, please see Conference brochure (to be mailed in January) or watch the website for a printable registration form.

Discovering Excellence

By Barry Green

Barry Green, author of Inner Game of Music and Mastery of Music: Ten Pathways to True Artistry, will present two sessions based on his books at the SAA 2004 Conference.

It has been over twenty years since the publication of *The Inner Game of Music*. The *Inner Game* concepts were born out of W. Timothy Gallwey's search for the answer to why he lost a match point at a National Junior Tennis Championship. Since then, the *Inner Game* has become a standard text for understanding the nature of mental interference in the varied arenas of sports, arts, and, more recently, business.

Using Timothy Gallwey's simple *Inner Game* techniques of concentration for musicians in the performing arts has been a great experience. This has provided me a transforming opportunity to learn from not only bass players, but educators and performers of all instruments.

Conference Team

Conference Coordinators

Carolyn McCall (IL)
Carol C Ourada (IL, Asst.)

Violin

Christie Felsing (IA)
Deborah Moench, Asst. (UT)

Viola

Dee Martz (WI)
Joanna Brinford, Asst. (KY)

Cello

Catherine Walker (PQ)
Nancy Hair, Asst. (MA)

Bass

Virginia H Dixon (IL)
Domenick Fiore, Asst. (CT)

Piano

Christopher Liccardo (NY)
Fay Adams, Co-asst. (TN)
Mrs Linda Guterman, Co-asst. (VA)

Flute

Nancy Hennen (ON)
David Gerry, Co-Asst. (ON)
Kelly Williamson, Co-Asst. (ON)

Guitar

Mary Lou Roberts (ME)
Laura Knight, Asst. (IL)

Recorder

Mary Halverson Waldo (MN)
Patrick J O'Malley, Asst. (IL)

Harp

Delaine Fedson (TX)
Elinor H Niemisto, Asst. (MN)

Suzuki in the Schools

Sandra Baker (MO)
Winifred Crook, Asst. (MO)

Early Childhood Education

Patricia Schaplosky (AB)
Wan Tsai Chen, Asst. (AB)

Special Needs

Susan Levine (CO)
Linda Armstrong Rekas, Asst. (MO)

Parent Day

Carme Reuning-Hummel (NY)
Ruth Ann Godfrey, Asst. (UT)

SYOA

Margaret Carpenter (NM)
Julie Maura, Asst. (IL)

Chamber Music

Alicia Randish-Hooker (TN)
Lisa Luske-Doorandish, Asst. (VA)

Site Coordinator

Linda Thompson, (MN)

Hospitality

Lacy Shaw (TX)

Pedagogy Sessions, Panel Discussions and Other Presentations

In addition to the exciting array of masterclass clinicians, special keynote speakers and performers you're reading about here, there's much, much more to choose from! Sessions on many topics are being selected from member submissions. Final decisions will be made available in mid-January. Topics from which sessions are being considered include: special needs teaching, early childhood education, music literacy and musicality, chapter development, instrument-specific teaching and playing, parent education, Suzuki in the schools, and many other exciting and varied subject areas. Something for everyone!

John Kendall, one of the "founding fathers" of Suzuki in the Americas, will be a featured clinician. Mr. Kendall will present a teachers' session, assisted by his grandson Nicholas.



John Kendall

Several years ago I was sent looking for my own answer to a coaching challenge when my *Inner Game* techniques fell short. I was truly "stumped" during an *Inner Game* demonstration with a singer. Like Gallwey missed shot, I left this workshop looking for something beyond. The singer demonstrated all that I could ask for. She sang in tune and her technique and diction were excellent. Furthermore, she knew the *Inner Game* techniques. Even though she had superb concentration no nervous something was missing. She was good but she lacked excellence, brilliance or greatness. But the difference between these levels wasn't about the music; the command of her voice, or her focus, it was about her. I thought to myself: "What makes some artists really outstanding and others just kind of okay?" Could it be that they lacked courage, passion, or creativity? Could this expression? I wanted to tell this singer she needed to live in this world more fully, and to develop her personal life skills so that she has something more interesting to communicate as a musician. But was it my place to tell her this? Is this music instruction? Can this stuff be taught? Should it be taught? This was the beginning of my four-year search, which resulted in what I believe to be a

most important gold mine of knowledge, *The Mastery of Music: Ten Pathways to True Artistry*.

My search was for excellence, perhaps what you might call "true mastery." What is the difference between the good, the young talent, the competent, and the truly great? Is it something that can be learned by everyone and even taught in our schools or private lessons? I am emphatically and enthusiastically convinced that the answer is "yes." Granted, we are not all going to play like Edgar Meyer, Shelby Clarke, or John Fattorusso. But we can learn from the pathways that so many great artists have taken and we can develop ourselves in ways that I had not previously thought possible.

Over the past four years I have interviewed over 120 great classical and popular artists, including Christian McBride, Gary Karr, Bobby McFerrin, Paul McCandless, David Balakrishna, Cleo Laine, Kevan Mahogany, Clark Terry, Fred Hersch, Nnenna Freelon, Dave Brubeck, Joshua Bell, Christopher Parkening, Evelyn Glennie, and Doc Severinsen. Two amazing stories unfolded from these interviews. The first thing I observed is that the pursuit of excellence is similar in any human endeavor. Once the

Masterclasses

Suzuki students from across the Americas are selected through a videotape audition process. Students will perform for Conference master teachers in their respective instrument areas.



VIOLIN

The Conference welcomes two esteemed violin master class clinicians: **Pamela Frank**, international performer and winner of the Avery Fisher Prize.



Doris Preucil, founder of The Preucil School of Music which graduates many accomplished musicians and teachers throughout the Americas and Europe.



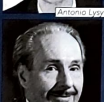
VIOLA

Viola students have the honor of performing for viola master clinician, **Peter Slowik**, Professor of Viola and Director of the Strings Division at Oberlin Conservatory of Music.



CELLO

We welcome our cello master clinician **Antonio Lysy**, Professor of Music at UCLA and international performer.



BASS

Bass students have the privilege of performing for **Volkán Orhón**, Assistant Professor of Doublebass at the University of Iowa and Principal bass of the Cedar Rapids Symphony.



PIANO

Piano master class participants perform for the distinguished Professor of Piano at the Eastman School of Music, **Thomas Schumacher**.



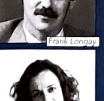
FLUTE

Founder of the Suzuki Flute School in Japan and internationally recognized authority on flute, **Toshio Takahashi**, teaches flute master classes and teacher sessions.



HARP

Kathy Kienzle, Harpist of the St. Paul Chamber Orchestra and Professor at Macalester University.



GUITAR

Frank Longay, the Conference's honored guitar master clinician, is a founding member and chairman of both the Guitar Committee of the International Suzuki Association and the Guitar Committee for the Suzuki Association of the Americas.



RECORDER

Clea Galhano, recorder master class clinician, is a Brazilian performer and recording artist who also serves on the faculty at the University of St. Thomas Conservatory and Macalester College in St. Paul.



Dryden String Quartet

The Conference welcomes brother and sister Nicholas and Yumi Kendall, their cousin Daniel Foster and Nurit Bar-Josef. Along with their engagements as the Dryden String Quartet, Nurit Bar-Josef is concertmaster with the National Symphony Orchestra; Daniel Foster is principal violist of the National Symphony Orchestra; Nicholas Kendall performs as a soloist and guest artist; and Yumi Kendall continues her studies at the Curtis Institute of Music.

Conference Sponsors

As of November 1, 2003, opportunities for sponsorship are still available

Claire Givens

Sponsor of the Conference Team Welcome Event

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Co-Sponsor, Antonio Lysy, Cello clinician

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The Buffalo Suzuki Strings Friendship Touring Ensemble.

World Harmony Through Music:

A Brazilian - Buffalo Connection

By Mary Cay Neal & Eloisa Padilha

Buffalo Suzuki Strings is dedicated to promoting Dr. Suzuki's goal of "World Harmony Through Music" and has adopted this as the motto of our international touring program. We believe that through the universal "Language of Music," we can help to promote peace, understanding and friendship among the peoples of the world.

The BSS Friendship Touring Ensemble was formed in 1983 in response to Dr. Suzuki's request that all Suzuki teachers make an effort to give people all over the world a chance to learn about the Suzuki method and to provide ever-increasing challenges for our advanced students. Since that time, our touring ensemble has performed in Holland, Germany, Austria, Switzerland, France, England, Scotland, Ireland, Italy, Hungary, the former Soviet Union, Chile, Peru, Australia, Hawaii, and the southeastern and mid-Atlan-

tic U.S., as well as at the Suzuki Association of the Americas' conferences in 1992 & 2002. These trips have played an important role in the development of these fine musicians; they were inspirational for the students both musically and personally.

After two long years of meticulous preparation Buffalo Suzuki Strings' Friendship Ensemble (a group of 21 students, ranging from 13-18 years old, and five chaperones including teachers) launched the first Suzuki tour to Brazil in April of 2003. The first program was founded in the southern part of Brazil approximately thirty years ago. Since that time, many other Suzuki programs have grown up in that region.

Our visit began in Vitoria, a city in the northeast where little was known about the Suzuki Method. We were very excited to be invited to this town by Marco Raposo, a bow maker, a humanitarian and a nature lover. We had

formed a very strong connection with Marco many months before our trip. He had visited Buffalo Suzuki Strings, captivating all of us with his endeavor to preserve Pernambuco trees. For centuries these trees have provided musicians all around the world with wooden bows and are now in danger of becoming extinct. We were thrilled to realize that his preservation philosophy was very compatible with Dr. Suzuki's philosophy. At that point Marco knew nothing about the Suzuki Method but was very excited to have us visit his town and his bow factory. He wanted to make all of us aware of the huge responsibility we have as musicians to preserve Pernambuco trees.

After almost 29 hours in transit between the United States and Brazil we were all ready for our mission of introducing the Suzuki Philosophy to this part of the country. During the next four days we played three concerts and participated in a three-day workshop for 150 teachers.

We stayed in a conference center in the middle of the city on an island surrounded by the ocean. This center is located in one of the last remaining parts of the Brazilian rain forest. Our morning began with a rehearsal for our first concert in Moscoso Park in the middle of the downtown area. On the way to our rehearsal we were privileged to observe a demonstration of traditional Brazilian "Capoeira" dancing. Part of the rehearsal took place in the grass under the trees. Later we moved to the acoustic shell and continued to rehearse in a 90°F heat! The evening outdoor concert was truly a wonderful start for our tour. The opening of the concert was presented by a band of 60 children playing instruments typical of the region. We were informed later that the group is actually much bigger, but all of them could not fit into one bus to come to the concert! Following the concert, a Pernambuco tree was planted in the park to commemorate the beginning of our musical journey in Vitoria.

Early the next morning we headed to the University to rehearse with the Espírito Santo Philharmonic Orchestra. Thanks to the conductor and musicians of this fine State Orchestra our ensemble and five of our concerto soloists were able to perform with full

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orchestra. The price of admission to the evening concert was a bag of food. In a couple of hours we were able to collect around seven hundred pounds of food that was later donated to the population in need.

Our last day in Vitória took us to the little German town of Domingos Martins. After a beautiful trip through the mountains surrounded by the Rain Forest, we arrived at what looked more like a country house than a factory. As soon as we arrived we were asked to take all our bows out and have them checked by Marco's 28 wonderful employees. He then gave us a tour of his factory where we saw step by step how bows are crafted from trees into finished bows. Ana Cristina Roldao, a renowned Pernambuco research specialist, gave an impassioned and inspiring lecture to the students while they sat under a Pernambuco tree. She told us of her touching experience at our concert the night before: "Last night in the concert I cried because I could hear the voices of the trees coming from the children's instruments. In my heart I know that the trees are giving themselves to humankind through the beauty and harmony of music. I felt so happy because that's the cycle of life." On the same night we played another concert for the people of Domingos Martins.

Besides leading our concerts all of the teachers—Mary Gay Neal, Eloisa Padilha, David Levine and Linda Ross—were very busy presenting an introductory workshop to teachers who had heard very little about Suzuki Method. The moment we walked into the University for the first lecture, we could feel the excitement generated by the 150 teachers in attendance. Marco's farewell request was that each of us take responsibility for telling someone else about the plight of Pernambuco trees in Brazil.

Our next stop took us to one of the most beautiful places on the planet, Rio de Janeiro. From our gorgeous hotel rooms we faced the Atlantic Ocean and Panema Beach, one of the most famous beaches in the world. There we enjoyed sightseeing trips to Sugar Loaf Mountain and the world famous Rio landmark, the Statue of Christ the Redeemer. We also had fun shopping and relaxing on the beach. Our concert in Rio was in the beauti-



Above: Around 150 children from Londrina joined the touring group after our last performance in Brazil.

Right: The students watched the bow-making process carefully.



ful concert hall of the Brazilian Naval Academy with Sugar Loaf Mountain as a backdrop. This very formal private concert for 800 navy men and women, dignitaries and their guests was followed by a nice reception offered by the Marine officials.

We flew south to Curitiba, Eloisa's hometown and a city with a long tradition with the Suzuki Method. There we spent Easter Sunday and had a few days of sightseeing in the mountains, at the beach and of course in the malls! In Curitiba families from the Suzuki program of Eloisa's childhood hosted us for three days. Our students and the students from Curitiba participated in a three-day workshop very well organized by the Parana Talent Education Association. The students joined us in a performance of the *Violadi Concerto* for Two Violins in D Major.

Our last destination was the city of Londrina, southwest of Sao Paulo and

a pioneer of the Suzuki Method in Brazil. Upon our arrival in the airport we were each welcomed in person by Sister Sandra Regina Netto, Sister Dionisia Lawand and several Suzuki teachers. As we arrived in our hotel we were kindly greeted by several students who performed a Brazilian piece for us. At the end of the little concert each one of them presented each of us with a gift. For this one-day workshop there were over 150 children from Londrina and the surrounding area. Eloisa Padilha and David Levine taught classes throughout the entire afternoon, and both realized how eager these children were to learn and play with us. We taught students from the Pre-Twinkle Class of 40 children through the Book Six level and applauded the wonder-

ful training the students had been receiving. Many of the students live in poverty and it is through the countless sacrifices of their teachers that they are able to participate in this program.

At the end of the afternoon we had an outdoor play-in with the children and our students. The "ticket" for the evening concert was again a bag of food, and over 1,500 pounds of food were collected. The concert hall was filled with more than 1,000 excited listeners, and at the end of our performance our 150 Suzuki friends joined us on the stage for some folk songs.

In each of the cities we visited we were happy to be able to give gifts of music books, strings and shoulder rest sponges to the local students. These materials had been donated by BSS families to be shared with Brazilian Suzuki families. More than 200 books, 90 sponges and 30 strings were given out. They were especially appreciated because these items are very expensive and often unavailable in Brazil.

We went to Brazil to share our mission of "World Harmony Through Music." We returned touched by the reality of that mission and inspired by the ecological, cultural and personal connections we had made. ▲

Eloisa Padilha is a Suzuki Violin instructor with Buffalo Suzuki Strings. Growing up, Eloisa was a Suzuki student in her hometown Brazil. She is a member of an extended family of musicians and Suzuki teachers in Curitiba. Eloisa studied violin performance and Suzuki pedagogy with Barbara Barber at Texas Christian University in Fort Worth prior to joining the faculty of BSS. The SMA is grateful to Eloisa for volunteering her transition skills on numerous occasions to provide Suzuki materials in Portuguese.

Mary Gay Neal is the founder and director of the Buffalo Suzuki Strings. She has a now in its 32nd year of operation. The organization has 14 faculty and approximately 300 students studying violin, viola and cello. At present, Mary Gay teaches 23 violin students and conducts the BSS Friendship, Evening Ensemble. Mary Gay holds a Bachelor of Music Degree from Georgia State University and has done post-graduate work in Suzuki Pedagogy. She has studied with Dr. Shinichi Suzuki on many occasions, and has taught at the International Suzuki Teachers' Conference in Edmonton, Alberta, Canada in 1985; Adelaide, Australia in 1991; and in Massachusetts, Japan in 1999. Mary Gay is a registered Teacher Trainer and has served on the Suzuki Association of the Americas Board of Directors for three terms. She has taught teacher training and violin at many Suzuki institutes and workshops in the United States, Canada, Europe, Australia, Japan and South America. She is a member of the Ancient Symphony Orchestra.

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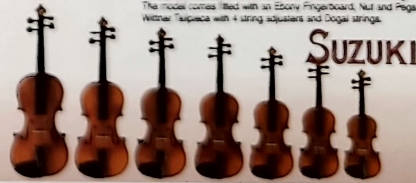


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Touring—Why We Do It

by Katharine Hafner

Eight years ago my reasons for initiating a tour group program were straightforward and pragmatic: too many Suzuki students thought Book 4 was followed by traditional lessons with traditional teachers where there would be no more of those play-ins with endless Twinkles. In truth I sympathized with them. They had "paid their dues" at Suzuki play-ins, concerts, and workshops, modeling more advanced renditions of Book 1 and 2 songs for the beginners. Where were the more advanced role models for them? So, as a reward and an incentive, we planned our first trip.

What an eye opener! Musical accomplishments—a higher standard of performance, ensemble skill development, stage presence—were accompanied by personal growth and an overall strengthening of the home program. Five tours later, the students and parents are proud of having the opportunity to learn the following:

- Every student is a soloist and every student is an accompanist. Our tour group of 12 to 20 members ensures that each child has a vital and irreplaceable role in the performance. Students become more responsible, don't miss rehearsals, and feel an obvious sense of ownership in the group, its history, its plans, its reputation.

- Fun and hard work are not opposites.

- We learn by doing. Reading about other peoples (the Rocky Mountains), other cultures (the Maori Tuhoe tribe) is, by comparison, a pale way to learn. Shivering in weather three times colder than Hawaii ever gets, hiking and

these experiences are dramatic, intense, and permanent.

Our most recent expedition took us to Calgary, Banff, and Vancouver. The Suzuki community in Calgary consists of many individual studios, and opportunities for students and teachers to come together are special occasions. Joanne Melvin, our host and sponsor, thought that a joint concert with local students, followed by all interested Calgary players would provide just such an opportunity.



Hawaii Suzuki Strings with director Katharine Hafner and Tom Rolston

From Joanne Melvin

Six weeks ahead of time, to prepare for the Hawaii group, Keiko Takahashi and I formed a special performance group of four students. The group was open to any student willing to commit to a rigorous rehearsal and performance schedule and, in the end, consisted of a dozen children aged five to fifteen, playing at Book 1 to 8 levels. The local performance group also provided billets (homestays) for the guests.

At the concert the Hawaii and Calgary groups each performed alone, then joined together to perform a special set of traditional pieces from Canada, Asia and Africa, accompanied by Senegal's Master Drummer David Thiaw. The play-in following the concert drew a sizeable group of students and teachers from eight different local private studios, a good show of support from a diverse and widespread



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Right: Tour group plays a concert in the Rolston Recital Hall at Banff Centre for Performing Arts.

Lower right: Crossing a suspension bridge through the rain forest at Lynn Canyon.

Opposite page: In Langley, B.C., the tour group relaxes after a performance.

cal Suzuki community. The local students and families were enthusiastic about the opportunity to hear and play with the group from Hawaii. It was inspiring to be able to interact with and learn from very advanced players. The impact of this interaction has already been far-reaching among the local students: they have been challenged to reach beyond themselves, and are meeting that challenge.

Our performance in Banff was followed by a play-in that included local Banff Suzuki students. We were thrilled to learn that this was the first time in many years that Suzuki students had played at the Banff Centre for the Arts, and the very first time musicians from Hawaii had played there. The full house and enthusiastic audience response inspired us, as did breathtaking views of the snow-covered peaks through the windows of the Rolston Recital Hall.

This concert was rendered particularly memorable by the presence of Tom Rolston, one of the founding fathers of Suzuki education in North America, and the man who brought the Suzuki Method to Canada.

From Tom Rolston

When Lisa Ramsay of the Banff Centre for the Performing Arts asked me to come to a concert given by a visiting Suzuki student group from Hawaii, I had no high expectations. However, their performance carried a freshness and an excitement, a feeling of innovation which captivated me. This concert by the Hawaii Suzuki Strings was not only clear and disciplined. There was also artistry and originality in the choice of repertoire, in the interpretation, and in the presentation. And these students also had an opportunity to demonstrate their professionalism in the face of the unexpected: just at the end of the slow introduction to *Corndas*, the student leader's bow broke in two! Quickly exchanging his broken bow for a replacement, he hardly missed a beat as he led the group through the rest of that piece. The folks were played with energy and charm, and the concert ended with several well-known tunes played by both groups and our own local Suzuki students. I was heartened by this per-

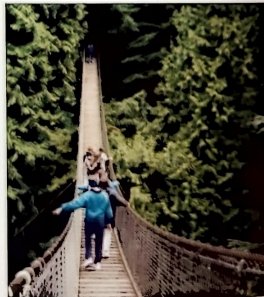


formance, and optimistic about the future of Suzuki education. We in the audience couldn't help but respond with enthusiasm to such high-level, spirited playing!

Our day in Banff included a guided walk around the Cave and Basin (a national historical site with hot pools and endangered lichen), large mammal travel corridors, salamander fences*, and the incomparable frozen Lake Louise. We snowshoed under a perfect blue sky and learned about black bear diets, wolverine habits, and geological history.

It was tough to leave our new friends in Calgary, but our plans next took us to Langley, a town 45 minutes South-east of Vancouver, where our hosts were the Suzuki families at the Langley Community Music School, led by Lucia Schipperus. Activities included hiking through the Pacific northwest rain forest at Lynn Canyon (complete with a marvelous suspension bridge), and exploring aboriginal history and culture at Stanley Park, Fort Langley (a living history site), and the Vancouver Museum of Anthropology. The final act of our five-day trip was in the lovely new recital hall at the Langley Community Music School. Once again, in addition to our performance pieces, the program included a piece played by a group of the hosting students and a play-in for all interested students.

We were glad to have the opportunity to share our experiences with our audience: our students, most of whom



started lessons at age four or five, have gone on to take the top positions in their youth symphonies and school orchestras. In addition, they are proud to continue to be associated with the local Suzuki program, because they realize that Suzuki education offers a deep community, going from the beginning student's Twinkle Twinkle Little Star to Sarah Chang, Shaura Rolston, Joshua Bell, and countless others. It is also an international community, connecting musicians all over the globe.

From Lucia Schipperus:

To be honest, when I first considered hosting a tour group, part of me was really apprehensive. After all, I had never done anything like this before. But there always has to be a

“Our goal is to provide a highly meaningful, often life-changing experience for our students.”



first time for everything! We are a community music school offering both Suzuki and traditional programs, ranging from early childhood education to adult classes. For this tour group performance, we decided to involve not only the Suzuki string program, but the three levels of orchestra and some fiddle students as well. We felt it was important to introduce as many people as we could to the possibilities that this tour group so beautifully demonstrated. It is one thing for a teacher like me to come back from a Suzuki conference full of enthusiasm, but I feel it is necessary for parents and the other teachers back home to see for themselves the possibilities of working with our teenagers in a Suzuki environment. Having heard a group of youngsters the same age, performing with such precision, beautiful tone, and most importantly, having such fun, has reminded us that being a Suzuki student does not end at Book 4 and that we as teachers need to keep

thinking of different ways to inspire our young people, to challenge them, and at the same time give them a feeling of belonging. Our teens need incentives, and a trip—even a small one—can do wonders for overall enthusiasm, not to mention the benefits already mentioned earlier by Kathy Hahner. The performance given by our visitors has inspired us and we too have been challenged to expand our horizons. So once again I want to thank the Hawaii Suzuki Strings tour group for their wonderful performance. As for hosting a tour group, for me it was a steep learning curve. I highly recommend it!

Planning and implementing a tour is a lot of work for the teacher. In addition to preparing our students individually to play the music, Louise Ching (co-director) and I choose the repertoire and arrange many of the pieces, organize rehearsals and pre-tour con-

certs, contact many individuals in the places we are to visit (teachers, tour guides, administrators of schools and venues), research options for group activities and make arrangements for them, educate our students about the history, culture, geography, etc. of the places they are to visit, arrange for uniforms, printed programs, publicity photos and articles, passports and foreign currency, instrument insurance, health insurance coverage, and many other details.

Many school groups take students on trips. Our goal is not just another trip. Our goal is to provide a highly meaningful, often life-changing experience for our students. In the process, we are lucky to be able to learn from the new friends we make (so far, in New Mexico, Arizona, California, New Zealand, and western Canada). We also learn from the concentrated individual work each of us puts into the preparation, from the experience of performing, and from our fellow group members. ▲

*The salamander fence is one foot tall, 25 yards long, and made of a small mesh plastic. Its purpose is to prevent the salamanders from crossing the very busy Fraser-Canada highway. In northern Calgary and Banff in the spring, the salamanders winter in the mud on the North side of the highway and with the melting of spring mud the urge to reproduce, they attempt to migrate across the fairly narrow paths to the other side of the four-lane, divided highway. The fence is constructed so that when the salamanders encounter it they go either left or right, looking for a place to go around that obstacle. However, at each road of the fence, a researcher has dug a hole and lowered a bucket so that its top is at ground level. The salamanders fall, unharmed, into the bucket. Each day for the two week period, researchers from the University of Calgary go out and carry the buckets containing the salamanders across the highway and deposit them in the area where they can gather to mate and produce their offspring. The salamanders return back to the other side of the highway in the fall to hibernate into the mud in Bow Valley Provincial Park in order to survive the winter.

Katharine Hahner's present life combines the roles of professional performing musician, teacher, and Suzuki parent. A graduate of the Eastman School of Music and Indiana University, she has been a teacher since 1967. She maintains a full-studio in Honolulu and has served as director of the Hawaii Suzuki Institute since its inception ten years ago. At the same time she performs with the Honolulu Symphony Orchestra. Her two sons play violin, cello and piano.

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What Are Suzuki Group Lessons For?

Part 2

By Carolyn McCall

In the first segment of this two-part series, Carolyn McCall described her background and perspective as follows: "I was very fortunate to grow up as a Suzuki student. My family happened to live in Edwardsville, IL, which was one of the few towns in America that had a Suzuki string program in the early 1960's. I was in the right place at the right time, and it definitely has had a great impact on my life. Eventually I became a Suzuki violin teacher and then a Suzuki parent as well. My son and daughter are young adults now and no longer involved in Suzuki activities, but I speak from the experience of being a parent as well as a teacher and student when I share ideas.

What really motivated me as a Suzuki child were the Group Classes—that's why I have a special interest in them and wrote a book on this topic. The traditional Suzuki triangle is the student, parent, and teacher all working together. I like to think about an additional triangle: home practice, the individual lesson, and the group lesson. I strongly believe in making regular group lessons a part of the whole package deal of instruction. It is an integral part of the Suzuki method."

One thing it took me years to catch onto is that the typical group set-up allows the students to see the parents, but the teacher cannot see the parents! Parental behavior has an impact on what students do. I have become conscious about where the students stand, and I try to make it clear to parents what is helpful for them to do during group class and what is not. Parents' body language sends messages to their children: tightly-crossed arms and legs, sleeping, and general inattention send messages that the classwork is unimportant.

The parent's role in the group class is dramatically different from his/her role during home practice. At home the parent acts as the teacher, speaking to the child and having the child's attention. This

should *not* be the case during group class. If the children are to learn to relate to the teacher, the parents cannot distract their attention by hissing, "Look at the teacher!", or "Start down bow!", or "Stand up and act like a human being!" Let the teacher deal with problems. Sometimes I deal directly with what I see among the students, and sometimes I may let certain behaviors slide by. I try to have a private word with a "problem" student just prior to the next class, saying something like "I need you to help me out by..."

If you want your child to listen to the teacher and develop interest, enthusiasm, and enjoyment, then you must do the same! If you are in the audience reading a newspaper and chatting with

your friends, you are disassociating from what your child is learning. This sends him a message that what the class is doing is not important enough for you to have to pay attention. Parents in group class are modeling audience behavior. You would not want your child to go to a concert hall and read a book, slurp a soda, and talk to friends during the program. I try to include a few activities non-players can participate in during each class session. Don't ignore me when I am trying to involve you! It's really sad to see students getting upset because their parents refuse to participate in what the teacher wants the audience to do. You can trust a Suzuki teacher not to embarrass you, and your attitude will be reflected in your child's.

When I teach a group class, I try to meet among the students. If I always stand in the same place, some of the class succumbs to "group-itis." They follow the group but are not personally feeling what they are playing. They get a glassy look on their faces; they are there, but "nobody's home." When I move among the students so that they all are really focusing on me, it seems to keep the interest up in a different way. I also vary student placement. Traditional rows (tallest in the back and to the far sides of rows) is a fine way to start, particularly with their backs to the entrance/exit. We do not have to remain in the rows, though; we can face one another or stand in a circle—anything goes so long as the players can see the leader. "Twinkle Trains" are lines of players walk-



The Season of Patience

By Lamar Blum

Reprinted with permission from *The Write Note*, newsletter of the Suzuki School of Elgin, November, 2002.

As you feel fall wrap its frosty arms around you, the word patience comes to mind—patience to endure the winter; patience in the wait for spring; patience in remembering that the flowers sleeping underground will once again brighten your lives with their presence. There is a story Dr. Suzuki was fond of telling. He said we must have patience with our children as a gardener has patience waiting for flowers to open in summer. Suzuki said if we pulled up the plant to check its growth, the plant would not thrive.

When I first started raising orchids, I felt very impatient. As a gardener, I was used to buying plants ready to bloom, putting them in the ground and immediately enjoying them. Orchids have a cycle of one leaf and one flower spike per year.

They have one growing time and one flowering time. I was anxious to see the flowers. I stared at my orchid plants every day thinking that I could will them into growing faster. In doing so, I often mistook a root for a flower stem. But I learned. I became willing to wait out the cycle for the beauty of the blossoms. I looked forward to each new leaf in summer, which meant a spike would follow in early winter. To see what this becomes in February is truly worth the wait! The gentle spray era white phalaenopsis is beyond compare. It comes at a time when we are weary with the cold and slush of winter, when spring is not yet ready to unfold her palette of color and warmth. The wait for the flowers is insignificant compared to their beauty.

So it is with our children when they are learning a musical instrument. Our patience at each small step is crucial to their development and esteem. We must not "pull them up by the roots," so to speak, to continually examine their progress. We must remember the process is what is im-



portant. How did your child get to the place he is today? As Suzuki parents you have been bathed in the philosophy that "all children can learn" and "man is the son of his environment." Both of these sayings carry great joy as well as responsibility for you as a parent. The child learns willingly when the environment, like the soil, is enriched with praise and care. Cultivation, even in inclement weather is often necessary for the optimum growth of our plants. Much of parenting feels like gardening in forty degree temperatures with rain. But the outcome later in the season is well worth the effort.

By now, those of you who have committed yourself to Suzuki method for music lessons have figured out that the music lessons are only half of the benefit. Isn't it amazing how Suzuki

figured out he could use playing the violin (and other instruments) to develop the character of a child? Along with that, he would give parents the opportunity to nurture their children in a way that makes the family system stronger than ever. I am grateful for every parent who takes the challenge of parenting in Suzuki education. It is a way of strengthening you, your child, your family and your teacher. Please remember when the "temperature plummets" in your music lessons, there is a "spring" coming. The nurturing and love you are providing will go deep into the roots of your children, and they will present you with lives that are enriched and beautiful for all to see. ♣

A Suzuki violin teacher for almost 30 years, Lamar Blum was introduced to Suzuki Method in 1963. She is Director of the Suzuki School of Elgin in Elgin, Illinois, which includes instruction in violin, viola, cello, bass and flute and maintains a faculty of highly qualified teachers in each instrument area. As director and teacher, Lamar organizes and administers the activities of the Elgin program.

ing in single file behind leaders. This is a nice thing to do at a nursing home or wherever there is enough space. Another idea is to have the students walk around "serenading" audience members during a piece and then return to their spots before the music ends.

Teachers position known children carefully in a class. I keep those who may need special help close to me, where I can reach out and help without drawing attention. Often there are more girls than boys in a violin group, and the boys may enjoy having their

own row, which can be regarded as a privilege; they know if they talk and poke too much I will split them up. If someone keeps "noodling" (playing snatches of things when s/he's not supposed to), I quietly take the bow away for awhile.

The best way to keep classroom control is to focus on your goals and keep the class busy. Then you are not spending time keeping track of who is behaving and misbehaving. You create what John Kendall calls the "can't fail environment." If you keep it going, they will all learn something. I try to have a

sensible, general routine to the lesson, especially if there are little ones who thrive on routine. (Otherwise a class may seem endless to them.) Another thing I try to do is involve all the group members in positive ways. It makes a difference for everyone to know one another's names, including the teacher's name and the accompanist's name.

If the majority of the class is interested in what we are doing, their impatience with a fellow student who is distracting will show. The distracter generally will not like feeling their im-

patience. In an *American Suzuki Journal* article, Cheryl Cornell wrote that a good rule is, "We show respect by staying quiet while others are talking or playing." If you need to have something simple to say, that about covers it!

One powerful learning situation I have experimented with is to have a "Silent Day" class on the 3rd or 4th day of an institute. Between the opening and closing bows of the session, only the instruments make sounds. If anyone talks, they must leave the room (with their grownup) until they are ready to be silent again. A session such as this takes a lot of careful set-up and planning; the class has to have prior knowledge of what to do. The concentration level zooms, and everyone gains awareness of the power of speech and other modes of communication.

Sometimes the hardest thing about getting a learning environment on track is getting the class started. If players are all "noodling" around while parents talk, it is very noisy. Turn the lights off: you will have a chance to make a brief announcement. Or have the pianist play a loud chord with a lot of bass. Again, you have about one second to take advantage of their attention.

One aspect I particularly appreciate about groups is that you can instruct the class without singling out anyone embarrassing. Make a general comment, such as "I am going to count all the people who are in rest position", and then start pointing at those who are doing what you want. I do not want to scream at people. I appreciate Robert Fulghum's statement, "The yelling at living things does tend to kill the spirit in them" (from *Everything I Needed to Learn I Learned in Kindergarten*).

I like to use some sort of repertoire review list on a regular basis at group class. It helps all of us to be better prepared, and I can think through ways to make good use of everyone's time. If you manage to get teenagers to group class you must make good use of their time as they are very busy. If they come once or twice and you do not make good use of their time, they will not keep coming back. We want them to be there as positive role models.

An annual "fiddle party" can be a real motivator. Aurora Suzuki Strings has a fiddle contest for which the prizes are a sack of potatoes, a sack of onions, and a big squash! Our own fiddle parties

have included wearing overalls and cowboy hats, etc. We prepare some tunes to play together and hear some fiddle solos (with back-up bass or guitar). An annual summer swimming party (after a nursing home performance) is another memory maker and an opportunity for parents and children to socialize with their Suzuki friends.

Parents need a separate group time, a chance to visit when their children are not around. The two discussion topics most commonly requested are "motivation" and "home practice." Other popular topics include "care and cleaning of instruments," "how to tune," and "creating performance opportunities." Share information on opportunities to widen the pool of others who are supportive of your child's musical study. I have never forgotten the thrill I had as a child performing a Vivaldi concerto movement for a group of adults at an evening meeting. While I played my violin, a janitor in the back of the room called his wife on a pay phone and then held up the phone so she too could hear me play!

Teachers can arrange for people who grew up in a Suzuki program to talk to parents currently in the program. These alumni offer valuable long-range perspectives on how their Suzuki study affected and benefited them in whatever they went on to do with their lives. As a teacher I can say all kinds of things, but people hear it in a different way when someone else talks.

Learning to be a part of a group helps with Suzuki's aim of being good citizens. In ideal group classes, students hear fine music and learn to play it with others. They develop sensitivity, discipline, and endurance, while shaping beautiful hearts. ♣

Carolyn McCall received her undergraduate degree in music from the University of Illinois and her master's degree in violin performance from Southern Illinois University at Edwardsville. She has lived and taught in Austin, Wisconsin, Lehigh, Illinois, Carolee teaches violin, viola, and music and movement at workshops and institutes nationally and internationally and has published over thirty articles as well as the book *Suzuki Repetory Group Lessons*. She is Conference Coordinator for the May 2004 SAA Conference.



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Richter, Markneukirchen 1986 • Dante
Baldoni, Buenos Aires 1934 • Elsa
Sciolavezza, Parma 1990 • E. H. Roth,
Markneukirchen 1926 • J.B. Collin,
Mirecourt 1888 • Gennaro Arona, Forli
1940 • Franek Zyk, Brno 1948 •
William Carter, London 1928 • Kurt
Guter, Markneukirchen 1927 • Gunter
Lohe, Babenrath 2003 • Job Arden,
Wilmow 1909 • H. Emile Bonafant,
Paris 1933 • Dimitar Zarkov, Kazanlak
2001 • and more.....

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Keeping It Alive for Our Teens:

Suzuki Method at Kingston, Ontario

By William Kossler

I have been teaching for a number of years at the More Than Music Institute in Kingston, Ontario, run by Carole Bigler and Valery Lloyd-Watts. Each year brings only a handful of guitar students, a small percentage of the enrollment. I spend most of my time conducting several of the elective classes for the piano, harp, voice, cello, viola, and violin students at the institute, but I am committed to returning each year to this small but determined guitar program.

I was introduced to the faculty at Kingston by Carole Bigler. I first heard Carole speak at a parent lecture in Massachusetts in 1990. Anyone who has heard Carole speak is amazed by her ability to cut to the core of what our mission as parents and teachers is, and how the Suzuki Method can be used to help us accomplish this mission. The experiences of raising their own children with the Method are among the reasons that both Carole and Valery are such powerful communicators for the Suzuki philosophy. They share their successes with their audiences, but seem to take even more pleasure in relating the humorous times they've really "blown it" as teachers and parents! The inspiration and the sense of camaraderie they generate are genuinely enlightening and heartwarming. The many words of wisdom I've received from all of the Suzuki Method experienced "upperclassmen" have been an invaluable blessing to me over the years in my efforts to raise my own three boys. I personally would put Carole and Valery at the very upper registers of this list. I come

away each year from Kingston with a renewed vision for taking my teaching and parenting beyond the mundane and into the realm of the spirit. I highly recommend this institute for its musical excellence, but especially for that more important dimension that helps us to make what we do "more than music."

The most incredible aspect of this Institute to me, however, is the teen program. As Suzuki educators we know the importance of "nurturing by love" for our young children in their formative years, but this mission is not so easily continued during the complex and turbulent adolescent years. This is where Kingston really shines. Last year there were over 60 teens enrolled in the program. These are teens who all interact like excited cousins at a family reunion! They have been trained in the art of supporting their peers, and in this kind of environment one can truly see miracles of personal development take place. They hit the ground running the first day. By the end of the week they have not only pushed their performance on their instrument to the next level, but at the final concert they also put on an elaborate dance routine and a full scale production of a Gilbert and Sullivan musical. Additional teen-oriented electives like photography, movie making, sculpture, dance, and various chamber ensembles pack their schedules to the limit. This is indeed an intense week of collaboration and mutual supportiveness. The size and scope of the program requires two teen program advisors, both of whom also happen to be experienced professional counselors.

Last summer for the first time a teen guitarist from a very distant program came to enjoy the offerings. I'm looking forward to returning next summer with my own son (John, the youngest) who has just entered his teen years. I am excited about watching Suzuki at Kingston work its magic on him. It is definitely a wonderful place to send your Suzuki teens to help keep them growing in the nurturing environment that Dr. Suzuki envisioned for young people everywhere. ♪

Bill Kossler received BM and MM degrees in Guitar Performance from the University of South Carolina. He is a co-author of the Suzuki Guitar method and graduate of the Talcott Education Institute in Japan. Bill currently is a full-time specialist with the Winston-Salem North Carolina public school system and runs a private Suzuki guitar/violin program with his wife Lauren. He also conducts teacher development courses internationally in Suzuki Method for the guitar.



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EDMUND SPRUNGER suggests an indirect approach to developing a natural feel for bow direction.

Down Bows and Up Bows



mouth to help with something clear on the other end of my body. Solutions don't get much more indirect than that.

Developing a sense of rhythm

Listening to an explanation about cutting up a pie doesn't usually help students develop a sense of rhythm. What they really need is to get moving. Dalcroze eurythmics activities are great in this respect, and I weave exercises from my limited understanding of them into my regular group classes.* Fun songs with movements are also helpful. Think summer camp!

One exercise that I often do in group class is to rhythmically instruct the group to "Clap for four; shake for four." Students then clap for four beats and shake their hands in the air for four beats. I give the direction once, but the students do it several times in a row. When they get the hang of it, you can have them do it with a metronome. Do several rounds of the exercise, using a different metronome setting for each round. Later you can change the direction to "Bow for four; wait for four," having the students either bow in the air (or on their shoulder, or in a tube) or rub their right hands on their left arms. When that's easy as pie, they can do the exercise on an open string. A more advanced version is playing four notes of Suzuki's Perpetual Motion and then waiting for four notes before going on to play the next four notes of the piece, etc. It may take a few weeks to get through all of these steps, because once the group can do any one of these steps, it needs to be repeated many times. As Dr. Suzuki said, "Repetition is the heart of learning."

Conducting is also very useful. I think all of these students conducting patterns not so that I can fix the bowings, but to help them develop their rhythmic sense.

Parents often put a great deal of effort and struggle into getting students to do the "correct bowings"—usually because we teachers have told them that they're important. But telling a student to "remember" the bowings often presents too great a burden. For example, "Up/down/up/down/up/down/up/down/up/down/up/down/up/down" gives 13 pieces of information. Telephone numbers are only seven digits because adults can usually handle only five to nine pieces of information at any one time. So clearly giving a child 13 bow directions at the beginning of O Come, Little Children is out of the question. Even on the off chance that a child could manage all 13, she would still have the rest of the song to deal with. Also, interrupting a student mid-piece to offer a reminder of the bowing is irritating for the student, and so that is not a helpful strategy either.

I think it's most useful for us teachers to think about "correct" bowings by first looking at ourselves as violinists. For example, I would never want to start Twinkle Variation A up-bow because it would just be far too difficult—like trying to run through a swimming pool. Starting O Come, Little Children down bow (which I have sometimes seen done during play-ins as "Go Away, Little Children") just wouldn't feel right either. It would be like wearing my clothes backwards.

O.K., so that's my experience as a violinist.

When a student has a bowing flipped around, the question I ask myself is "Why isn't this child having the same awkward experience I would have with this bowing? Why does this backwards bowing feel fine for her?"

When I encounter students who have difficulties with bow directions, I find that they usually don't have a very highly developed sense of rhythm and they lack an understanding of phrasing. So, as a teacher, my job isn't to whine about their deficits in these areas, but to help them develop a sense of rhythm and an understanding of phrasing. If you approach the issue of bow direction by working on these two concepts, you can stop talking about "correct bowings"—a change which students (and their parents) usually experience with relief—and still make a huge impact on their ability to use the bow. Perhaps this approach seems roundabout, but we do this kind of thing all the time without thinking about it. It's like taking an aspirin for a sore ankle. We put a white tablet in our

Since down bows are usually played down bow, conducting helps students to know physically where the downbows are. A knowledge of conducting especially helps with the bowings in Beethoven's Minuet in G at the end of Book Two. Having learned the basic conducting patterns in group class, a student can sing and conduct this Minuet in an individual lesson, a strategy that usually works wonders.

Developing an understanding of phrasing

I typically use an individual lesson to help a student develop a sense of phrasing. I'll tell him a bit of a story—any story, but it's most often a little snippet of *Cadillac and the Three Bears*. I ask the student to poke his finger in the air to "dot" the end of every sentence. Then I tell a story in another language, like French or Portuguese, or maybe some babble I make up, and ask for the same gesture at the end of sentences. After that I tell him I'm going to use my violin to speak music and tell a story. I then improvise something really simple or play something very basic such as Lightly Row. The student continues to mark the end of the sentences by poking the air with his finger.

The next step is to have the student himself play an early Book One song—Go Tell Aunt Rhody works well—and do something every time he gets to the "end of a sentence". He might put his bow on his head, or do other more dramatic things like jumping, standing in a different place in the room, or turning around. Or he could play one sentence and then sing the next.

The point is to have him do something that gives you a sense of what he understands. Though students don't always put periods where I might put them—sometimes they make sentences shorter or longer than I would—they almost always put them in a place that makes musical sense. In the rare cases when they don't, playing something like "Play it again and make that sentence a little shorter" usually does the trick.

These are probably enough "musical sentence" activities for one lesson. In his home practices, the student continues to do these kinds of things with his review pieces. At the next lesson you can point out that all of the

The transition from "learning to read" to "reading to learn"

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sentences in Song of the Wind start down bow, and that his assignment for the week is to put his bow on top of his head at the end of every sentence, and then make sure that every sentence in the piece starts down bow. After a week or more of doing this several times a day, he develops a sense that you don't put circle bows in Song of the Wind because your teacher told you to, but because that's the way the music flows most easily. He may not be able to describe this sensation with words, but his body will come to understand it. Since children vary, parents and teachers can decide whether giving him the words to describe what he now senses physically would be useful information for him or just excess verbiage.

O Come, Little Children is similar to Song of the Wind except, of course, that in O Come, Little Children all of the sentences start up bow. So, rather than try to make a child remember that there are two consecutive upbows in O Come, Little Children, you can just have him put his bow on top of his head at the end of every sentence, and make sure that each sentence of the piece then starts up bow. Eventually you can say "Gee, wouldn't it be much more convenient if you could just leave the bow on the string? Well, you can! You just let the last note of the sentence coast to a stop, and then you start the next sentence up bow, just as you've been doing." Sometimes I talk about the last note of the sentence being like a soccer ball that somebody else has kicked and is now slowing down and passing in front of you. You just kick it again to start the next sentence.

The circles, or re-take bows, in Long, Long Ago and Allegro are similar to the ones in Song of the Wind. So, rather than saying "Be sure to remember the circle" (often ineffective because the child doesn't really know what you mean) or yelling "Circle!" when the child gets to that point in the song (an exhortation that the child is likely to experience as intrusive) you can just say "Put your bow on top of your head at the end of every sentence and be sure to start each sentence down bow." When this is easy for a child, you can then move on to the next level, saying "This time, make a circle only if you need to in order to make each sentence start down bow."

Stay away from applying "sentence practice" to Twinkle Theme and Lightly Row for a while. Oddly enough they're more confusing because some of the phrases start down bow, and some of them start up bow.

Putting it all together

By approaching the issue of "correct bowing" in the way I've outlined above, you help students to sense how bowing is connected to musical expression and rhythm. You also save yourself a lot of time trying to "correct" bowings and give explanations—adult actions which often have the unpleasant side effects of creating confusion and irritation for children. But if you bypass the explanations and give a student something to do and discover instead, you've helped a student experience the inevitability of bowings.

Just as there is inevitability in language, there is inevitability in music. If I say "I washed the car today," native speakers immediately recognize that as English. If I say "I washed car today," English speakers immediately recognize that as not being the English of a native speaker. But can you tell me why one works and one doesn't? If you're like me, you could

think of an explanation, but you don't usually need one. You just know. This phenomenon exists in all languages, and people in Brazil, Puerto Rico, and Japan have had opportunities to laugh at my attempts to speak Portuguese, Spanish, and Japanese. I won't embarrass myself by giving you the details of my experience of trying to buy shaving cream in France.

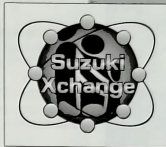
Sensing the inevitability of bowings is, in a nutshell, where I hope all of my students end up. I't a down bow or an up bow just because it is. As a teacher of what Dr. Suzuki referred to as "Mother Tongue Method," I hope that all of my students end up with native speaker skills. Just for the record, I'm talking about the basic bowings in the pieces found in Books One, Two, and Three of the Suzuki Violin School. Most concertmasters would bow these pieces exactly the way they are marked in the Suzuki books. There is a sense of inevitability to these bowings, and we need to help our students acquire that sense. Whether to start the first movement of the Mozart G Major Concerto up bow or down bow is a discussion for a much later lesson. The basic principle at work here is that you'll always be farther ahead if you focus lessons and practices on building skills and strengths rather than on fixing problems. ♣

*For ideas to get you started using movement to develop good rhythmic sense you might like to use Robert M. Abramson's fascinating videos, *Dance Eurythmics*, published by GIA.

Edmund Sprunger, a registered teacher trainer with the Suzuki Association of the Americas, teaches violin in his home studio in St. Louis, as well as at workshops and master classes throughout the United States and Canada. A former member of the SAA Board of Directors, he is currently serving as Chair of the American String Teachers Association's Committee on Studio Instruction. He is currently in the process of completing his first book, *Helping Parents Practice: Ideas for Making it Easier*.

from the suzuki xchange

Do you sometimes feel alone as a Suzuki teacher or parent? The Suzuki Xchange is a great place to share parent and teacher ideas. Just go to www.suzukiassociation.org and click on chat. You can read without registering, but to participate in the discussion you will need to register.



Below is an abbreviated version of a discussion (from the Suzuki Xchange) on a topic that touches us all. "I want to Quit" is a sentence that no parent or teacher wants to hear. However, you are not alone. Check out some of the ideas below. If you would like to read the complete version of this discussion, you now know where to find it!

Parent

I'm wondering how other parents have gotten through the "I QUIT" discussions with their young children. My son is 6, has been pre-tinkling for 8 months, and says he wants to quit one day, and then decides he wants to keep playing another day. How do you keep your children motivated to keep going?

Teacher/Parent

I am a Suzuki teacher & I just finished a teacher training with a great teacher, Susan Kempter, who had some great suggestions on this topic.

First, she stipulated that up until age 8 or so kids are physical learners. If they are not moving, they are not learning. Have your child stomp rhythms, march to music etc.

Also, observe your child concentrating on an activity he/she loves. Time how long they are able to concentrate without looking up, scratching, yawning etc. (keep track for up to 10min) This tells you how long your child will be able to concentrate until they need a little break.

Finally, let your child decide how many repetitions of something to do each day of any given activity. And let them stop when unable to focus. Often we try to make kids concentrate as long as we're able.

Using all of these tips with my daughter has helped cut down on her frustration in practice. These are just some ideas you could try.

Parent

... a few thoughts.

I tried to make quitting not a topic that I would even talk about. If it came up, I would try to change the subject, or defer the discussion or decision to a later time... I try to make practicing and learning fun, every step of the way.

Teacher

I have a student who routinely would announce to me that she was planning to quit. Then one day she came to her lesson and announced that she wants to be a violin teacher when she grows up. I am quite sure that she told me she was going to quit the week before. My advice is the same as the other mom's advise. Avoid discussions of quitting. Change the subject if you can, and be careful not to take it seriously.

Parent

... We don't let them quit doing these things because they are important for their development. Healthful foods, exercise, and rest feed the body, school feeds the mind, music feeds the soul. As parents we would be abdicating our responsibilities to help our child develop in every way if we neglect feeding their souls.

Teachers, the Suzuki Xchange is also a great place to get new teaching ideas and advice. So take some time to visit. Reading and participating may help others and provide food for your soul as well.

Use the practical practice ideas collected by **BARBARA SCHNEIDERMAN** to help you achieve productive and pleasant practice sessions.

Variation Technique: Revealing the Intrinsic Life of Music



When I was a young student I recall being enthralled and inspired by the richness, complexity and beauty of Sonata Allegro form. By comparison, the structural aesthetic of variation technique seemed inferior somehow — less interesting, “easy,” not very deep. While I am still fascinated by Sonata form, I have come to appreciate fine sets of variations as abundantly fertile territory for exploring and understanding music, for clarifying its components and how they change. Indeed, I now value the design both as a process and as an art form which is a veritable well-spring of information and insight into composition and style.

Once we study variation technique in detail and with clear appreciation of musical substance and its transformation, we see that all of music can be viewed as expressions of such a process. That is, we become sensitized to, and we better understand, the nature of fundamental change in music in general—more aware of this phenomenon and more apt to notice it happening all the time! There are endless examples of theme modification throughout the repertoire. One can open practically any piece at random and find examples of a musical idea presented and then varied, one way or another, sooner or later.

As we explore any work, we examine a given phrase and then we notice which features change and which remain as we proceed to the next. This seemingly simple approach is actually

at the heart of discerning musical analysis, which leads to structural awareness, which then informs a feeling interpretation. The narrative and the dramatic trajectory of a work are gradually revealed as we ask, “Is the next thought a repeat—a variant of the original—an extension of it? a completely new contrasting idea? Or is this “new” thought somehow a derivative of a previous thought? This process is a fascinating aspect of our work as musicians, seeking always to penetrate deeper levels of understanding of the transformative medium which is music.

In sets of variations, we might first observe the features of the theme, then the unifying elements throughout. What is salient and most interesting, however, is *what changes and how*. Because so much stays the same in sets of variations, that which changes is all the

more lucid. The dramatic action unfolds as our theme evolves through many character roles.

Classical restraint and power

Like the sonnet, a poetic form with a definite pattern of rhyming couplets, Variation form poses challenges and opportunities to the composer. And just as Shakespeare penned literary gems within the constraints of the sonnet, Mozart in his Sonata K.331 Variations, creates musical art of infinite grace and understated beauty, combining the elegant restraint of classical style with the exigencies of variation form.

The balanced refinement of Classical forms permits and embodies great power, not through massive volume or extremes of expression but by establishing patterns against which subtler changes are tellingly felt. This is the essence of Mozart’s style. Once a pattern is set, it is in that moment when a creative artist goes *beyond* that his uniqueness is expressed. Mozart’s works epitomized Classical style and carried it to a “Golden Age” with his gift for nuance within the established harmonic progressions of tonality and his subtle takes on the formal structures of the period.

Experience the music

Along with, and before pursuing these ideas, it will be most fruitful to experience the live vitality of this music either by listening or playing on piano, which is infinitely more meaningful when the actual sounds are in your ears. Otherwise the discussion of analysis can become dry.

We use words only to describe vivid musical happenings—magical events that occur within each listening, feeling individual, and therefore ultimately elusive. Music may transmit a power that alters us profoundly, evading comprehension at the same time

that it moves or pleases. In our quest to improve our understanding and performance of a given passage, it is vital to hear and feel it along with the “facts” we discover. We need both to arrive at a deep, full-bodied interpretation.

Analysis and interpretation

When we consider at first glance the phrase structure of the K.331 Theme, we find four traditional, classical four-measure phrases followed by a surprising two-measure cadence seemingly “tacked on.” But when we carefully examine the harmony, melody, voicing and texture in m16, compared to m8, we discover facts that may reveal Mozart’s dramatic intent and enhance our interpretation.

By clear and simple means, the composer creates in m16 a sense of forward thrust into the following measures 17 and 18, bringing the narrative to a necessary conclusion in those two “extra” measures. How does he do this? In m16, Mozart removes the 7th (D) from the V chord delaying to m18 the satisfying feeling of finality when D warmly resolves to C# in the A Major I chord. He also employs in m16 a dissonant V over I double appoggiatura chord to drive the drama onward, whereas he had in m8 at a parallel moment used a straightforward I chord with the root conclusively heard in both soprano and bass.

Mozart also brings new melodic energy to the now inevitable feeling and function of mm17 and 18. The melody altered in m16 (B to C#) now climbs continuously up to rest on A, supported richly in bass octaves by a parallel melody at the tenth. The soprano then falls dramatically back down a whole octave in m18 for a most satisfying and relaxed conclusion.

Our observations of the details of the text thus bring new meaning and power to our perceptions and ultimately our performance. One first experiences the drama on a feeling level but analysis reveals the craft that underlies the art, intensifying our appreciation of both.

The variables or components

What changes and how, as we move from phrase to phrase in any work, constitutes a fundamental aspect of studying and learning music—that is, once



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How Muscles Learn: Teaching the Violin with the Body in Mind By Susan Kempter

by Kathleen Spring, SAA Staff

As the title indicates, Susan Kempter's new book, *How Muscles Learn*, deals with what many teachers call "set up." The book is organized under five principles:

1. The Importance of Good Posture
- 2-3. Range of Motion and Movement
4. Muscles Have Memory: How Movement Patterns are Acquired
5. Proactive Interference: Its Issues and Effects

In these five chapters, Susan deals with the muscles a violinist uses in a logical, large-to-small muscle progression. The book begins with a discussion of optimum posture for the violinist and ends with principles and advice on teaching vibrato.

How Muscles Learn is nicely balanced in terms of practical advice and theoretical principles. Using the principles given, the teacher can individualize instruction for each student. The book does not give rules that can be unthinkingly applied. The teacher must understand the principles involved and implement activities to promote proper use of the various muscles involved in playing. Since the bodies of young children are always growing and changing, Susan's important advice to teachers is "to get in the habit of doing a visual sweep of the entire body of the student ... at each lesson."

Though this book is certainly a call for a careful, slow "set up," the author realizes that there will often be a need to further develop, refine, or even modify muscle movement as a violinist. The same call to "linger in the early stages of acquisition" will aid not only in the early stages but also in later stages when students are refining or even changing some aspect of their technique.

How Muscles Learn is a wonderful resource for young teachers wanting to benefit from an experienced teacher's knowledge. It is also stimulating for the experienced teacher to read and think of these issues in perhaps new ways. The inclusion of the material in "Things to think about ..." at the end of each section is useful for those wanting to use this book as a pedagogy text. ("Things to think about..." includes activities and assignments to further one's understanding of the materials presented in the section.)

How Muscles Learn will be well worth your reading and a wonderful addition to your library. ♪

one has deciphered the notation accurately with respect for the composer's score. The potential components are melody, rhythm, harmony, harmonic rhythm (the rate of change of the harmony), meter, texture, voicing, phrasing, key, range, tempo.

At a higher level, representing an integration of all these variables, are such elements as mood, character, emotional response, "message," shaping with the full spectrum of dynamics, pacing and the refinements of timing, and a more subtle element—inflection. These aspects represent a subjective realm of interpretation derived from the combined and cumulative effect of all the elements.

Improvisation: inspiring and enlightening

Improvisation is a very lively, creative way to experience the variables and become actively familiar with them. Incidentally and interestingly,

The New Groves Dictionary of Music and Musicians (Vol.19, p547) states "with Mozart ... variations [expressed] above all the impetus to performance in close conjunction with the delight in improvisation."

With my students, as an ongoing segment of our work, we play hand-over-hand arpeggios with primary triads (or other chords under study at the moment) in the tonality of a piece.

We then wonder, "How could this music change without altering the actual notes?" There is excitement in exploring the possibilities that come to them spontaneously, then learning to give names to the components and acquiring a vocabulary to describe music. Knowing the correct terminology and developing the ability to talk about music helps us to understand it as well. Thus, teachers can guide students to discover the basic resources available to composers through their own personal activities with sound. (Try it yourself and you may enjoy it! Sometimes I will play a simple melody derived from the chords along with the student, once

he is happily launched into an improvisational flow.)

Then, with that active, meaningful knowledge, we look at the assigned composition and ask, "Now, let's see what the composer did with this tonality"—often with these very same chords. We might also observe later how he alters the theme to transform it into another musical idea, dressed in new clothes, "dancing" a new step. This process can be inspiring for both student and teacher. In addition to revealing the essence of change in music, it stimulates a desire to grow even more familiar with chords as units of expression, to understand how they function and eventually, to "think harmonically."

Mozart Sonata K.331, movement 1 theme

Our piano repertoire contains three sets of variations: the famous Twinkles of Shinichi Suzuki, Handel's Harmonious Blacksmith and Mozart's K331, Movement I Andante grazioso, which we will discuss here and hopefully generate some interest in exploring the others. This piece is most appropriate for harmonic and general analysis by the mature student who has the foundation to appreciate its subtlety. Much about the art of composition may be learned here.

The utter simplicity of Mozart's A Major theme provides a perfect point of departure for variation technique. It is entirely amenable to change—embellishment, non-harmonic tones, new settings, voicing, texture, rhythmic interest, et al. The harmony is mostly triadic and primary and stays within the key except for a VII of V (D#F#A) in m12, which returns in all but one of the variations (#VI, and only an allusion in Variation V). Indeed, Mozart achieves an amazing amount of variety, excitement and organic formal logic throughout the movement, while adhering largely to the same melodic profile, tonality and harmonic progressions. The unifying elements are found to be the A Major key (except for Variation III in the parallel key of a minor), the melody, harmony (and often the bass line), and the 6/8 meter (except for the final 4/4).

The range of the soprano voice in mm1-8 is extremely narrow, covering

only the fifth between A and E, and yet it is so vocal, so lyrical. The melody expands only slightly in mm9-18 up to the octave A, as Mozart creates great contrast with limited resources in the B section of his theme (mm9-12, two 2-measure phrases). How does this happen?

Harmonic rhythm, the rate of change of the harmony, is an important factor. The serenity and smoothness of the opening measures of the theme is largely created by the stability of only one harmony per measure. Beginning in m9, Mozart creates substantial contrast with the same dotted rhythm and similar melodic shape but with a new harmonic plan and a new texture.

Now a "rolling" bass supports a single line soprano melody, resulting in a more open texture of two voices instead of the original three. The new harmonic rhythm, I-V-IV-I in mm9 and 10, brings a rocking rhythmic effect with the two-per-measure harmony, intensified by the rolling bass and the repeated A's on the main beats. This sense of swaying is then echoed and re-inforced in mm11,12 by the three E's in the soprano, the accents (Mozart's) and chords.

The enriched voicing (four-note chords and one with five) at the preceding cadence (mm. 7, 8) also contributes to the change of fabric we hear now—a sudden translucent clarinet. Indeed, we see again the vital role of texture when Mozart builds toward his final cadence at m18 by expanding three chords to five voices in m17.

Interpretation of the theme

This artful work is a joy to hear, to feel and to play. The challenge for a pianist who has heard its familiar strains so many times, is to hear it freshly. One needs to search anew to find the heart of the piece, to penetrate through the centuries of enormous sound and untrammelled personal expression, to Mozart's end of the telescope of time. This music speaks of a rather aristocratic restraint and dignity, and yet, as always in Mozart, allied with a charming ease, flow and lightness.

One needs to find the balance between the lift of 6/8 time and the clear refinement of which it sings, to sustain the long line despite the slurred phrasing within. In order to achieve el-

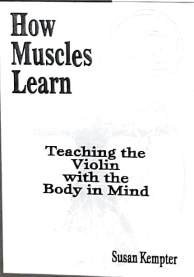
dance and grace with shades of the degree (*Andante grazioso*), one seeks a smooth uncluttered effect, varying the colors of repeated notes with sensitivity to avoid a repetitious feeling. Mozart seems to have written into the music a level unruined quality—tranquil and contained. With this "horizontal" intention in mind, we listen for only one slight accent per measure (the usual 6/8 plan), but a very subtle one at that, sensing the four-measure antecedent and consequent phrases as the essential units of expression rather than the measure.

Our pedaling is light and dynamic shading is gentle to maintain the understated simplicity and sweetness of the theme. Feeling the keys warmly, one seeks a pure ringing tone with that Mozartian clarity we hear in the finest musicians' interpretations—a kind of touch and sound unique to this composer's art.

We appreciate the brilliance of the phrase structure as we approach the final passage of the theme where Mozart's exquisite art is expressed with that suspensive delay and extension into the "added" measures. After three classically symmetrical phrases an element of surprise is felt as our expectation of more balance is subtly foiled. The effect is almost subliminal—not obvious drama but rather emphasizing the grace of classical art and Mozart's inimitable style. We might recognize in the peak of this inventive and tasteful cadence the gesture of a final formal bow in the Minuet, along with a very low graceful flourish of the arm.

In Part Two of this article, we will continue our study of the Variations that follow, viewing and valuing the movement as a reservoir of compositional techniques and Mozartian nuance. ♪

Barbara Schneiderman, pianist, SAA Teacher Trainer, author of *Confident Music Performance: The Art of Preparing* and contributor to *Teaching Suzuki Piano*, has taught, lectured and performed throughout North America. Having studied with Walter Piston, Sidney Feser, Horacio Frugoni and Aube Franko, she has degrees from Harvard University, the Royal Academy and USC. Barbara has spoken at national conferences, both Suzuki and traditional, served on the SAA Piano Committee and is piano columnist for the *American Suzuki Journal*. She is devoting increasing time to writing and lecturing. Her studio is in Del Mar, California.



KELLY WILLIAMSON describes one student's encounter with the magic of musicality.

Institute Magic!



Anyone who's been at an Institute with David Gerry knows that he can do magic. This year in the flute group in Montreal we had lots of it: the Order of the Golden Feather, the Sorting Toque—those who were there will know what I mean! But there was also magic going on in the private lessons. I'd like to share one student's experience with you.

Lia just turned eight. She's been taking flute lessons with me for over two years, and is a very good flutist, working in book 2. She has many other interests, including gymnastics and dance. (She likes to stand on her head on the couch before many of her lessons!) She also loves to draw, and has lots of special pens in special colors. When Kenichi Ueda came to teach at the February Workshop in Montreal, all of the flutists signed a thank you card for him. Lia drew a beautiful picture with her pens to add to her signature.

Lia arrived at the Institute this summer with her solo piece ready, the Minuet from the Suite in b minor by Bach. She performed it successfully on the Tuesday. On the following day in her master's class, David asked to hear The Last Rose of Summer, one of the preceding pieces. Since she knew it very well, he started to ask her questions about it. He asked her whether she liked roses, and about different colors of roses. She suggested red as a good color for a rose. David asked her to play a red rose color for the first phrase of Last Rose, aiming her air down. They used their arms to show the air direction before trying it on the

flute. Lia played a beautiful strong, rich red rose sound.

David then asked her if she could play another color, a lighter color. She chose pink. The air for the pink color floated up over the top of her Mum's head. She played a few pink G's, looking in the direction of the floating air as she played. They proceeded to alternate phrases from the piece in red and pink. It was clear that the image was a very strong one for Lia from the control she had over the changes in the sound. David gave her blank cards to draw the pink and red roses that evening. She asked for two more cards so that she could draw two more colors as well.

The next day she walked up to the front of the class with purpose to show David her roses. She'd drawn lovely pink and red roses, and had also drawn a deep blue and a pale blue rose. She told David that deep blue was even darker than red, and light blue was even lighter than pink! He asked her to put the cards in order for the phrases in Last Rose, so that she could follow them as she played, changing colors with each rose. Lia played a most beautiful, expressive version of Last Rose following her cards. David then held up different

cards as she played, having her change colors with each new card. Through the whole experiment, her entire attention was fixed on making the different colors with her sound.

For the last day she added a gold rose and a yellow rose. For each new color, she tried to vary her flute sound even more. The results were fabulous, and her total involvement and sense of control in the process were truly inspiring!

I was able to continue the experiment in her 1st class, by asking her what colors we should use for each phrase of the Twinkle arrangement. She wrote in her part: dark blue, red, gold, and pink. David's idea clearly made the concept of dynamics come alive for her in a new and wonderful way.

Workshops and Institutes provide opportunities to bring students to a higher level as they work with a different teacher each day for five days, and participate in musical activities with other young musicians for a whole week. And maybe there's something else at work, which can only be described as magic!

Lia had this to say about her experience:

"I thought it would be fun if I used more colors. The gold feels not happy, not sad. It doesn't make up its mind—it's in the middle, just like the piece I am working on, Melancholic Fantasy. The yellow rose represents a very light feeling, like a cloud I can blow out the window. In fact, after I finished the six roses, I went back and drew a cloud of the same color on the back of each rose card. I had a lot of fun with David, drawing all the colors and then playing them on the flute." ♣

Kelly Williamson, an active performer, has a studio of twenty-five private flute students and is a frequent clinician in many Montreal area schools.

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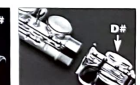


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ANDREA CANNON and several colleagues provide activities and general suggestions for teaching three and four year olds

Teaching Three and Four Year Olds

Part Three - More Suggestions for Lesson Activities



in class, in the lesson, at home. We play the game where we say the musical alphabet from A up to G and then backwards, tossing a beanbag (or beanbag toy) from person to person in time with what we are saying. At home the parent and child just toss it back and forth. We try to get the backwards alphabet as fast as the forwards one.

I teach the parents the Twinkle body song, with a place for each note: G = feet, A = knees, B = thighs, C = waist, D = shoulders, E = top of head. We do it with all the different rhythms (saying letter names), with the words to the real Twinkle song, and with the words that go to the rhythms ("Mississippi Stop light"). We also do clapping games with the rhythms like "Mississippi" (clap your own hands together) "Stop-light" (clap against the other person's hands!)

Often with this age group, simple is best. During a time period of several consecutive, stressful lessons with a new three year old, we used a music coloring book to change the pace. (Music Fun—Color and Learn (Toby Co.) from Warner Brothers, EL 05507). We sat on the floor, each with our favorite color crayon, and talked about the letter names of the notes and the symbols while coloring.

In the early lessons, asking the child about any toy or special item they have with them (they love it when I notice their new shoes!) helps them feel more comfortable coming to the studio each week and relating to me. However, later, when the student is able to sustain concentration and sit with the guitar for a significant part of the lesson, it is essential to teach them when the time is appropriate to talk and when it is time to work.

I have also used several activities with the metronome, including clap-

ping together to the beat, "metronome grants" (the ping-pong) where we clap back and forth counting "1, 2, 3, 4" in time with the clicks, and marching to the beat.

Group involvement

Several possibilities exist for getting these young students into groups. If you have several students under five years old, putting them together for a group is a great experience. Another option is a shared lesson time with up to three students and parents. When one needs a break, they can watch while you work with their classmate. A back-to-back lesson with another pre-K or young Book One student is another solution. Let them share an activity or two in the middle.

If a Pre-K group is not possible, a younger child may be able to join in with other students. The decision should be based on whether the child enjoys watching the older children or feels intimidated. Encourage young students to observe group class. Even if they sit with their parents, they will absorb information by listening and watching. If they do sit with the class, they can play an opening accompaniment on many pieces.

Most of the activities listed in the "Activities Away from the Instrument" section above work well with groups. Stephen Bonny teaches in the Denver area and has enjoyed what he calls "Opening and Closing Rituals" with his pre-K group. They always open by singing The Rads on the Bus and close by playing with boom-shackers. (Rads on the Bus and Fun a Little Monkey—very similar to the Twinkle Body Song described above—are reported by many teachers as being group favorites.)

More "toys" and good ideas

The runaway favorite motivators in my studio by far are candy, which students select from a large candy jar on the way out if they've had a good lesson, and playing "The-Tea-Tea." The easiest way to bring a three or four year old back on track is for me to sit, with an appropriate sigh, "Well, I guess I get to eat your candy today." Whoosh! Instantly the posture returns to picture-perfect. Yes, this is unpopular with some parents, but most go along with it because the results are desir-

Focus games and posture

Mark Maxson of Pittsburgh, Pennsylvania, credits both David Madsen and Jeanne Luedke for the idea of the "Yahoo Game" which he uses to improve focus with all of his beginners. Mark says, "Basically they have to sit in proper playing position, making sure head and back are straight, and look at the nut, or a sticker I put on the guitar by the nut, until I count to whatever. If they look away, I get to yell 'Yahoo!' as loud as I can. If they do not look away, they get to yell 'Yahoo!' as loud as they can. They practice this at home and try to add to the number every day. At first they can only focus up to a count of about three or four, but I have had students make it to one hundred after only about a month."

In lessons with three and four year olds, Erin Johnson of Dallas, Texas, says, "I've used the focus game of putting a toy frog or dinosaur on the student's leg or shoe and counting to five. We work on holding the guitar correctly, and spend time every lesson putting a sticker on their shirt, in the middle of the chest, and on the upper bout of the back of the guitar, so they can match up the 'heart to heart' position."

Rhode Island teacher Mychal Gendron uses "a small toy dragon on their head for posture, or on the guitar

for guitar position. I also use a 'Wrist Rabbit'—a long, very rubber rabbit—to work on right hand arm alignment. It can bend whichever way the wrist goes, and students can 'straighten' it by keeping the arm/wrist straight."

Activities away from the instrument

These are good to have for warm-up or when a change of pace in the lesson is needed. Sudden or excessive wiggling with the guitar may mean the student needs to stand up and move around. Sometimes in frustrating moments you need to give students a way to "cooldown." Here are some ideas.

Clapping and singing play a very important role, especially in the beginning, as our relationship is getting established. Erin Johnson agrees, saying, "So much of our time is spent on rhythms, drumming and singing songs." Erin, and several other teachers I talked to, get good results singing the songs in Sonia Michelson's *New Dimensions in Classical Guitar for Children* (Mel Bay Publications, MB94537). The melodies are simple, many containing just two notes.

Laura Mazza-Dixon of Connecticut shares the following: "For Pre-Twinkle games that don't involve sitting down with the guitar I do just a few things, but have the students do them a lot—

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able. For those who prefer not to use candy, there are many other choices.) Likewise, the prospect of winning at Tic-Tac-Toe has turned around many a lesson as well. If students comply three times, they win. This game usually succeeds when I say, "Wow, you can get another row with just two more." Often they can be enticed by "only four more and you'll have 'blackout.' Want to go for it?" There is a tic-tac-toe game board available for every season and in many styles, in addition to the traditional pencil-and-paper method.

Runner-up in popularity is what I call "Anything-in-Anything." Count out a number of any object (pebbles, small plastic toys or erasers, tiny candies) and place them in any type of receptacle (a plastic cup, a small box, a bigger toy). As with Tic-Tac-Toe, this may be popular because so many variations of objects and receptacles are possible.

A favorite with Mychal Gendron is a spinner with numbers: students can spin the arrow and must do the number of repetitions indicated by where it lands. I have one with only numbers 2, 3 and 4 on it—great for young beginners—and one with numbers 0 to 9 for more experienced kids, who just love it when the arrow falls on 0!

All teachers must encourage good left-hand position, particularly the space between the palm of the hand and the underside of the neck. Objects like small pom-poms or cotton balls, rolls of Smarties (my favorite) and even Gummy Worms assist in this task. As the student plays, the parent or teacher passes the object through the space repeatedly.

Stephen Bondy says, "Teaching a pair of three year olds has become the high-point of my week. Both are equally fascinated with my barrelo'-monkeys. It's the only prop I've used so far." Kids on small stools can hang the monkeys from the tuning peg of the high E string, adding another monkey for each repetition. With enough repetitions the chain will reach the floor before the barrel is empty.

Problem issues

In Part Two of this series the topic of preparing the parents was presented. I would like to explore in more depth an idea which should be covered with them before lessons begin. The idea is that the child should not be

pushed. No one performs confidently if pushed past their comfort level. Here are some situations to consider.

During a lesson where things seem to be going well, the student suddenly shuts down and won't do anything you ask. Or perhaps during the lesson, the parent has unintentionally spoken harshly to the child because something was done so well at home and isn't going well in the lesson. The student may feel pressured from the parent or from you. You feel they are able to execute what you are asking of them—perhaps they have done it before—but at the time they cannot draw together the focus or the will to try. Unwittingly, you may be handling the child in the same manner that you would an older student or adult.

Take a step back. Get on their level, and play with them on the floor. Count toys or candies, walk your fingers around the guitar case or on a game board while you say "I, M, I, M." Don't be afraid to become child-like if it will help defuse the situation and create a comfort level. Even if the child is acting stubborn or "spoiled" in your view, this is not something you can solve in the lesson by pushing them.

Another problem mentioned earlier is that of learning when to work and when to talk. When the student is sitting solidly with the instrument and is able to sustain attention for ten to twenty minutes, this instruction should begin. Here is one way to re-direct extraneous conversation: Once we have greeted one another, tuned the guitar and taken a bow, we are ready to work. If they begin to speak or ask an off-topic question, I will ask them to save that thought until after we finish our work and bow at the end. If they continue, I purse my lips and shake my head 'no' without speaking. I might state, "We are going to wait until after we bow at the end to talk about that." If I think I might forget the topics I hushed them on, I ask the parent to keep a list in the margin of their notes to read back to me. They are usually happy to help the lesson stay on track. It is really important to remember to bring this list up again after the bow and give them the chance to talk about it. It is also important to keep in mind that you may well spend the entire lesson saying, "We are not going to talk about that now. We are going to wait until after we bow.

Now is our time to work." Eventually, with enough repetition, the message will get through.

Concluding thoughts

I began this series on teaching three and four year olds in the hope that by sharing some of the successes possible with this age group I would encourage more teachers to feel confident about welcoming them into their studios. As I conclude, I present quotes from two teachers experiencing good results with young students. These clear, simple statements stand as models for those seeking to establish and solidify their own approach to teaching three and four year olds.

From Mark Marston:

What made the difference for me with teaching the youngest students was when I started to take Dr. Suzuki's saying "when the child looks away, the lesson is over" more literally. If the first lesson with a young child is only a minute or two long, and perhaps all they learn is the bow, that's fine. The next lesson will be a little longer, and the next even longer, and so on until the child is able to truly focus for an impressive amount of time. When in doubt, I always try to err on the side of caution and end early while I still have the child's full attention. Of course a crucial part of this is to make sure the parent completely understands where we are coming from, and follows the same principle at home. When they appreciate how much this will help their child in the long run, it can help make the time they spend in traffic to get to a one or two minute lesson worthwhile.

Veteran teacher Jamie Williams-Grossman of New York puts it most succinctly:

I find one of the biggest differences with teaching ages three and four is that you need a really big bag of tricks, and need to change activities constantly. So, it is a very good idea for those teachers who haven't taught this age too much to go into lessons with a long lesson plan and to go quickly from one activity to another.

Comments, questions and suggestions on this topic are welcome! Please direct them to me at PO Box 11477, Spring, Texas 77391. ♣

Andrea Cannon attended Berklee College of Music and currently teaches private students, ensembles and Suzuki Early Childhood Music at her studio, Guitar Arts Studio. She and her husband Jim live in Houston, Texas and have two children. She is happy and proud to have been accepted as the SAA's fourth Guitar Teacher-Trainee.

Suzuki in the Community

by Jerome Newquist

To start off with, let me tell you a little about myself. I'm a 35-year-old city bus driver with little to no previous music knowledge. My music preferences had been heavy metal/hard rock. Since starting with Suzuki lessons I have come to appreciate classical and folk music.

About 11 years ago I heard the recorder and fell in love with its smooth deep sound. When I heard it again a few years ago I decided just to jump into the new experience of being taught an instrument. Little did I know I would have the great fortune of falling in with the world-class musician, former Suzuki recorder parent, and superb instructor, Clea Galhano.

The Suzuki philosophy has helped me calm down on my brakes so well that I'm a much friendlier toward my passengers. When I play, my aggressions seem to disappear and I feel that I'm contributing something nice to any passengers who might be waiting for my departure time. After I play I receive numerous compliments, which make me feel good, and I pass that on to other people. Playing gives me a much better out look on life!

Besides playing on my bus I've even played recorder on my boat at different marinas where I seem to draw a small crowd of people who seem to enjoy something different from blaring sound systems. Just last year I took it to Cozumel with me because I wanted to continue practicing.

At work I've met drivers I would never have talked with. When I go to the sink to clean my recorder, some drivers ask: "What is that?" or "How long have you been playing?" As a result I have found that one driver is learning bagpipes, one carries a mandolin, and another has a wife who plays the harp professionally. Just leaving my Suzuki book out gives people the opening to ask questions and introduce themselves. It has been a great conversation starter!

In the last three years my self-esteem has risen due to the fact that I can do something musical. If Suzuki education were not such a wonderful way to learn more than likely I would have given up a long time ago. I typically had not continued with projects very long before I started with Suzuki recorder. This endeavor has really held my interest.

Hopefully, there will be many others of all ages who begin with Suzuki philosophy and pedagogy. Personally, I like the idea of the CDs with the Suzuki books. I can listen to the music over and over again, making it much easier to learn. May everyone receive as much positive value as I have! ♣

Jerome Newquist is a Suzuki recorder student at the MacPhail School of Music in Minneapolis, Minnesota.

WINIFRED CROCK examines the steps and stages for acquiring the essential musical skill of sight-reading.

Masterful Sight-Reading: A Few Notes

by Winifred Crock

Sight-Reading! How does one learn? Some children seem to just "get it". Others progress slowly or erratically. There seem to be as many ways to learn as there are children. Nevertheless, skilled sight-reading is one of the crucial attributes of a literate musician. This column will address varying levels of reading skill acquisition and focus on one basic aspect of sight-reading: the recognizing of musical symbols and reacting in the appropriate physical manner to make music "at sight."

Where does one begin? Suzuki's philosophy of concept preparation, introduction, mastery assessment and practice/review is a wonderful point of departure. By clearly defining the concept learning process, one can establish the steps necessary for improvement.

Steps to mastery

The process of mastering a new concept requires:

- **Concept preparation.** The teacher should reinforce and review a student's intuitive musical knowledge of the concept. Activities which contain the new reading concept can include singing simple well-known songs, playing familiar songs by ear or playing review repertoire from memory.

- **Concept introduction.** The teacher should name and identify the concept for a student by simple verbal identification and visual presentation of the symbols involved. Complex in-

tellectual explanations are not necessary at this point. Teachers should help students perfect a number of new reading pieces which feature this new concept.

- **Mastery assessment.** The teacher should test a student's ability to sight read the concept fluently with new material. A simple way to define sight-reading mastery is "the ability to play an unknown piece with the correct notes and rhythm without hesitation by the second or third repetition." Choosing a "two times only" strategy results in intense focus, provides a goal for a sight-reading exercise, and delineates a clear basic mastery level.

- **Review/Practice.** The teacher should reinforce a student's skill by having him read the new concept in new material. If the student cannot demonstrate mastery of a skill, the teacher should assign additional new sight-reading. (Reading review means reading the concept or symbol in new music, not reviewing the same music



again and again.) Suzuki teachers know all too well what can occur if a student moves to new concepts without mastering the previous ones. Most method books have enough material to introduce a concept thoroughly, but few have enough practice material

for mastery. (This is usually due to publishers' limiting the number of pages for music books not to authors' lack of understanding of the issue.) Many students require additional sight-reading practice beyond the introductory material offered in a single method book. Most Suzuki students need more sight-reading review material than other students because they memorize music so quickly and play by ear so well.

Stages of sight-reading development

Suzuki-trained students begin the reading process with proficient playing ability and gradually develop reading ability by stages. One can define these stages as reading readiness, symbol introduction and recognition, symbol translation, and sight-reading at various skill levels. The following explanation can be helpful in understanding sight-reading development further.

Reading readiness

Reading readiness helps students prepare to read visual symbols. Skills include the introduction of meter, rhythm, ear training and intonation/pitch through games, singing and movement. Readiness may include developing skills with the instrument, such as reviewing Suzuki repertoire while watching the printed music or learning alphabet names of notes on the fingerboard.

Symbol identification & recognition

Identification and recognition begins when a student is introduced to symbols, recognizes them and usually can name them. The student begins to comprehend the relationship between visual symbols, the sounds they represent and the physical actions necessary to produce them. Teachers may separate pitch and rhythm at this point. (Consider a child first recognizing his abc's. He can name the letter "b" but may or may not know the sound it makes or how it goes together with other letters to make words.)

Symbol translation

Symbol translation begins when a student can recognize a symbol and play the correlating notes or rhythms on his instrument. The process of "seeing the symbol and reacting to produce the sound" begins. The musical result may be slow or halting. A student can figure out a piece by himself, but may need to write in fingerings, subdivide a complex rhythm or practice challenging sections. This stage of the developmental process is important as musicians will return to it when learning technically difficult new repertoire. Few musicians can sight read at their highest level of technical playing proficiency.

Basic sight-reading

One can define basic sight-reading as "the ability to play the notes, the rhythm, most fingerings and bowings the first or second time through with little or no hesitation." If the student needs more than two or three repetitions to play the notes or rhythms or if he hesitates, he is translating the music (as described above) and not sight-reading it. In this case, the student needs easier sight-reading material for practice and review in order to continue to develop. If the reading material needs to be practiced for other technical, ensemble or musical reasons, it should be identified to the student as such and be studied in a thorough, analytical fashion. Sight-reading material should not require repetitive "practice" unless it has another purpose.

The "two times rule" increases reading focus and concentration. Few students will be careless if they know they can only play something twice to learn

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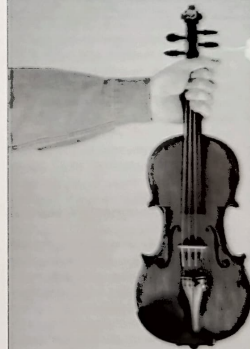
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it. They delight in reminding the parent, "but the teacher said to play this only twice all week!" And the parent responds, "Do it well! The first time then. You will have to sight read something similar at your lesson."

Pattern and chunk sight-reading

Like the skilled language reader who visually "grabs" an entire word or phrase, most musicians eventually begin to recognize patterns of musical "vocabulary." They know well. They can glance at a melodic or rhythmic pattern and recognize it in its entirety. Skilled language readers do not

reading is very useful in an ensemble with readers of different abilities or for the student who needs position-reading or bowing pattern development.

Advanced musical sight-reading

Musical sight-reading is the ability to sight read materials with appropriate style, phrasing, dynamics and articulation the first or second time through the music. This level requires a great deal of applicable stylistic and performance practice knowledge of the music to be played.

First students can be encouraged to play printed dynamics and articula-

ture learning pattern and plus sight-reading material two or three times only. As I teach, I focus on one reading concept at a time until the orchestra as a whole is fluent. At the moment, one orchestra is reviewing reading 3/4 meter in several familiar keys and different tempi. Another is reviewing 6/8 and a third is focusing on stylistic reading with technical challenges.

An ensemble with mixed sight-reading levels is always a challenge. To address different reading levels, I give more advanced students a technical challenge, a pattern practice point or an advanced reading goal. I also hand out parts in another clef or ask students to memorize the exercise the first time through.

Building a library

My son's kindergarten teacher had bins of reading books marked A to ZZ, graded by difficulty, for her students to check out. My son knew exactly which bin held comfortable reading material and could discern when it was time to move to the next bin. Eventually, I hope to have a similar library of graded reading music for my violin students to check out. If I had a large studio, I would charge each student a small annual reading fee for "reading library" material. As an orchestra director, I am continually building a library of graded sight-reading material with the same idea in mind.

In conclusion

The ability to read music fluently without assistance is a crucial skill in enabling our students to make music for a lifetime. This ability can provide tremendous pleasure and allow our students to explore the wonders of music themselves. The utilization of review, assessment and mastery and the comprehension of sight-reading development are tools that can help every child acquire these skills. ♣

Winifred Crook, orchestra director at Parkview Central High School and maintains a private violin studio in suburban St. Louis, MO. She holds master's degrees from Southern Illinois University at Edwardsville and Kent State University at Ohio. She also graduated from the Suzuki Talent Education Institute in Matsumoto, Japan, and holds Kodaly certification. Winifred has received numerous teaching awards and is proud that Parkview Central High School recently received a Grammy Creative Arts Award as one of the top ten high school music departments in the country.

Playing (less) Hurt

Injury Prevention for Teachers

by Janet Horvath

As teachers we face many challenges. We strive to help our students reach heights of expression, of emotion and thought, while they master physical action and technique. We attempt to guide them to practice diligently, efficiently and in an organized fashion, and to focus their concentration. We try to motivate them and reassure them through their setbacks, self-doubts and performance anxieties.

Over years of excellent music teaching we have found ways to triumph over these challenges. Yet despite our best intentions, our students are sometimes thwarted by pain and injury. "How can it hurt to play?" we are frequently asked.

Although not overtly physical, playing a musical instrument is a highly demanding and athletic activity, and overuse can creep up on us. Overuse is a loose term applied to several conditions in which the body tissues have been stressed beyond their biological limits. These disorders can affect both bones and joints, and soft tissue such as ligaments, tendons and muscles. Repetitive action is the culprit, especially in combination with poor or awkward posture, use of excessive force, and playing too intensely or too much at one time.

Posture and set-up

There are many risky postures, some of which are prescribed by the instrument we play! Risky positions include:

- awkward postures in necks such as tilting or rotating heads
- bending or twisting torsos
- bending or deviating wrists
- holding arms away from the body, or at or above shoulder level for long periods of time
- allowing shoulders to droop or hunch, or allowing chests to collapse

Due to these awkward postures muscle fibers, ligaments or tendons become weakened, overstretched or inflamed. *Microtrauma* occurs, which means small microscopic tears and bleeding in soft tissue, and a vicious cycle begins: the muscle fibers shorten to protect themselves and to limit movement, we have a loss of range of motion, and as we try to accommodate or work around a stiff and injured area we may use poor body mechanics and/or poor technique which can lead to muscle imbalance. Also, as tissue heals, it contracts and may knot, causing painful trigger points or scar tissue. This restricts blood flow and can cause increased friction on other tissue.

How can we as teachers stop this cycle before we are caught?

Young people come to music study in all shapes and sizes. Choosing the right size instrument is critical for the musical and physical development of a young player: violins and cellos are available down to one-sixteenth (even one-thirty-second) sizes. Violas are available at 12 inches and some instrument makers have even made student violas without shoulders. Make sure that instruments are not "resistant" and are in good playing condition with proper proportions.

Choose carefully, and look for instruments that are relatively light and responsive. Strings should be low, necks should be slender, bows should be light. On the keyboard, keys should depress easily. Young haptics can begin on Irish harps which are smaller, and pedal extensions are available when a youngster is ready for a pedal harp. Young flutists should purchase flutes with two head joints. The curved head joint eliminates the possibility of overextending short arms.

Chair height is critical: there are several adjustable student chairs available.

Youngsters should sit erect with good posture, feet firmly on the floor. Torsos should not be twisted or turned. Shoulders should be down and in neutral position and heads should be erect. Watch for jutting out chins. Students who tilt or rotate their heads can create muscle imbalances over time. The muscles on one side become shorter and stronger than those on the other. This can lead to joint dysfunction and nerve compression.

Begin students in positions of the least strain, where arms are not bent at their most unnatural or tightest angles. Avoid stretches, holding extreme positions and double stops. Grabbing with fingers or holding on to instruments "for dear life" must be corrected.

Emphasize release rather than downward force. "Banana fingers" is a good analogy for fingers that are softly curved with some length. Listen for "clacking" sounds from keys or "snapping" or "slapping" strings indicating too much finger pressure. Students should use arm weight rather than finger pressure. Watch for excessive calluses, grooves or torn skin in left-hand fingers, as well as squeezing thumbs on either hand. The hand and wrist cannot move freely with a squeezing thumb. Gripping with thumbs can increase injury risk by 30%.

Watch also for collapsed knuckle joints. Musculoskeletal injuries are frequent in musicians with joint laxity, otherwise known as double-jointedness or hypermobility. Although many music teachers find these youngsters very flexible and therefore good candidates for instrumental playing, they may in the long run experience problems with pain that can become chronic. Studies show that injury risk is higher in musicians with laxity. This may be due to the fact that these instrumentalists must use more pressure to stabilize and brace the joints to prevent them from collapsing.

These youngsters should be assessed: if they have hypermobile joints it is of the utmost importance to use prevention, avoiding more long-term and extensive hyperlaxity. Dr. Alice Brandton-Brenner, M.D., a long-time performing arts medicine specialist at the Rehabilitation Institute of Chicago, suggests that "it is important to learn careful technique and joint protection.

□

Teachers should determine the average reading level of an ensemble and then develop the ensemble's skill from that point.

r-e-a-d every letter. Cambridge University released a study investigating reading comprehension which said, "the huamn mind does not read every letter by itself, but the word as a whole". Even letter order did not affect reading comprehension.

A musician reaches a similar stage of development. First, students should be able to play and visually recognize patterns, scales, arpeggios, sequences etc. Then they can preview a piece for patterns before reading it. Eventually they will recognize patterns with ease and will begin to read "chunks" or units of music at once. The teacher can help a student to learn to "grab" an entire unit, pattern, or measure of music at a time. One simple way to teach this is by covering and uncovering a measure at a time with a 3x5 card while a student sight reads.

Technical challenge reading

Technical challenge reading involves adding an unwritten technical challenge to an easy sight-reading piece. Most students can be challenged by adding a complex bowing pattern, changing the style, reading in a different position or reading up an octave if they have to do it correctly the first or second time. Technical challenge

and then gradually add unwritten stylistic, intuitive and musical interpretations to sight-reading. For example, consider the difference in sight-reading in 3/4 meter at a slow subdivided tempo vs. 3/4 in a quick waltz tempo felt in one. Eventually reading concepts must be introduced, practiced, and mastered in all typical musical situations.

Orchestra or ensemble sight-reading

An ensemble or classroom situation is an ideal place to improve reading skills. Polishing ensemble repertoire for performance is a long term comprehensive undertaking and requires repetitive analytical work. Sight-reading development offers a wonderful change in rehearsal focus. To develop sight-reading in my orchestras we play exercises, union tonalizations, easy four-part music and one concert repertoire piece that focuses on a particular concept.

Teachers should determine the average reading level of an ensemble and then develop the ensemble's skill from that point. In order to best develop sight-reading, choose material one or two technical levels below the students' current technical level. We follow the

One should strengthen the muscles that help support affected joints while avoiding exercises which may aggravate them, learning joint protection techniques for activities of daily living as well."

There are many ring splints available that can help to prevent the buckling of finger joints and can be used for practice as well as performance. A qualified physical therapist is needed for guidance on strengthening hyperlax joints safely and to make any decision about the use of splints. If splints are recommended they must be custom fitted and prescribed. They are available in plastic in skin tones, as well as in silver. These even look fashionable!

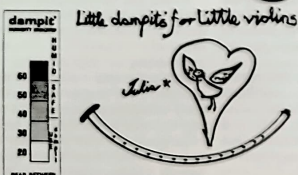
It is important to note that loose-jointed adolescents may also be at higher risk for scoliosis. This occurs in children in 4th to 7th grade, more in females than males, and in those who are taller and more slender than average. This is another reason to be vigilant about posture, noting spinal asymmetry or shape abnormality.

Watch for raised or deviated wrists (hand turned aside towards pinky). The hand is much stronger in neutral position. We lose 50% of our strength with a raised or lowered wrist. It is also much more difficult to spread fingers with a raised wrist. In addition to diminished fluidity, velocity and power, exaggerated wrist positions dramatically increase risk of injury.

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Violinists and violists

Gnabbing with chins can cause jaw pain. Violinists and violists are four times more likely to have jaw pain due to the pressure on the chin rest side. Upper string players who begin at very early ages can affect the growth of the joint due to excessive jaw pressure and this may even result in altered facial symmetry. Jaw relaxation exercises should be implemented, such as doing an "air mouthwash" or making a "fish face." Teachers may even try putting a carrot chunk between the back molars to ensure that the student is not clenching.

New chin rests and shoulder pads designed for young stars can make it easier for kids to hold their instruments. It is essential that chin rests and shoulder pads suit the child. The teacher should be prepared to experiment with a variety of chin rests, chin rest covers, and shoulder pads and keep wood files and sandpaper at the ready.

Celloists

Proper endpin height for young cellists is very important to avoid lurching over cellos or thrusting heads down and forward. The neck of the cello should be above the left shoulder rest, not on it, and the neck of the cello should be away from the face. The G-string peg should be under and behind the left ear, but not touching the head, allowing some clearance. Sometimes cellists become very uncomfortable and tight in the neck when the C-peg struggles into the base of the head at the neck. It is important to angle the cello slightly across the body so this does not happen and the neck and head can feel free. It is not necessary to squeeze the cello with the knees. The cello can be angled toward the A-string side of the instrument or the C-string side depending on what the cello is playing at the time. This is done with almost imperceptible movement with the knees.

Practical rules

Once good set-up is established, it is important to pay attention to these practical rules:

Warm-up

Start all practice sessions and lessons with a few minutes of stretching. This should become a routine the students will carry with them throughout their performing lives. Begin with shoulder shrugs and shoulder circles and move through a series of upper extremity stretches. Then warm up at the instrument in the mid-range of the instrument.

Ten Breaks

Ten minutes per hour is recommended. During the 30 minutes of practice time, encourage students to uncurl arms occasionally and let them hang down at their sides for a whole minute.

Encourage movement

Alternate between sitting and standing if the student plays an instrument which allows this. Allow for some wiggle and stretching time.

Increase practice loads gradually

It is essential to prevent sudden marathon practice sessions. A sudden increase in practice time and intensity will

put a student at risk for injury. Students are vulnerable when suddenly thrust into intense situations such as summer camp or preparations for judges, auditions or performances. Teachers must monitor duration and intensity of playing and the number of commitments the child may have.

Vary the repertoire

Categorize repertoire according to the physical demands. By alternating different works with different challenges during practice different muscles are used. This may prevent one specific muscle or one area of the body from being overused.

Isolate problems

Encourage analyzing and returning to difficult passages rather than repetition for the sake of repetition. Severity of effort should not be confused with sincerity of effort!

Choose repertoire carefully

Suzuki was conscious of designing repertoire with a child's physical maturity in mind. We've all witnessed the spectacle of the 12-year-old playing Tchaikovsky's Violin Concerto. But is it at a cost? Developing muscles and bones may be damaged by the required activities. When children grow, their bones grow first, followed by the muscles. Studies are finding that some types of stress on the growth plates (the area next to the joint where bone growth in length occurs) may cause problems during development. When bones grow faster than muscle, it is important to strengthen and stretch the muscles in order to protect them from strains and microtrauma that may result from intense use. Overall physical conditioning is of the utmost importance to maintain resilience in muscles and prevent injury. Also, teachers should remain firm in their resolve to proceed slowly and cautiously with difficult repertoire despite pressure that may come from the parent or the desires of the student themselves. Each student is unique and tolerance levels vary with every individual. Some students may be more susceptible to injury.

Avoid negative criticism

CUTLER research shows that the history of criticism is correlated to a higher risk of injury. One often feels that if something goes wrong, then "we didn't

practice enough!" Evolving, if we must, we must be doing something wrong." It is very important to reduce the guilt and blame in music study. We can learn more after all, and we will see outcomes more clearly from a constructive step in re-trying. We as teachers must be wary of playing blame and criticism, and we must reduce and minimize identification, guilt and the internalization of negativity in our students. Emotional tension translates into physical tension. If the student tends to have concentration and self-criticism, by keeping the repertoire objectives in low or low-medium (Don't shoot yourself in the foot!) and have the student tell that story to "go to the center line a little way!"

It is important for teachers to evaluate and the parent to be aware of the risk factors described above. Proper attention is required if a problem occurs. A team approach is the best approach. At the signs of pain or discomfort, the student or teacher should become difficult to correct. Our goal for our students and ourselves is to have a sense of relaxation when making music. It is little bit to feel the operation and passion and make our progress when playing is pain.

To prevent injury it is important to monitor:

- When force is excessive.
- When posture is fixed and/or awkward.
- When repetition, duration, frequency, or intensity of playing becomes excessive.
- When changes are abrupt, especially increases.
- When instrument set-up is uncomfortable or inappropriate.
- When repertoire is inappropriate.
- When the student's particular anatomy puts him/her at risk.
- When the student is subject to demanding or unrealistic expectations either self-imposed or from an outside source (including teachers or parents).
- When there is additional stress.

Janet Horvath has been the Assistant Principal Cello of the Minnesota Orchestra for over two decades. She is a soloist, chamber musician, writer and advocate for injury prevention. Her book, *Playing Into Pain: An Injury Prevention Guide for Musicians* is the culmination of 20 years of teaching and teaching in the field of Performing Arts Medicine. For more information, see www.playingsafely.com

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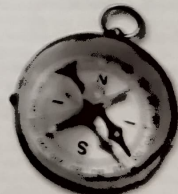
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Latin American Update

Compiled by Caroline Fraser, Lima, Peru

Note: The following articles appear on the SAA website in Spanish.

I first met Analia Capponi in a philosophy course I was giving in La Plata, Argentina in 1999. I was struck immediately by her enthusiasm and determination. When she asked me about Suzuki's work in Finland, Analia told me, "That is where I must go and study!" And she did!

Suzuki Voice Method in Argentina

By Analia Capponi, La Plata
Translated by Natasha Zelazinski, Ohio, USA

In 1986, upon Dr. Suzuki's request, Paivi Kukkamäki of Finland created "Singing in the Suzuki Style." She began to work with pregnant mothers and babies, the pre-natal and infantile stages being considered key moments of musical learning and growth. The presence of song in the home environment, the early initiation of learning through imitation and repetition, the stress on listening from the first moment—these universal principles are the basis of any Suzuki teaching, whether for voice or instruments. Selectively chosen songs aid in developing technical and musical skill in the delicate voices of children from the earliest ages. Care is taken to nurture not only musically skilled children, but also complete human beings.

In Argentina the Suzuki Voice Method was initiated in the year 2000 by Analia Capponi. Analia first received training with Paivi during the International Festival in Peru and later for two consecutive years she traveled to Finland to continue her studies. The project continues to grow ever larger, with a group of young children (ages 3 and up) and a group of older youths working side by side. The children's

repertoire takes into account the delicate nature of their voices, the various songs selected for their musical characteristics and technical challenges. The children sing not only in their mother tongue, but also in English, French, Japanese, German and Finnish.

Consistent performance in plays and concerts makes public performance a natural artistic expression and permits the child singing to enjoy his music as much as does the listening audience. The Suzuki Voice Method holds concerts in both formal and informal settings, on local television and radio shows, and also in larger plays where the students are given a chance to mingle in their music-making with Suzuki instrumentalists as well. Older students perform concerts for the children in the first levels, offering great motivation for the youngest in the live performance of their own repertoire and also giving them an opportunity to practice being a good listening audience. These concerts are videotaped and students are awarded credits, which aid them in advancing to the next level. In the coming year, we hope to add group classes for pregnant women and infants to our program.

This past August, as part of the 15th Anniversary Celebration for the Suzuki Voice of Finland, students of the institute and teachers from Italy, Japan, Spain, and Argentina, produced Engelbert Humperdinck's opera, *Hansel and Gretel*. The children who participated were between the ages of 5 and 13, many of them participating in Suzuki Voice since their pre-natal months. The opera took place in the Martinus Concert Hall on August 4th of 2002. Analia Capponi took part in the International Suzuki Voice Workshop as a representative of our country, not

only in the opera, but also as a teacher trainer for the Talent Education Institute of Finland. The rich experience demonstrated that, provided with means and motivation, students have the ability to develop truly refined ability. The founder of the method, Professor Kukkamäki, has helped to strengthen the belief that work with music and song from the earliest ages (including pre-natal), contributes to developing sensitive human beings who are sensitive and capable not only musically and vocally, but also emotionally.

It is important to acknowledge the economic support provided by Model Hangar and the Department of Music. These sponsors from Finland wanted to ensure the continued growth of the Suzuki Voice movement in Argentina and in Latin America.

From Argentina, I received this report from Veronica Gine. I met Veronica first in a philosophy course in Mar del Plata and then again in January of this year, Veronica was awarded a scholarship from the Latin American Teacher Scholarship Fund of the Suzuki Association of Peru to study with Tanya Carey during the International Festival in Lima. During the festival, in addition to her cello studies, Veronica became very close with the other Suzuki teachers who had traveled from the Buenos Aires area. Together they enthusiastically planned to continue to spread the Suzuki Method in Argentina. The following is their first joint project.

Children's First Suzuki Concert Mar del Plata, Buenos Aires, Argentina

By Veronica Gine, Mar del Plata, Argentina
Translated by Natasha Zelazinski, Ohio, USA

Motivated by the growing importance and continued spreading of the Suzuki Method in Argentina, a group of Suzuki teachers from Buenos Aires, including myself, organized a series of concerts and activities in the city of Mar del Plata. On Thursday, May 1, young violinists and cellists from both Buenos Aires and La Plata gathered together. The event had already been announced on the television. Our grand rehearsal was a wonderful opportunity for the children of Mar del Plata, many of whom had never

played in such large groups or with such advanced children.

The following morning we visited the Day School, a well known school in the area, presenting two pedagogical outreach concerts with the active and highly enthusiastic participation of the students for an audience which included many of their parents. Around noon we all ate lunch together and later left for Northern Hills, a school located in the woods of Perilla Ramos, where we gave yet another concert for children and parents.

As night approached, we went to the Luis Giammus Conservatory of Music and gave a concert of guitar, piano, and cello music. After the concert, the cello teachers Andrea Espinosa, Patricia Pasmantar and Ana Carolina Garbero, guitar teacher Diana Chagali, violin teacher Irene Barrantes, and piano teacher Marta Favotto shared their own problems and experiences with the public. The panel then offered time for a question and answer session, opening the way towards a lively and enriching debate amongst the participants.

At 5 PM on Saturday the final concert was presented to a full house at El Teatro Colon. The concert was initiated with a welcome from the Children's Choir of the University of Mar del Plata, followed by presentation from the guitar, cello, piano, and violin students. Over 80 children participated in this great event!

Moved by the wonderful enthusiasm generated by such a happy experience, we hope to organize similar activities in other regions of the country as well.

The Suzuki movement in Colombia is growing, with many excellent young professional players involved in teaching. In Bogota itself there are now a number of Suzuki music schools and a growing number of school Suzuki music programs. In June, 2003, the Suzuki Association of Columbia organized their Fifth Suzuki Festival which was a resounding success, offering teacher training courses and student festivals in cello, piano and violin.

The Suzuki Association of Columbia has shown what is possible when a strong team works with persistence, determination and, above all, Suzuki spirit. Despite an unstable economy and political approach, the Association has provided teacher training oppor-

unities in Colombia for five consecutive years. Juan Pablo Murillo is the current President. It is most appropriate that "A Note of Hope" is the new logo of the Suzuki Association of Columbia.

A Note of Hope

By Juan Pablo Murillo, Bogotá, Colombia
Translated by Natasha Zelazinski, Ohio, USA

"The Suzuki Method" more than a method it is a philosophy, more than a philosophy it is a way of life." —Juan Pablo Murillo

More than ten years have passed since I became a member of the Suzuki family. I knew from the very beginning that this would entail dedication to the children of my country. I also knew that I would have many years of study ahead of me, many years of teaching at intervals ahead of me. But I never imagined that I would become the president of the Suzuki Association of Colombia and organize a festival. Our fifth Suzuki Festival took place in late June this year at the Conservatory of the University of Colombia in our capital, Bogotá. It was a great challenge but made for me, but also for the festival committee. We held strong in our minds an image of all the children, their parents and their teachers, all of them loving music and life. Although there were moments when I felt we would not be able to overcome so many obstacles and realize our dreams of a festival, my thoughts never left this image which became both an inspiration and my incentive. This image gave me strength to carry on and push away any negative thoughts. I knew that the festival would be a wake of hope, not only for all of those who love music and life, but also for Colombia, a country whose people, through music and such a beautiful philosophy, can grow in sensitivity, fraternity, respect of one for another, and above all, love.

Once again we relied on the presence of the teacher trainers Caroline Fraser, Marilyn O'Boyle, and Tanya Carey, who have given us teacher training during these past five years, and in addition have guided us as an association. Even more importantly, we thank them for the interest and time they take in returning to Colombia. I want to

thank them with all of my heart for their support.

I am also very grateful to the organizational committee: Dilva Sanchez, Ruth Sarmiento, Pilar Sarmiento, Eric Sanchez, and Andres Murillo, whose work made our dream become a reality. We are sure that in the heart of each child, the imprint of music and love remains; that in the mind of each parent, the path to supporting the child has more clarity; that in the soul of each teacher, the patience, perseverance, and love will forever be a banner to them in their daily lives as teachers of Suzuki children and in their daily lives as they become better people and guide children to become better human beings.

With all the people in the world I can think of, we did it!

Juan Pablo Murillo is a violinist who came to Bogotá in 1995 to join the Colombian Youth Orchestra, having received his Music degree in France. In 1991 he began studying music pedagogy and the following year came into contact with the Suzuki Method through Pedro Herrera, the first President of the Suzuki Association of Colombia. He immediately set to work with Suzuki teaching and working with other teachers. Juan Pablo Murillo is Suzuki Director of the school "Marcelino de Larrazabal" in Bogotá. He also teaches in an important education center, Colegio San Bernardino, where there is a large Suzuki program. Juan Pablo and his wife, Cecilia Herrera have founded their own music school in Bogotá, "A la Corriente."

Guadalupe Villamartin is 15 years old and studies cello at Hacerse las Alcaparras and cello in Cuelinas with Juan Pablo Murillo, and piano with Jesus Guerrero. I had the pleasure of hearing her play traditional Colombian music on the violin along with her sister and his friends during an informal gathering at their house. She also participated in my Master classes, having made remarkable progress on the piano in a very short time.

Why I Like Attending Suzuki Festivals

By Catalina Villamartin, (age 15) Bogotá, Colombia
Translated by Caitlin Blondel-Fraser (age 15) Lima, Peru

The first time I heard about a meeting of Suzuki students was in November of 1998. The World Convention was going to be held in Japan in March of 1999 and was meant to commemorate the 100th birthday of Dr. Suzuki. I want to

receiving support and getting sponsors, we were able to go to the Convention, and it was an incredible experience.

What I remember most was the Grand Concert in Tokyo. We were 4000 children from all over the world in a coliseum, playing Suzuki repertoire, without having rehearsed with each other at all. It was so universal that no one made mistakes, and we played together like one giant mass of music. I remember the last moments, when we played the variations on Twinkle, Twinkle, Little Star. Everyone, regardless of their level or nationality, was playing the same piece with which we had all begun our studies. I felt a part of something much greater, a part of an amazing number of people with one thing in common—music. When the concert ended and the courses began, I continued to feel the same. There were so many of us that the private lessons consisted of fifteen children playing all the time, with teachers from other countries who only spoke enough English to be able to understand. Even then, we understood, with gestures and sounds, what they were saying. It was like a separate language. We made friends from Japan and other parts of the world, by playing musical games that we invented.

I arrived back in Colombia with those memories but never thought that something like that could happen here. But it did. I was not able to attend the first Colombian Suzuki festival, but I was able to go to the second one. I loved it. It wasn't with other children from all over the world, but with fellow Colombians. I had never imagined that there were so many children in Colombia who played the violin, and I was able to share with them and learn from other teachers from Colombia as well as from the United States. I remember that in that festival, I had the opportunity to watch the piano lessons, and I decided to play the piano as well as the violin.

In January of last year, I had the opportunity to go to a Suzuki festival in Peru. I discovered something new there—the ensemble. I was in a group in which most of the children were more advanced and were better readers than I was. At first it was difficult, but I took it as a challenge, and I performed with them in the concert. I also met more people that I could

communicate with in Spanish. I still keep in touch with them.

What I like most about the Suzuki festivals is that you learn something new even when you are playing pieces you have already played many times, and it is incredible to see what the teachers can get out of you. I also like the contact that you have with people in a musical environment, and that the festival encourages you to stick with it and not give up. The convention in Japan was my first inspiration to continue studying, and every festival motivates me more. The reward is the thrill of the concerts and of being involved in something that we all have in common—music.

Liliana Arboleda in Cali has started a Suzuki program for underprivileged children which has gained national recognition. Thanks to one teacher's generosity and to the Colorado Suzuki Institute's Viva Suzuki! program, Liliana was inspired to reach out and help those children who might never have had the opportunity to know the joy of music. Their lives have been enriched and changed forever.

A Seed of Viva Suzuki in Cali, Colombia

*By Liliana Arboleda,
Translated by Natasha Zielazinski*

I had a violin teacher once who taught me two hours every week for seven years and never charged me for lessons. He was Catalan and became conductor of the orchestra where I worked. When he learned of my aspirations as a violinist, he offered to take me as his student at the Institute of Cali, Colombia, in pursuit of a degree in violin performance. The institute accepted my private study with him as they did not have violin professors at the professional level.

Years later, in one of my many trips I took to receive training as a Suzuki teacher, I found myself at the Colorado Suzuki Institute, where I felt from the first moment an incredible warmth from the others families attending courses, and also from the teachers and directors of the institute. My sister and I had started a private school for music only a few years earlier and were eager to start private instruction of young cellists. However the situation in our city made it difficult to find and purchase the in-

struments. I arrived in Aspen with the intention of finding one small violin-cello, but instead of just one little cello, we returned with 41. Thanks to the Viva Suzuki program, we were set to embark on our new journey into cello teaching!

I began working with young children in September of 2002. Thanks to my professor and *Viva Suzuki!* I am convinced that human beings have an endless capacity to learn generosity, nobility, respect, humility, and many other virtues. They become a part of us when we see their example in others—we are touched and moved to do the same. In June of 2002, I was with some other families in the Suzuki summer institute at Aspen, and we were given violins and strings thanks to donations from *Viva Suzuki!* Arriving home with these instruments, I thought that our mission should be to give the instruments to children who really could not afford them, rather than to those able to buy or rent. I began to look for a secure place where I could teach classes and leave the instruments for the students to practice.

I believe that when one has good intentions, God shows the way. I had been searching for over two months when I met Octavio Lara, the priest for a wedding ceremony for which I was going to play. He was parish priest of a church strategically situated in the center of the city, close to both the poorer neighborhoods and the wealthier areas. I told him of the ideas I had regarding my project for these instruments, and he offered to help me in initiating the program. The only feasible option for teaching and instruction was in a group setting, with a time slot of only one hour each Sunday. We had seven violins in good condition, and the Suzuki students of my academy had donated three more upon hearing of the project. Mr. Lara helped me to find ten students willing to participate, with the only conditions being in terms of size (based on the limitations of the different sized instruments we had) and time (availability for one hour every Sunday after ten o'clock mass). In addition, we asked that the students come with either their mother or father and return to practice at the church at least three times every week. The children were given a period of three months, during which



Liliana Arboleda is presented with the Medal of Santiago de Cali.

it was expected that they fulfill these requirements. Those who were unable to make it to class consistently or had problems otherwise were asked to relinquish their opportunity to other children. In January we were happy to receive four more violins as a donation. When we began the program, it was expected that the children would come to the church to practice. They were assigned practice hours that were supervised. After a short time under supervision, basically to ensure that they were able to care for the instrument, the children were permitted to take the instruments home with them, returning them only during periods of vacation for general maintenance and repair.

From January to June of this year, I had a group of fourteen children, divided into three levels. Our group work was even more successful when I asked four of the students from my private academy (Perla Edery, Javier Ruiz, Diana Carolina Rodriguez, and Juan David Vanegas) to act as monitors for the group class, each responsible for finding activities and games to use in instruction. As the space inside the church was not always sufficient, there were times when my monitors took the parents and children out onto the street for instruction. Anyone and everything passing by (cars, people, and even their dogs), stopped to watch and listen a little bit to the children, not only noting the remarkable success of

children of the earth are nurtured with a compassionate heart as complete human beings to have discreet sensitivities, a happy manner of expression, and the ability to know right from wrong. I doubt that there is another road to peace. May there be happiness for all children on earth.

With these wonderful principles guiding us, we launched our foundation on June 12th with a concert given by the children of the church and a violinist and cellist who had been receiving scholarships from my private academy for a few years. The highlight of the evening was Edinson Moreno, a fourteen-year-old boy who played three movements of the Vivaldi Violin Concerto in a minor, to the accompaniment of a string orchestra from the academy. When he finished playing, the audience jumped to their feet in applause.

Our work with these underprivileged children has been extremely rewarding. The day after the foundation's launch concert, I received a call from the president of the chamber of commerce, letting me know that I was to be honored with the Medal of Santiago de Cali on July 9th, 2003. I was decorated by the President of the Republic of Colombia, Alvaro Uribe, before a crowd of more than 1,000 people. As you can imagine, it would have been impossible to receive this honor without the children themselves. We gave a repeat concert of the program for the launch concert, with equal success. All the papers in the country covered the event, and thanks to photos of the children and information regarding Fundemar, many people interested in helping the organization were able to contact us. We are now engaged in work with not only the entire city, but with the whole country.

Viva Suzuki! has recently sent us some instruments and we are eternally grateful not only for their many donations, but for their infectious generosity. Each time I have the opportunity to explain what the idea Suzuki consists of, I add that we are above all a great family. Each one feels a special closeness to the others in the organization. No matter what part of the world we live in, in spite of barriers in language and communication, disregarding social class, we have found a universal language that we can all share—the language of music.

"A duty we should impose upon ourselves as adults is to create an era in which all the

Finally, the following correspondence from Rebecca McKeown, a Suzuki piano teacher for the past 13 years, shows the remarkable connections within our Suzuki family, linking the lives of teachers and students in Colombia, Peru and Georgia, USA. Thanks to Rebecca and the generosity of the families in her studio, Luciano Herrera, violinist and Nelly Rincon, cellist, were granted travel scholarships and were able to attend the International Suzuki Festival in Lima, Peru. Luciano and Nelly are dedicated, enthusiastic Suzuki teachers who are now sharing their joy and knowledge with their own students and families in Colombia!

Sharing in the Suzuki Community Around the World

By Rebecca McKeown, Georgia, USA

Our family had the adventure and challenge of making our home in South America for nineteen years due to my husband's work. We lived in Quito, Ecuador, the first ten years and then moved to Bogotá, Colombia, where we lived for nine years. During our time in Ecuador I experienced the Suzuki method for the first time when my youngest daughter had the opportunity to take piano lessons from a teacher temporarily living there. As a pianist and trained musician, I was captivated by this wonderful way of teaching. Having observed myself as I learned a second language as an adult (Spanish) I saw how the Mother Tongue method provided amazing insight into the way we can learn to play an instrument. I knew this was how I wanted to teach piano.

After periodic trips to the US for training I started my Suzuki studio when we moved to Colombia and it grew quickly, but as far as I could find out, it was the only Suzuki piano teacher in Bogotá, a city of over nine million at the time. Knowing that I would not be in Colombia forever, it was my dream that somehow I could see Colombian musicians trained to carry on the Suzuki method in Colombia. It was several years later that I finally found two Colombian Suzuki violin teachers, Pedro Suarez and Jorge Calderon. We were thrilled to find each other and begin to do together what we could not do alone. So, together, we formed the Colombian Suzuki Association and

began working toward growing our Suzuki Community.

In 1999, I was very sad to have to leave my colleagues and the fledgling association which was about to put on its first festival for training teachers. I had the comfort of knowing that I had at least begun to see my dream realized, but I had great concern as to how the dream would continue given the continuing economic problems in Latin America.

How grateful I am to see the Latin America Teacher Scholarship Fund established so that those of us who live in a country blessed by political and economic stability can share our bounty with others. I decided to include the families of my studio in my dream and concerns for Latin America. I simply shared with them about the wonderful people of Colombia, the many teachers eager for Suzuki training but with-

out means to get that training. I told them that I was their Suzuki piano teacher because I too had received a Suzuki scholarship (thank you SAA!) that had helped me with my expenses. They were amazingly generous and glad to give. Through their participation in the Scholarship Fund they could give the same joy and enrichment of the Suzuki Method that they had, to the children of Latin America. This was a wonderful way to open my students' eyes to an awareness of the greater world outside our country and do something small (in our economy) that has a far-reaching effect. I hope to continue to give my student families this opportunity and through this to teach them that Suzuki study is more than "just us," but that there is a whole world of Suzuki and we are all a part of a community of people who help one another. ♫



Rebecca McKeown with a Suzuki family

Rainbow

environment that allows the child to practice effectively at home. Sometimes this means practicing in one corner of a common room while someone is watching television on the other side of room!

When students have polished their Twinkle variations, they are eligible to join the Saturday group lesson portion of the Suzuki program at the Cleveland Institute of Music. This fall, there will be 25 students who are eligible to participate at CIM, 10 of whom will also be participating in the Suzuki theory program. The association with CIM is beneficial for both communities, broadening the base of possible friendship and understanding for all of the families.

The program at Chambers School has given students a sense of pride—a feeling of being special because they are doing something they can call their own. This feeling has carried over into the students' lives and has given them the incentive to stay in school and work hard. They also have the opportunity to spend quality time with a parent-figure on a daily basis. Many parents and extended family members have experienced a positive shift in how they interact with these young students. Both parties feel a sense of accomplishment and dedication to the process.

This program is affecting not only those families directly involved, but the greater Chambers School and East Cleveland communities as well. The impact of these students' achievements reaches far beyond the individual students and their families.

When Dr. Suzuki first started Suzuki Talent Education in Japan, he did so in order to bring something positive into the lives of children who had nothing—whose entire world had been devastated by the war. We are fortunate to be able to continue Dr. Suzuki's work through with the community at Chambers School.

Barry Green

question of 'what was missing' in the singer was on my mind. I began to notice clues from reading the newspaper and watching the news. A new CEO was hired to rescue a failed computer company. An All-Star baseball player mysteriously died in the prime of his career. A symphony's Executive Director retired and was given a gala farewell. These people were all hired and immortalized or honored, not for their accomplishments, but rather for their unique demonstration of the human spirit. They were being extolled for their visions, their ability to communicate and inspire others, their courage to do what's important, their discipline, their ability to have fun, their passion for life and work, their tolerance or ability to get along with others, their ability to focus or concentrate, their humility and creativity.

Interesting. You spend your entire life chasing one kind of rainbow—learning an instrument, getting a degree, getting a job, being successful, playing in a band, getting a recording or touring contract, and getting gig after gig. And yet when it is all over and done, you are remembered more for your smile, your ability to get people to work together, your ability to communicate with your audience, your creativity and courage. Once again, interesting.

Think about this for a moment. Are we missing something in our musical training? Are we neglecting to give our students and ourselves the very skills that are truly necessary in order to achieve excellence and respect, and to make a

lasting contribution on Earth? Is it possible that just mastering our instruments and our Zen-like states of concentration isn't all that is necessary to negotiate some very important things in our life and work? Recognizing this "missing link" was the first inspiration that sent me exploring this fascinating landscape of excellence and artistry. It sent me down a new pathway, filled with questions and curiosity. I then came up with ten Pathways that I felt would begin the journey. Soon I realized that the real message of this journey is endless and it doesn't really stop at these ten qualities. It only begins with ten. There is the expression, "The Joy is in the Journey." This works for me.

I encourage you to continue through your own discovery of even more pathways to greatness. The process itself is endless, but within this journey we find all the marvels of discovery, spontaneity, guidance, and wisdom. What is most important is that we take up the challenge and grow and develop these qualities in our lives.

Barry Green, a native Californian, served as Principal Bassist of the Cincinnati Symphony for 28 years. As former Executive Director of the International Society of Bassists, he is currently directing a young bassist program for the San Francisco Symphony Education Department, teaches privately at Stanley Intermediate in Lafayette, and at the University of California, Santa Cruz and has organized the Northern California Bass Club. Green is also the Principal Bassist with the California Symphony and the Sun Valley Summer Symphony. Meet Barry Green in person at the SAA 2004 Conference in Minneapolis.

Randy Sabien

Sabien attributes his twenty-five-year education and teaching career to his education, versatility and above all—impact and exercises to keep up my skills. I can't say enough about the positive passion "Fred and foremost I love what I'm doing... I play lots of instruments and I present my ideas about jazz string education wherever I can. I perform and record with my own bands and other musicians like Brian Torff who played with Grapelli. I love gigging with Clyde Stubblefield, the amazing "Funky Drummer" who played with James Brown for years."

Despite filling the educational niche of string jazz and improvisation, Sabien firmly believes in classical training and the Suzuki Method. "There is no way I would be playing at this level without

the weekly violin lessons that started when I was a kid and continued through my college years. I still practice classical pieces and exercises to keep up my skills. I can't say enough about the positive impact the Suzuki method has had on string playing in this country. What I offer is an additional set of skills and choices to augment formal string education. To me, it's a perfect world when a classically trained string student is taught to improvise via jazz, blues, rock, and fiddle music in their formative years. The more possibilities we present to our students, the stronger our string programs will become."

Randy Sabien lives with his family in Hayward, Wisconsin. To meet Randy Sabien in person, visit him at the SAA 2004 Conference in Minneapolis.



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Regional Associations

- * SAA (North, Central, and South America, Adjacent Islands)
- * Australian National Council of Suzuki Talent Education (Australia, New Zealand, Oceania)
- PO Box 61, Coogee 2034 NSW Australia, Ph: 612-399-9888, Fax: 612-399-7401
- * European Suzuki Association (Europe, Africa, Middle East)
- Stour House, Eastleigh, CO1 1TF England
Phone: 44-1206-299-446, Fax: 44-1206-288-490; email: esa@stour.force9.co.uk
- * Talent Education Research Institute (Japan)
- 3-10-3 Fukushi, Matsumoto 390 Japan, Ph: 81-263-32-7171. Fax: 81-263-33-7451
- * Asian Suzuki Association (Korea, Singapore, Thailand, Philippines, East Asia (except Japan))
- Newly formed. Information pending.

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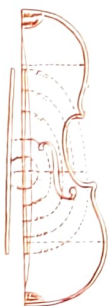


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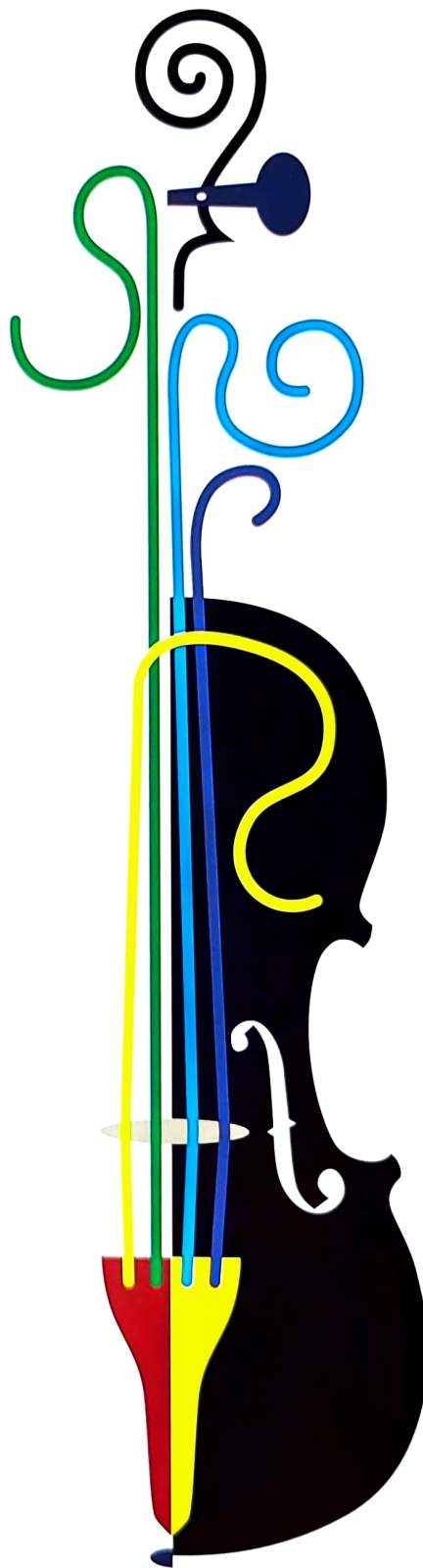
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