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American Suzuki Journal

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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

I don't want to believe that we are now in Choir an almost new and that I will soon be time in hand over the torch to an successor. The time has flown by so fast. It's even harder to believe that at the end of July I will be coming from the SAA Board after nine years of service. I have filled every Board office and served on every board committee I've ever been on. It has been a wonderful nine years of fun and fellowship, hard work, problem solving, learning, giving and receiving all with an amazing group of talented colleagues.

The past nine years see many changes in me personally as I've come a mom, changed jobs, opened a private studio and became a Teacher Trainer. The children I started nine years ago are teenagers now. The little baby we adopted (right after the 1998 SAA Conference!) is now a confident seven-year-old gymnast and ballet in a grade two French immersion class. He turns back handsprings in the schoolyard, builds lego ramps in the entryway and makes up his own variations to "La Cinquantaine."

The Suzuki Association of the Americas has undergone many changes in the past nine years as well. The board has gotten smaller and more efficient, while the association's programs have gotten bigger and more far-reaching.

Nine years ago SAA's board was much larger than it is now. It was subdivided into "committees," each responsible for an area of governance. Board meetings were spent with the members of different committees running back and forth, trying to communicate with each other and with a couple of actual Board members. Needless to say, board meetings were slow, tedious processes which did not allow for open communication of board and staff. The Board is no longer in charge of operations. It doesn't plan or implement programs. Instead it defines the association's "ends"—what is "what good will be provided to what people at what cost." The Board ensures that the association is run in ethical and responsible manner.

For the past nine years the Board has talked about the importance of fundraising for the association, so that the SAA would have the resources to implement its many creative ideas. This past year the Board has committed itself to the first step in raising a specific dollar amount. It has created an exciting campaign as part of the next biennial Fund campaign. The cards were itself becoming more proactive in fundraising.

The past nine years have brought many changes to SAA's Teacher Development program. Nine years ago any certificate who wanted to, could call themselves Suzuki teachers. I can remember many years ago sitting through teacher training classes with people who could hardly hold an instrument. Over the years as emphasis on training standards for teachers has resulted in the revamping of the Teacher Trainer application process, to the establishment of an extensive audition requirement for all teacher training courses, and to the creation of the standardized introductory course from Oral Cueff, which gets even a novice to where it all new teachers can start off with the same introductory information. Teacher Trainers everywhere are reviewing the positive impact these changes have had on the caliber of trainees entering their classes.

Over the past nine years SAA's opportunities for teachers to network and continue their professional development have grown in quantity and quality. In addition to the biennial Suzuki Festival, teachers have access to international, national and expanded opportunities at conferences and retreats. I remember back when the Leadership Retreat was open only to Teacher Trainers. A conference that the association's leadership intended to be developed in other areas as well but in the interest of being opened to any SAA member in a position of leadership. I am thrilled that the vision was in attracting so many people who are interested for the first time. It's exciting to see the next generation of Suzuki leaders begin to take its place in the world.

New and exciting leadership is emerging at the Board level as well. Its successor as Board Chair is Paul Sarnie, composer and professor of music at Lehigh University. He will make SAA history by being the first Chair who is not a Suzuki teacher. His successor, the next Chair-Elect, Diane Schneider, is also a Suzuki Certificate

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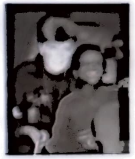

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calendar of events

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.

May 27	SAA Annual Meeting, Pacific Grove, CA (5:00 PM)
May 27-30	SAA Leadership Retreat, Pacific Grove, CA
June 1	Summer *ASJ* deadline
July 31	SAA fiscal year ends
September 1	Fall *ASJ* deadline Launch of Annual Fund Campaign
September 25	Established Institutes early deadline
Sept 29-Oct 2	SAA Board Meeting, Stevens Point, WI
October 15	SAA Institute Application Materials due

2005 Directory Addendum

The following section of Virginia did not appear in the '05 Membership Directory. Please append this information to your copy:

Morton, Christina B, Mrs	757-622-6826	V
619 Carolina Ave, Norfolk VA 23508-2903		tp
Mundy, Jeanne, Ms	434-525-1407	VAC
103 Elkridge Dr, Forest VA 24551-2200		t
Naumann, Laurel	804-559-0040	F
10184 Atlee Ridge Rd, Mechanicsville VA 23116		t
Neufer, Akiko T, Mrs	540-665-3053	P
316 Sheridan Ave, Winchester VA 22601		t
Noble, Lisa J, Ms	540-896-9503	P
534 Elm Street, Broadway VA 22815-9645		t
Pelled, Annette, Mrs	703-860-8666	V
2621 Fox Mill Road, Reston VA 20191-2143		t
Penne, Cynthia, Ms	703-261-3313	VA
Rt 1 Box 207A, Buena Vista VA 24416		t
Peterson, Carolyn, Mrs	540-297-7039	V
105 Elm Court, Moneta VA 24121		t
Pohl, Gene, Mrs	703-578-0227	AVCB
5412 S 3rd Street, Arlington VA 22204		t
Polson, Carolyn S, Mrs	434-978-3196	FP
3365 Watts Station Dr, Charlottesville VA 22911-6044		t
Prescott, Betsy, Ms	703-255-5388	P
1703 Abbey Oak Dr, Vienna VA 22182		t
Pyles, Diane W, Mrs	703-255-2576	P
1828 Chatham Court, Vienna VA 22182-3424		t
Raymond, Ruth E, Mrs	540-364-2882	V
5033 Leeds Manor Rd, Hume VA 22639		t
Renaissance Music Acad. of VA	540-552-1383	VCPCE
Dir-Teresa Ehrlich		
2070 Mt Tabor Road, Blacksburg VA 24060		t
Rider, Aron Susan	703-765-2436	C
7913 Fairfax Road, Alexandria VA 22308		
From Michigan:		
Person, Shirley M, Mrs	906-774-1033	P
523 East C Street, Iron Mountain, MI 49801		t

Chair's Column - continued from page 3

ian." Both Paul and Diane are parents of now-grown Suzuki kids. Both are highly talented individuals who are passionate about the positive influence of Suzuki on their home and family life. They are deeply committed to the SAA. Both have given so much of themselves to the association already. I look forward to their leadership.

I want to say what a privilege it has been to work closely over the years with SAA's CEO, Pam Brasch. We are indeed blessed to have such a creative, dynamic person heading up our association's operations. Pam has a deep commitment to Dr. Suzuki's ideals and a keen sensitivity to the culture of our organization. I have learned a lot from Pam.

To Pam, to my fellow board members, to all of my colleagues at SAA, thanks for nine wonderful years. It has been an honour to serve you. ♣

Do you want students for your Suzuki studio?

Go to www.suzukiassociation.org and sign up for theSuzuki Teacher Location Service today!

new active members

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Meri R Holden, Kodiak
Sarah Bendine, Fairbanks
Alabama
Kristi Goodrey, Athens
Arkansas
William F Brockholz, Russellville
John Clarkee, N Little Rock
Arizona
Hope Shepherd, Mesa
Martha Hughes, Gilbert
David Kaemmer, Sierra Vista
California
Barak Mewmeather Moran, Elaine Short, Santa Barbara
Rosemarie M Krowosa, Pasadena
Kendra Nordes, Oakdale
Whitney Jamison, Modesto
Shawn Kelly, La Crescenta
Lydia Franks, Los Angeles
Susan Mortimers, La Jolla
Jessie Lancaster, Lafayette
John Clements, Long Beach
Sharon Halverson, El Cajon
Elizabeth Steele, Santa Monica
Emily Tu, Cupertino
Veridiana N Sales Mina, North Hills
Miriam Hurvey, Exeter
Naomi Yamagata Wisong, Loma Linda
Kyle L Hisley, La Canada
Rebecca Bobkiak, Berkeley
Colorado
Jennifer Lynn Sarkela, Boulder
Frank V Kow Jr, Louisville
Leslie Sauser, Boulder
Teresa Steffen, Steamboat Springs
Mina L Gonzales, Aurora
Daniel R Harris, Boulder
Debbie Crawcraft, Littleton
Angela Langermann, Lakewood
Rio Dominion-Dapke, Parker
Renee Clay, Loveland
Shanna Toews, Greeley
Ashley Heidelberg, Dillon
Alice C Yoder, Denver
Karla M Mize, Englewood
Elizabeth Jaeger, Loveland
Georginer (Georgena) Pedaco, Lafayette
David Crowe & Wallace Moore, Golden
Erin Jay Hobbes, Boulder
Connecticut
Kay M Hampton, Hartford
Heather Sawyer Bird, Avon
Carmen Jong, W Hartford
Delaware
Jennifer Chrestberg Smart, Bear
Florida
Rob L Hisley & N Sweeney, Lutz
Lorna L Evans, Jacksonville
Margerita Rocino, Tampa
Judith Steinmeyer, Jacksonville
Georgia
Carol Walls, Alpharetta
Christie Grodzil, Argonne
Kerri Peterson-Schlaan, Savannah
Roland Hurlbutter, Roswell String Instruments, Duluth
Eric Lee Ellis, Marietta
Hawaii
Steve Wong Loralee Hideo, Hilo
Iowa
Katherine Marie Hoth, Burlington
Ann Dase Mobile Lessons, Iowa City
Tim Zeitlmann, Coralville
Regena Okea, Marion
Idaho
Sarah E Kesig, Twin Falls
Sun Valley Strg, Hailey Falls
Rebecca Cassley, Meridian
Illinois
Rhea Davis, Evanston
Jose E Mc Clarence, Chicago
Laurie Blume Rodriguez, DeKalb
Deborah O'Brien, Chicago
Joanne Dallmann, Aurora
Courtney Elizabeth Sharp, Wilmette
Charle E Tyler, Glen Ellyn
Kendreth Guha, Chicago
Indiana
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Jessica Ash, Millersburg
Kansas
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Lianne Kreis, Hays
Kentucky
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Kathleen A Finch Torcision, Baton Rouge
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Julie And Riley, Brookline
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Lee Stern, Bethesda
Douglas Geoffrey Rogers, Greenbelt
Elizabeth B Grabowski, Baltimore
Maine
Mark W Hoge, Brunswick
Holly Weinberg, E Bar Hbr
Michigan
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Erica Lee Pleiades, Royal Oak
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Yolanda Murry, St Louis
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Suzanne Waage Freshman, Washington
Clare Gaskil, Greenville
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Jane Orlandino, Southern Pines
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New Hampshire
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Paul Allen Kirkpatrick, Alton Bay
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Joanna Becker, Red Bank
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Lorraine Dean, Sparks
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Beverly Simon, New York
Christine T Geer, Spartill
Heather L M McKittrick, Interlaken
Jenny G Stamey, Bellrose Village
Emily L Arbuthnot, Brooklyn
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Megan Cahill, Oberlin
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Kathryn Page Quigley, Fort Worth
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Irr Lee Lam, Kessel Rock
Margie White, Arlington
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Laura McCloy, Summers
Mollie Palmer, Houston
Mac W Wiseman, Houston
Melissa Catherine Solomon, Plano
Utah
Cayden Smith, Sandy
Mary Chee, West Valley
Melodie Gardner, Taylorsville
Bonnie L Tanner Alpine
Wan Lin, Salt Lake City
Elizabeth M Adam, Pleasant Grove
Tammy Beebe, Logan
Cassie Izzell, Ivins
Jessica Salt Dion, Hartford
Karen Hoggard, Orem
Denise James, Salem
Sharon Shoemaker, Salt Lake City
Virginia
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Laurie Herbert, Leesburg
Jamie P Craig, Blacksburg
Vermont
Ruth Emerson, Worcester
Washington
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Wendy A Harmson, Edmonds
Marc Heffner, College Place
Leeann Morgan, Redmond
Diana Yahya, Seattle
Wisconsin
Joann Hass, Greenville
Jonathan Pressler, Hudson
Sacnun Thoreensdottir, Brookfield

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British Columbia
Stacy Mcnair, Richmond
Jean Ritchie, Abbotsford
Chelsea Dawn Stepp, Quesnel
Peter Caroline Steverance, Prince George
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Evelyn Chessie, St John's
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Karen Anne Szathmargh, K Dag, Belcer, Hacienda
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Judy Jackson, Toronto
Saskatchewan
Alex Yuen, Leslie

OTHER COUNTRIES
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Taiwan
Ju Ping Ju Hsiang, Taipei

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 listing also 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.

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CONTACT: Application review begins 8/20/04. Send complete applications (application letter; curriculum vitae; transcript; names, addresses and phone numbers of 3 professional references) to Janell Lemire, Suzuki Search, UMD Music Dept, 1201 Ordean Ct - 231 H, Duluth MN 55812. Phone (218) 726-8207.

POSITION: Suzuki violin department chairperson.
LOCATION: Pittsburgh PA.
DESCRIPTION: The Center for Young Musicians is a highly-regarded, 10-yr. old private music school north of Pittsburgh.
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CONTACT: Please mail resume to Center for Young Musicians, Violin Chairperson Search, 120 Lake Dr., Wexford PA 15090. Website: **www.youngmusicians.org**.

POSITION: Suzuki piano, violin, viola, cello, guitar, early childhood music teachers.
LOCATION: Pittsburgh PA.
DESCRIPTION: The Center for Young Musicians is a highly-regarded, 10-yr. old private music school north of Pittsburgh.
DUTIES: Teach students, perform regularly for the school and community.
QUALIFICATIONS: MM required. Min. 2 SAA registered Suzuki book courses. Experience in developing early childhood music literacy skills preferred. Min. 3 yrs. teaching experience required.
SALARY: $30/hr. Faculty meetings, recitals, special events also paid. Benefits include health, life, disability, retirement plan.
CONTACT: Please mail resume to Center for Young Musicians, Instructor Search, 120 Lake Dr., Wexford PA 15090. Website: **www.youngmusicians.org**.

POSITION: Suzuki piano & violin teachers.
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SALARY: Based on experience, education, contract hrs. Medical benefits for full time. Two 18-wk. terms, 6-wk. summer term.
CONTACT: Send resume, 2-3 recommendation letters, and if possible, videotape of performing & teaching to John Marcucci, Executive Director, Bethwood Suzuki School, 131 Bradley Rd., Woodbridge CT 06525. Phone: (203) 397-0863. Fax: (203) 387-4512. Email: **Bethwood@mindspring.com**.

POSITION: 2-3 Suzuki violin teachers.
LOCATION: Irvine CA.
DESCRIPTION: Irvine is a planned, growing city, voted one of America's safest. School district is one of area's best; requires elementary school music. Putnam Enterprises is expanding our Suzuki program in preschools and at-home lessons. Wait list expanding in June.
DUTIES: Start new Suzuki pre-school programs; teach private lessons pre-Twinkle up. Prepare and attend monthly group classes, annual festival, recitals.
QUALIFICATIONS: Well organized; entrepreneurial initiative, as is not employment, but independent contractor with referrals from us. Prefer someone that grew up with Suzuki method; strong desire to teach, more than performing.
SALARY: $20 -30 min. for privates; pre-school depends on enrollment.
CONTACT: Tim or Jasmin Putnam, Putnam Enterprises. Ph: (949)725-6436. Email: **ViolinPro@aol.com**.

POSITION: Suzuki violin & guitar teachers.
LOCATION: Little Rock AR
DESCRIPTION: Suzuki Association of Central Arkansas (SACA) is over 30 yrs. old, with 100 violin, cello, piano, guitar students. Little Rock, on the beautiful Arkansas River, offers many cultural and outdoor activities. Local performance opportunities (violin) in area symphony.
DUTIES: Full & part-time; start immediately. Teach weekly private, group lessons, beg.-adv. Organize SACA student recitals, workshop, other events.
QUALIFICATIONS: SAA teacher training preferred but all applicants considered. Offer training stipends.
SALARY: A self-employment position: depends on part-time or full-time; contact for details.
CONTACT: Send resume, credentials, reference letters to Ashlee O'Neill, SACA Coordinator, 300 N. Ridge Rd., Little Rock AR 72207. Phone: (501) 280-0843. Email: **joshash@swbell.net**. Website: **www.suzuki-ar.org**.

POSITION: Suzuki violin teacher.
LOCATION: Chapel Hill NC.
DESCRIPTION: Suzuki Academy offers violin lessons and early childhood music, adding preschool, other instruments soon. Our goal is to create a vibrant arts and learning community. Equal Opportunity Employer.
DUTIES: Start Fall 2005. Teach individual, group lessons; participate in school events, critical program development.
QUALIFICATIONS: Excellent violin, creative education committed to Suzuki philosophy; careful observation; appreciative of vast capabilities of children; reflection on teaching observations/insights; professional/pedagogical development; creating strong relationships with students, families, colleagues, community, based on respect and joy of learning.
SALARY: Negotiable. Some benefits.
CONTACT: See **www.suzukiacademy.org**. Email: **ingridktang@yahoo.com**

POSITION: Suzuki violin teacher.
LOCATION: Bismarck ND.
DESCRIPTION: Bismarck, capital of North Dakota, is an affluent, family-friendly, cultured city with a professional ballet, chamber orchestra, youth symphony, museums, etc. Bethel Baptist Conservatory is a long-standing, growing music school with 90 string, piano students. Many area gigs.
DUTIES: Teach group, private lessons, pre-school/high school; pre-Twinkle to beyond Suzuki. Start Fall 2005.
QUALIFICATIONS: Teaching experience, willing to pursue SAA training if not already registered. BM or equivalent.
SALARY: Beginning $20,000 for 20-25 hrs./wk. of teaching, 36 wk. teaching yr. Additional compensation for extra summer lessons available. Health insurance.
CONTACT: Kathy Murphy, River Bend Conservatory of Music, 420 E Ave. B, Bismarck ND 58501. Ph: (701) 355-0040. Email: **office@riverbendconservatory.com**.

POSITION: Suzuki violin teacher.
LOCATION: Kingston PA.
DESCRIPTION: The Suzuki School for Strings, founded in 1984, has 100 students in violin, viola, cello and bass; 5 faculty.
DUTIES: Start ASAP, part- or full-time. Teach private lessons, group classes, pre-Twinkle-Bk. 8. Start new students, grow program.
QUALIFICATIONS: BM degree in perf. or ed.; Suzuki training; Suzuki teaching experience; willing to pursue further training if necessary.
SALARY: Please contact for details.
CONTACT: Julie Sugiler Sigler, Suzuki School for Strings, 26 E. Union St., Kingston PA 18704. Phone: (570) 287-6671. Email: **Suzuki@epix.net**.

POSITION: Suzuki violin/viola teacher.
LOCATION: Nacogdoches TX.
DESCRIPTION: Stephen F. Austin State University (SFA) Music Prep. Division, is an accredited associate member of the National Guild of Community Schools of the Arts, offering instruction in piano, Suzuki/traditional violin, cello, bass, guitar, harp, flute, voice, music therapy, musicianship, Kindermusik; classes to 200 children plus Piney Woods Youth Orchestra.
DUTIES: Part-time. Teach private, group Suzuki violin, viola lessons. Support, participate in school activities, recruit, maintain studio.
QUALIFICATIONS: Bachelor's degree; SAA registration through Bk. 3.
SALARY: Hourly rate.
CONTACT: Director, SFA Music Preparatory Division, Department of Music, Box 13043, SFA
Station, Nacogdoches TX 75962-3043. Phone: (936) 468-1291. Email: **pbarnett@sfasu.edu**.
Website: **www.music.sfasu.edu/prep**.

POSITION: Suzuki violin teacher/s.
LOCATION: Coming NY.
DESCRIPTION: 171 Cedar Arts Center is a 36 yr. old, 2 building multiarts center.
DUTIES: Teach 40 students, 6 group classes, Bks. 1-7, ages 4-adult, waitlist. 1 full-time (5 hrs./day, 5 days/week) or 2 teachers with room to grow studios.
QUALIFICATIONS: SAA teacher training with college degree and/or 8 yrs. teaching experience preferred. Min. 2-yr. commitment. Start summer/Sept. 2005.
SALARY: Teacher conducts private student business out of our facility. Hourly studio rental nominal, includes admin. support, referrals, performance space.
CONTACT: Send resume, 3 references to Mary Pollock, Education Director, 171 Cedar Arts Center, 171 Cedar St., Corning NY 14830. Email: **pollockm@17cedararts.com**. Website: **www.17cedararts.org**.

POSITION: Suzuki cello teacher.
LOCATION: Hammond IN.
DESCRIPTION: Northwest Indiana Suzuki School, 30 min. to downtown Chicago, offers violin and cello to 100 students (25 cello). Many arts orgs., including faculty ensemble.
DUTIES: Start Fall 2005. Teach private, group lessons. Pre-Twinkle-Bk. 5. Participate in school recitals, musical play, advanced tour group performances, meetings, other activities.
QUALIFICATIONS: Commitment to Suzuki pedagogy, SAA training, teaching experience. Enthusiastic, team player.
SALARY: Commensurate with training, experience.
CONTACT: Send resume, cover letter to Linda Luger, Director, NW Indiana Suzuki School, 6434 Calumet Ave., Hammond IN 46324. Phone: (708) 895-0458. Email: **PotpourriStrings@aol.com**.

POSITION: Suzuki violin teacher.
LOCATION: San Miguel de Allende, Mexico
DESCRIPTION: Expanding program in 4th year; 60 violin, 10 cello students. In a world-renowned, beautiful, small, formerly colonial Spanish resort, retirement town 84 - 2 hrs. to Mexico City. Population 100,000; 8,000 English speaking foreigners.
DUTIES: Start Sept. 2005. Teach violin; music theory, other instruments if qualified.
QUALIFICATIONS: Committed to Suzuki philosophy, SAA registration through Bk. 4; further your training if not completed; strong performer; teaching experience; team player.
SALARY: Commensurate with qualifications.

CONTACT: Send resume, SAA registration copies and recording of piece, recommendation letters, audio, video CD of playing & teaching to Prof. Ernesto David Mallea, between Mar. 15-Aug. 1, 2005. Tel/Fax: (Home) 0-(55)-5616 0886; (Office) 0-(55)-5616 0800 ext. 2310. Cel/Mex: (044) 55 1234 0886. Email: **ernesto.mallea@prodigy.net.mx**. Website: **www.ernestomallea.com**.

POSITION: Suzuki violin teacher.
LOCATION: Toronto ON Canada.
DESCRIPTION: Originally Seneca Suzuki School of Music, the present North York Suzuki School of Music is a non-profit cooperative school in existence for over 15 yrs. with 200 students. Toronto has a diverse professional music scene, many performance opportunities.
DUTIES: Teach private, group lessons. Saturdays required.
QUALIFICATIONS: University music degree min. SAA registered Bk. 1 TA & IB, commitment to further training.
SALARY: Please contact for further details.
CONTACT: Kathryn Klos, North York Suzuki School of Music. Phone: (416) 222-5315. Email: nsszc@en.sympatico.ca.

POSITION: Suzuki violin & piano teachers.
LOCATION: Rochester MN.
DESCRIPTION: SEMSA, a 20-yr. old umbrella organization for 10 private teachers, provides group lessons, recitals, ensembles, workshops for violin, viola, cello, flute, piano. Teachers set rates, schedules. Agreeing Twin City suburb, with Rochester Orchestra & Chorale, Choral Arts Ensemble, youth orchestra arts center. Named one of 10 Best Small Towns in America.
DUTIES: Private, group lessons, pre-Twinkle-advanced; board meetings, organize group lessons, workshops.
QUALIFICATIONS: SAA registration through Bk. 3 (violin/int), Bk. 3 (piano), music degree preferred.
SALARY: Lesson rates average $40 hr., commensurate with training, experience.
CONTACT: Linda Thompson, violin. Ph: (507) 289-1575. Email: **mimnobib@charternet.net**. Barbara Batchelor, piano. Ph: (507) 280-9230. Email: **barble@charter.net**.

POSITION: Suzuki violin & piano teachers.
LOCATION: Storrs CT.
DESCRIPTION: University of Connecticut at Community School of the Arts, with 1200 students, is located outside Hartford, 75 min. from Boston, and has a growing Suzuki program.
DUTIES: Teach weekly private, group classes (pre-Twinkle-Bk. 6); recitals, group concerts. Participate in school events. Recruit, maintain studio.
QUALIFICATIONS: Bachelor's in music ed. or perf. (Masters preferred); SAA training Bks. 1-4 required; more training preferred. Enthusiastic, start new students, strong performer. We may request performing, teaching video.
SALARY: Competitive hourly rate based on education, experience.
CONTACT: Please send resume, 3 current references to Topher Logan, Director, Community School of the Arts, 3 Wood Pl., Storrs CT 06269-3193. Phone: (860) 486-1073. Email: **topher.logan@uconn.edu**.

POSITION: Suzuki violin teacher.
LOCATION: Blue Hill ME.
DESCRIPTION: Located on the Maine coast, Peninsula Strings is a collaboration of young musicians, their parents and teacher, studying primarily Suzuki repertoire plus fiddle, folk, holiday chamber music. 90 students Twinkle-Bk. 7. Blue Hill Peninsula is near **www.bluehillme.com**) is a vibrant, year-round community, with Kneisel Hall (**www.kneisel.org**), Bagaduce Music Lending Library (**www.bagaducemusic.org**), and George Stevens Academy (**www.georgestevensacademy.org** (developing string orchestra program).
DUTIES: Teach private, group lessons, coach chamber groups, oversee performances. Possible string orchestra coaching at George Stevens Academy.
QUALIFICATIONS: Extensive SAA training desired.
SALARY: Please contact for details.
CONTACT: Peninsula Strings, PO Box 782, Blue Hill ME 04614. Phone: (207) 348-2422. Email: **info@peninsulastrings.org**.

POSITION: Suzuki violin, viola teacher.
LOCATION: West Hartford CT.
DESCRIPTION: Take over thriving studio with 90+ students in ever-increasingly centered, musically-committed community. West Hartford has small town charm, NYC and Boston nearby.
DUTIES: Teach private, group lessons, organize solo, group recitals, send studio business.
QUALIFICATIONS: Experience, SAA training through Bk. 4 preferred. Teach violin, viola, all levels.
SALARY: Currently $50 hr., but teacher sets rates. No benefits as today's all. Ultimate health insurance is reasonable and available.
CONTACT: Please send resume, teaching video, 2 recommendation letters to Tim Wadsworth & Kristy Maurino, 76 Ardmore Rd., West Hartford CT 06119. Email: **kristimauro@sbcglobal.net**

POSITION: Suzuki violin teacher.
LOCATION: Geneva NY.
DESCRIPTION: Established Suzuki violin program affiliated with Ithaca Talent Education. 1 1/2 hr. drive will be under the newly established at Peter Clark Academy, Sept. 2005. In the heart of the stunning Finger Lakes Region. 1 hr. to Rochester, Syracuse, Ithaca. Many area performance opportunities.
DUTIES: Responsible for 30 min. school-day programs with about 30 hrs. ask, private lessons, group lessons, ensembles.
QUALIFICATIONS: BM, SAA training through Bk. 10 (preferred).
SALARY: Annual contract, health insurance benefits.
CONTACT: Please send resume, cover letter, contact info for 3 professional references to Dr. Peter Clark Academy, PO Box 147, Geneva NY 14456. Phone: (315) 789-6910.

POSITION: Suzuki violin, piano & cello teachers.
LOCATION: Granville OH.
DESCRIPTION: Denison University, an undergraduate liberal arts college located 30 min. east of Columbus, has a Suzuki program with 100 violin, viola, cello, piano students.
DUTIES: Start Sept. 2005. Teach individual lessons, group classes, apartment recitals, events. Part time additional teaching performance opportunities in Columbus.
QUALIFICATIONS: Bachelor's level, at least one SAA training required; min. 2 yrs. Suzuki teaching experience preferred. Strong commitment to Suzuki philosophy.
SALARY: Commensurate with teaching hours.
CONTACT: James Van Reeth, Co-Director, Department of Music, Denison University, Granville OH 43023. Phone: (740) 587-6606. Fax: (740) 587-6309. Email: **vanreeth@denison.edu**.

POSITION: Suzuki violin teacher.
LOCATION: Burlington VT.
DESCRIPTION: Well-established, well-respected violin studio available summer 2005. Current teacher moving out of state, seeks qualified, loving person to take over. Ages 5-18 years. Cellist studying. Desirable Bk. 3 Wonderful families, cohesive group. Room for some additional private school group classes. Currently 11 students.
DUTIES: Individual lessons, group classes, studio recitals, performances. **QUALIFICATIONS:** Min. SAA training thru Bk. 5.
SALARY: Open.
CONTACT: Sarah Vincent.
Email: **smvincent@yahoo.com**. Phone: (802) 299-3530

POSITION: Suzuki violin, viola teacher.
LOCATION: Vancouver BC, Canada.
DESCRIPTION: Specialty Strings School offers music to parents and children ages 2-up. Friendly teaching environment.
DUTIES: Full-time. Suzuki group classes, private lessons, Parent-Tot workshops, community outreach. Team teaching.
QUALIFICATIONS: University degree or equivalent. Suzuki training with an excellent record of teaching experience.
SALARY: Commensurate with qualifications experience. Benefits include medical, dental insurance.
CONTACT: Please send cover letter, curriculum vitae, resume, 3 reference letters to Ana Lemisson, Director, Amati String Studio, 854-4255 Arbutus St., Vancouver BC V6J 4R1. Canada. Website: **www.amatistringstudio.ca**.

POSITION: Orchestra director
LOCATION: Minneapolis MN
DESCRIPTION: The Blaike School seeks an orchestra director for a growing program.
DUTIES: Teach 2 strings courses at Middle School (6-8th grades). Upper School Chamber
Strings class open to grades 7-12 with previous strings experience.
QUALIFICATIONS: Demonstrate knowledge of broad music repertoire including Suzuki.
Provide instruction that allows students to advance their technical facility, creativity, musical expressivity, develop positive professional relationships. Experience teaching small group lessons, large group repertoire classes, school orchestra.
SALARY: Commensurate with experience
CONTACT: Wendy Kreuger, The Blaike School, 110 Blaike Rd., Hopkins MN 55343. Website: **www.blaikeschool.org**.

POSITION: Suzuki violin & flute teachers.
LOCATION: Crystal Lake IL
DESCRIPTION: McHenry County Music Center, 40 min. NW of Chicago, is home to McHenry County Youth Orchestras, the Contemporary Children's Choir. Academy with well-established programs. 600 students, growing Suzuki program.
DUTIES: Weekly private lessons, group classes. Participate in recitals, concerts, other events. Recruit, maintain studio.
QUALIFICATIONS: BM required, master's preferred. SAA training required. Enthusiastic, empowering teaching style.
SALARY: Competitive hourly rate based on education, experience.
CONTACT: Please send resume, references to Dr. Marie Ann Vos, Executive Director, McHenry County Music Center, 51 E. Crystal Lake Ave. Crystal Lake IL 60014. Ph: (815) 356-9296. Fax: (815) 356-9298. Email: **mavos@mccmc.org**. Website: **www.mccmc.org**.

POSITION: Violin teacher
LOCATION: Eugene OR
DESCRIPTION: Suzuki Strings Program (SSP) linked to the strong pedagogy programs at the University of Oregon School of Music, provides enrich Suzuki classes, note reading, advanced chamber music to pre-Twinkle to prerecital, group performance and student teachers.
DUTIES: Individual lessons, group classes, Weekly group classes, Summer music camp, event planning & participation, staff meetings.
QUALIFICATIONS: Experience teaching Bks. 1-6+. SAA registered through Bk. 3. School of Music degree preferred. (A's in MUS 210E, MUS 410E, MUS 411E, MUS 412E) and/or related theory.
SALARY: Commensurate with experience
CONTACT: Send cover letter, resume to Shelley Rich, Director of String Pedagogy, University of Oregon School of Music, 1225 Lokey, Eugene OR 97403. Phone: (541) 346-4761. Email: **shelleyr@uoregon.edu**.

POSITION: Suzuki violin, piano, cello, guitar & flute teachers
LOCATION: Norwalk CT
DESCRIPTION: Norwalk is 1 hr. from NYC, New Haven. The new, well-funded Farrell Education Suzuki School provides parents, children and teachers the opportunity to achieve their best as musicians, people and educators. Teachers are treated as professionals with benefits, beautiful teaching spaces, administrative support, competitive compensation. Teachers are encouraged to be creative and individual within common curriculum standards and community.
DUTIES: Full-time; may include group classes, summer admin.
QUALIFICATIONS: Min. BM, SAA training through Bk. 2. 2 yrs. Suzuki teaching experience, current SAA membership.
SALARY: Please contact for details, benefits available
CONTACT: Beck Christopherson, Music Director & Founder, 208 Flax Hill Rd. #26, Norwalk CT 06854. Email: **tessanwalk@yahoo.com**.

SAA Membership Form

Please print clearly in ink. ☐ New ☐ Renewal ☐ Individual ☐ Group

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

Name of Individual (or Group) _____

Address _____

City, State, Zip _____

Phone (Day) _____ (Eve) _____

Fax _____ Email _____

If group, list contact person: _____

& type of group (see below) _____

Please check appropriate categories:

☐ Teacher ☐ Parent/Family
☐ Retired Teacher ☐ Student
☐ Public School Teacher ☐ Early Childhood

Instruments taught (or studying if student)

☐ Violin ☐ Viola ☐ Cello ☐ Bass ☐ Piano ☐ Organ ☐ Flute ☐ Harp ☐ Guitar ☐ Recorder

Membership Categories and Annual Dues:

☐ Active Individual: $56 US/$70 CAN
☐ Active Group: $62 US/$78 CAN
☐ Associate $30 US/$37 CAN
☐ Patron $150 US/$180 CAN
☐ Lifetime $995 US/$1295 CAN
☐ **Required Airmail** for members outside North, Central, South America and the Caribbean: add $20 US mailing fee.
☐ I am including a donation of $_____ to support the SAA Annual Fund Drive. (Tax deductible in US)
☐ I have named/would like to name SAA in my will.

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 information: 303.444.0984

❑ **Active Membership (Individual)**
Required for teachers, available to parents and other individuals. Includes *American Suzuki Journal*, SAA Directory, voting and office holding privileges, access to training program, eligibility for chapter affiliate membership (where available), etc.

❑ **Active Membership (Group)**
For groups, organizations, schools, institutions, libraries, businesses, etc. Includes *ASJ*, SAA Directory and miscellaneous benefits.

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

❑ **Patron Membership**
Includes Active Membership, and support for the Suzuki movement.

❑ **Lifetime Membership**
Includes on-going Active Membership plus benefits of Patron Membership.

POSITION: Suzuki piano teacher.
LOCATION: Cleveland OH.
DESCRIPTION: Cleveland Music School Settlement (CMSS), located in University Circle, is one of the largest US community music schools, accredited member of National Association of Schools of Music. Committed, growing Suzuki program.
DUTIES: Full time; start immediately. Teach individual lessons, group classes, parent ed. & staff meetings; admin.
QUALIFICATIONS: Bachelor's in perf. or music ed; SAA training required; min. 2 yrs. Suzuki teaching experience preferred. Strong commitment to Suzuki philosophy.
SALARY: Commensurate with education/experience. Excellent benefits.
CONTACT: Gara Chowning, Chair Suzuki Dept., Cleveland Music School Settlement, 11125 Magnolia Dr., Cleveland OH 44106. Phone: (216) 421-5806 ext. 123. Fax: (216) 421-5813. Email: **pianocars@yahoo.com**.

POSITION: Suzuki violin teacher.
LOCATION: Sioux City IA.
DESCRIPTION: Sioux City is an affluent, culturally diverse community. Semi-professional orchestra. Leo Kucinski Academy of Music is a growing music school with 80 students.
DUTIES: Organize, establish Suzuki program with emphasis on 4-7 yr. olds, pre-Twinkle-Bk. 10+. Teach individual, group lessons, run monthly play-days, work with director on schedule.
QUALIFICATIONS: Excellent violinist, SAA training. BM required.
SALARY: Competitive, benefits provided.
CONTACT: Review begins immediately, continues until filled. Send resume, 3 recommendation letters to Michele Grossman, Director, Leo Kucinski Academy of Music, 1501 Morningside Ave., Sioux City, IA 51106. Email: **grossman@morningside.edu**.

POSITION: Suzuki violin, viola & piano teachers.
LOCATIONS: Fort Thomas & Burlington KY (greater Cincinnati area).
DESCRIPTION: Growing, quality music school in the Northern KY/greater Cincinnati area seeks Suzuki string and piano instructors for private and group lessons. Cincinnati has a strong, vibrant arts community and ample performance and educational opportunities.
DUTIES: Teach private and group lessons.
QUALIFICATIONS: Bachelor's degree and Bk. 1 Suzuki training registered with SAA. Potential for further professional development available.
SALARY: Please contact for details.
CONTACT: Please send resume to Rebecca Slater, Slater Music Academy, 143 N. Ft. Thomas Ave., Ft. Thomas, KY 41075. Phone: (859) 802-9344. Fax: (859) 781-6203. Email: **slatermusicacademy@fuse.net**.

Suzuki Education in Italy

By Antonio and Lee Mosca, pioneers of the Suzuki Method in Italy

Above: Italian Suzuki students.

Shinichi Suzuki visited Turin in 1986, and presented a concert with a group of children who amazed the city with their talent. He spent three days at our school, listening to all of the students, giving them encouraging words, and, as was his custom, at the end of the lesson he gave each of them a chocolate candy. Turin, the city of Vivaldi's manuscripts, Baroque architecture, and the world's second largest Egyptian Museum, is also known for its chocolates!

Later we received a letter from Japan, in which he praised the school and the high level he had found. This was a tremendous stimulus for our activity. We continued to work with passion and to further improve ourselves by attending various courses conducted by the Maestro throughout Europe and Japan. In Italy, at that time, the Suzuki method was almost unknown. It's not surprising that, despite the enormous success achieved by Shinichi and his students, Turin's Conservatory of Music did not manifest any interest in the method by initiating a Suzuki course within its program. Today, even though it is much better known and utilized, the method has not yet been accepted by the academicians. For now, as in the major part of the Latin countries, the Suzuki method is a movement that finds consensus within the families and among its practitioners. It is, however, still looked upon with suspicion and mistrust by the "traditional" teachers.

Those who, like us, have lived for forty years in the Suzuki world, know the benefits a student can gain utilizing this method of musical education. The Suzuki method has had the power to rearrange our lives and we, as did many esteemed soloists in the most famous European orchestras, have become untiring promoters of the methodology. We are aware that teaching children means offering them the possibility of understanding and loving music, a skill and love that will remain with them for their entire lifetime.

"A beautiful sound, a good heart," Suzuki loved to repeat in his aphorisms and it is that which we teachers must cultivate in the children's souls. The study of an instrument allows one to participate in the great family of the orchestra that, along with the triangle "teacher—child—parent," creates a barrier against the moral and spiritual degradation of our times.

SUZUKI SCHOOLS IN ITALY TODAY

There are approximately 25 Suzuki schools in Italy, concentrated mostly in the northern and central regions. The country's geographical situation does not easily allow for transferences, and the scholastic structures of the south are certainly not very open to, or willing to accept innovative methodologies. Turin and Milan, and all of northern Italy in general, thanks to the influence of the French and the German cultures and their sense of business and cultural openness, have reached levels that could be described as having European breadth.

The south, with its beauty and the innate musicality of its inhabitants, would be an ideal place for the Suzuki method to take root and grow.

In the Italian Suzuki Schools, great importance is given to the program of instrumental rhythm, created and organized by Professor Elena Enrico. It begins a year before the study of the instrument itself and continues throughout the entire course of studies, giving the student a developed sense of rhythm, keyboard skills, and a knowledge of solfeggio and harmony.

Italy has a scholastic program that requires children to remain at school until 4:30 p.m. The Italian school system thus tends to place itself in the role of primary educator of the child. This makes it difficult for the family to be in the forefront and to be able to encourage the child in sports or artistic activities. Unfortunately today, we are witnessing a general restlessness of our youth, a disinterest in art and culture. They are swallowed up by the de-personalized bombardment from television. Italy, without a renewed interest regarding the musical education of children, cannot hope to remain "the country of music" for long.

THE TURIN CONVENTION OF 2006

The 14th Suzuki Method World Convention (Turin, April 12-17, 2006) will be held eight years after the death of Maestro Shinichi Suzuki. The last worldwide Convention was in Matsumoto in the Spring of 1999, one year after Shinichi Suzuki's death. This next Convention will be an important meeting for the whole Suzuki educational movement. Its precise task is to carry on with the Maestro's message, pursuing an objective dear to him—that "all the children in the world, through music, can be happy and have a better life."

The basis of our Conference work is creating an educational and artistic

event that demonstrates the Suzuki method to all the world. We have participated in many worldwide conventions, and today, it seems more necessary than ever to us that we verify the level achieved by many schools. We also need to know what ferment of innovations there are and to dialog about any needs for an adjustment to new tastes–whether a major adherence to the original musical texts corresponds to the didactic and technical needs of the child today. We must realize that spoken language has undergone substantial mutations, and likewise, so has musical language.

PERFORMANCE OPPORTUNITIES

The Turin Convention aims to be a showcase for what is produced in didactic and musical terms in the various schools, and it wishes to investigate further the role of the family nucleus, inviting parents and children to play together in family concerts. Opportunities to perform will also be given to the orchestras of the many Suzuki schools throughout the world.

Two Gala Concerts will allow 14 soloists to present themselves with the two most important symphonic orchestras of Turin. This, along with the four Junior and Senior Concerts, will be enable us to listen to at least 60 children, selected from all over the world. The Grand Final Concert in the Olympic stadium (in February 2006, Turin will host the Winter Olympic Games), will pay homage to Maestro Suzuki and Pablo Casals, who were united by the ideal of promoting music as an instrument of peace among the nations.

Turin is the city of Vivaldi's manuscripts (of which more than 400 are kept in the national library). So it is logical to conclude the celebration with a performance of the Concerto in D minor RV 565 for two violins and cello (1st movement), so very famous for its fugue. The region of Piedmont is also the home of various kinds of popular or traditional music; Lee Mosca would like to present a famous Mazurka (Migliavacca) with the violinists who come to Turin. This piece can be performed with a number of soloists varying from 3 to 400.

Ever since Pablo Casals began to organize orchestras of cellos in Puerto Rico, diverse composers have written for this genre of ensemble. For this reason the Convention program will include a concert of 200 cellists.

The morning lessons (two, of two and a half hours each) for soloists and groups, will deal with the pieces and techniques of the various volumes, and will be conducted by Suzuki Teachers and Suzuki Teacher Trainers. The stringed instruments and flute classes will have a piano accompanist. The final concerts of the instrumental courses will be held on Saturday, at the end of the three days of the courses, and will be accompanied by string ensembles (quartets or small chamber orchestras).

GLOBAL AIMS

The ISI (Italian Suzuki Institute) desires that this world meeting address the problem of integration between the various populations: to live in this world means finding oneself face to face with many diverse cultures and traditions.

We believe that music can unite us in a marvelous journey, thus we cannot forget those who cannot be involved in this journey. We must do something in particular for those disadvantaged children who don't go to school, who suffer hunger and brutality, and who are the victims of the world's evils. There are organizations committed to this problem; the United Nations, OIL-IPEC, and other non-governmental humanitarian agencies. We hope that some will participate in the Grand Concert "Child to Child" which anticipates the participation of the most important world renown cultural and show-business personalities, all together to declare with music: "stop child labor in its worst forms."

As you can see the, 14th Suzuki Method World Convention is an ambitious project that we ask you to help support with your participation.

For further detailed information regarding the 14th Suzuki Method World Convention you may consult the web site www.14suzukiworldconvention.net. In a short while, there will also be the possibility of downloading music not included in the Suzuki repertory and the orchestral parts assigned to each student for the various concerts.

We await you in Turin, from April 12 – 17, for the Easter of 2006, all together and above all, for a fantastic 14th Suzuki Method World Convention.

Until then! ♣

Above: Suzuki Berlin 1987. Right: Xavier Castella with cello, 1987. Below: Xavier, standing by the Berlin Wall, with his brother and father – August 1987

I Can't Live Without Music

By Xavier Castella

I was born on August 17th, 1978, in Santiago, Chile. I can still remember the first time I had a cello inbetween my arms. It was around 1985 when my parents instilled in me, and in my brother, Jordi, the desire to study music. I was young, but at the International School Nido de Aguilas, for the first time in history, the Suzuki Method was available for children in my country.

My first music teacher was Marilyn O'Boyle, who did a wonderful job in Chile for many years. She led me through my first steps into the violoncello at a very young age. I didn't know anything about music theory, but there I was, playing songs like Twinkle, Twinkle Little Star and Lightly Row.

But playing these songs was not all. One day my parents gave me some good news. We were going to Europe for a couple of weeks. After a year playing the cello at school concerts, which were quite interesting events, suddenly I was given the opportunity to travel, not only out of my country, but out of the continent! This possibility was in relationship to the VIII Suzuki Method World Convention held in West Berlin in August, 1987.

In Germany I had the chance to meet many children from around the world. Even though I got lost for a couple of hours in downtown Berlin, it was an exciting time in my life and I can't deny it. Being only 9 years old, I was amazed as I played my cello along with thousands of children from other nations. We all spoke different languages, but the international tongue of music united us through the Suzuki Method. What a privilege!

A couple of years later I was an advanced Suzuki student but I still wanted more. My parents, who always supported me, gave me the chance to receive basic piano lessons in the music academy of Gustavo Ruiz. This experience helped me gather more knowledge and interest in music.

In 1989, I had the opportunity to develop my cello talent at the Pontifical Catholic University of Chile. In the beginning I felt very shy. I was just a child in 6th grade and all my classmates were older students who had already finished high school. My teacher at the university was a great musician named Jorge Roman. He played for many years as Principal Cello in the Philarmonic Orchestra of Santiago. Even though he was a very serious person, he was very patient with me. Therefore I learned very much from him. Through this experience I also learned from other excellent cellists like Juan Vasquez and Juan Goic.

By this time, my brother and I were playing cello and violin duets at festivals and concerts. These were held at different theaters, schools and churches of the Christian and Missionary Alliance, including performances on national television. Maribel Adasme provided piano accompaniment many times, among other musicians.

Still young, Nido de Aguilas' band and orchestra director, John Walker, introduced me to the wind instruments. In the beginning I played the tenor saxophone. Later, motivated by one of my best friends at school, Jesse Hawkes, I started over with the trumpet. Since I learned music quickly, I caught up easily. By the time we were entering the Advanced Band, I was Principal Trumpet.

Playing in the Advanced Band and Chamber Orchestra of Nido de Aguilas was another incredible experience. In addition to performing concerts from time to time in our school's gym, we participated at several music festivals with students from abroad. Along with Mr. Walker, I had the opportunity to play cello and trumpet in different locations of Northern Chile, such as Valle de la Luna (San Pedro de Atacama), Calama and Iquique. These were unforgettable events.

I continued to take trumpet lessons at the Pontifical Catholic University of Chile. My teacher was Javier Contreras, a great trumpeter who played abroad as well as in the Philarmonic Orchestra of Santiago. With Mr. Contreras, I played in concerts held at the university and also attended interesting trumpet masterclasses. He, and other trumpeters such as Patricio Luco, taught me a lot.

Over the years, I have had the opportunity to play the trumpet in different places around the world. Music has been the master key to open many

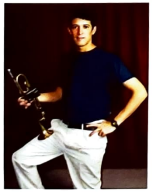
doors. It has been incredible to visit countries such as Argentina, Colombia, Ecuador, Peru, Mexico, United States, Canada, Spain, Germany and Russia.

Through music I have been able to perform in different television stations, as well as play with outstanding musicians such as Edward Brown (Principal French Horn at the Philarmonic Orchestra of Santiago for many years), Christian Galvez (one of the best bass players in Chile), Juan Carlos Alvarado and Rene Gonzalez (well known Christian singers in Latin America), among others.

In addition to my experience in music, I also studied Journalism in Santiago (UNIACC University), and have had the opportunity to work in institutions like the National Office of Emergency of the Department of the Interior in Chile (ONEMI). Currently, I am still enjoying life through music and can say that Dr. Shinichi Suzuki's philosophy influenced me in many positive ways.

An early start on music education should always be a challenge for elementary students. I encourage every mother and father to give their children an opportunity to get involved. My life experiences as a musician have been possible through the efforts of my parents, teachers and many others. I thank each of them for the support I received. In a special way, I thank God for allowing me to develop my musical talent and for surrounding me with marvelous people. ♣

For more information, go to www.xaviercastella.cjb.net.



Xavier Castella

Unforgettable

By Flory Godinez

I settled into my seat in the darkened auditorium eagerly waiting to hear the young man play his violin. I was very curious to hear him as a soloist since I had seen him in a group performance earlier in the week. And now, after more than seventeen years, his playing is still unforgettable as a testament to the power of being 'nurtured by love.'

It was August of 1987 at the Eighth International Suzuki Conference in Berlin, Germany. I was on my way to what would be a two year Suzuki teaching stint in Ireland, and so I took advantage of the opportunity to attend the Berlin Conference.

Takahashi-kun, an eighteen-year-old Japanese boy, would soon cross the lighted stage. This brain damaged teenager had started the violin at age three. Everyone had been amazed to see him perform the Tchaikovsky Violin Concerto with Dr. Suzuki's class of kenkyusei (teacher trainees). It was true that, due to his handicap, he lagged a couple of beats behind the other violinists.

But the audience of musicians had soon adjusted to the sound delay. His brain needed more time to process the sound of the accompaniment and direct his own body to perform with what appeared to be accuracy and good technique.

Tchaikovsky had dedicated this concerto to the great Leopold Auer. But because of its difficulty, Auer had declared it unplayable. It wasn't until 1881, three years after its completion, that any violinist dared perform it. To see a group performance of this difficult masterpiece, let alone one that included a severely handicapped member, had caused much discussion at the conference.

The hall was hushed as we watched the lone slim figure propel across the wooden stage dragging along what appeared to be a paralyzed arm and leg. Takahashi positioned his body, violin and bow. We waited. The young man's sound soared with accuracy and beauty. As his tone filled the hall, I thought of the fifteen years a patient mother and a patient teacher had worked with this young man day by day, step by tiny step, to develop so great a talent in spite of what most would consider an impossible handicap. I will never forget Takahashi or his performance in Berlin. If every Suzuki parent, teacher, and student had had the opportunity to hear that concert, none of us would ever give up saying we didn't have enough talent. ♣

Flory Godinez studied with Dr. Suzuki for two years in Japan and is a TEI graduate. She has taught Suzuki violin since 1968. A Teacher Trainer, she maintains a private studio in Austin, TX and is the author of the children's music storybook series, The Adventures of Max and Millie.

Flory Godinez

Left: Margaret Peterson and stucent Cora Crisman with Louise Moyse. Above: Cora Crisman, Kenichi Ueda and Margaret Peterson.

Louis Moyse Masterclass Weekend

By Margaret Peterson

Louis Moyse, 20th century flute icon, focused on thirty masterclass students at the St. Georges's English Church from Oct 7-10, 2004. Mr. Moyse is also known for his contributions in the areas of composition, pedagogy, editing and arranging. The Masterclass weekend was sponsored by the Children's Talent Education Centre of London, Ontario, Canada. Host teacher Kenichi Ueda initiated the event and structured the scheduling of the weekend which included a special tribute of music and celebration in a Friday evening concert. The concert featured Mr. Moyse's works and arrangements, and all of the weekend participants performed for Mr. and Mrs. Moyse.

My student, Cora Crisman, was invited to perform at this prestigious conclave because Kenichi has monitored her fine progress these past several years at the Colorado Suzuki Institute at Snowmass. I was ecstatic when Kenichi extended the invitation to me. Cora prepared the Mozart's D Major Concerto and Debussy's Syrinx, and I prepared the Martin Concerto and Gaubert's Madrigal for our respective 30-minute lessons. I was inspired to hear Mr. Moyse's compliments of Cora's performance and talent. The experience gave me encouragement for my own passion for teaching and coaching flute.

What a thrill it was to watch this 92-year-old, experienced yet gentle master at work. He thoughtfully listened through the entire piano-accompanied performance. Then he went back to the beginning of the piece to address matters of technique, expression and tone production—never needing or using music, and with absolute pitch illuminating any passage vocally. He applied vitality and seriousness of approach in working with each student, amateur or professional, and helped students understand a myriad of musical details throughout the four-day weekend.

Of the many poignant suggestions Mr. Moyse made, I will mention only a few. (In order for the reader to experience Mr. Moyse's ideas directly, I have drawn directly upon his article, "Why Teaching is an Art," Flute Talk, July/August, 1989.)

"Discipline in daily practice is a priority for the student and the only way to make progress. The student may believe that practice of his performance piece is the only way to insure a fine performance, that many repetitions of a difficult passage will bring success; but Mr. Moyse underscores that this method only familiarizes the student with the piece but does not help him play the piece on a higher level. Practicing the same passage with a wrong note or poor finger control will never improve the piece and is a waste of time. Identify the core problem and employ appropriate etudes, exercises, scales, chords and arpeggios to remedy difficult passages. This newly acquired technique will insure your ability to practice your difficult literature."

"Technique is acquired by daily practice of exercises, etudes, scales, chords and arpeggios and not by struggling technically on the piece itself. An average student with adequate musical background who has an adequate Flute Storage Bank of techniques gained from scales, arpeggios, articulation exercises (every tool in any exercise book) should have the background to play a Mozart Concerto without having to practice the work. Of course, interpretation of such a work is obviously a different matter. Mr. Moyse said that he never heard his father, Marcel Mosse, practice the Ibert Concerto before he premiered it, but that many years prior to that event, he had already learned his technique and was ready to perform anything, anytime."

"Tone studies are important for the flutist in order to develop his own individual sound. Progress can come from improving the flexibility of lips, control of dynamics, slurs, intervals, breathing and phrasing. A beautiful instrument, with the help of tone studies, should enable you to find and develop your own personal tone. Never let your flute play for you; you must play your flute. You are the boss of your flute. Try not to let your mouthpiece roll in toward your lips and mouth; you will look like you are eating your flute, plus your pitch changes and your tone becomes muffled!"

"Camaraderie was magnificent during our three lunches together. Socializing with Mr. and Mrs. Moyse embellished the entire weekend. To hear Mr. Moyse talk about his teacher, Phillipe Gaubert, and his other French connections with Poulenc, Faure, Martinu & Dutilleux brought the early 20th century composers to life. Mr. and Mrs. Moyse were such warm, open, sharing individuals; we immediately became bonded friends. Mr. Moyse's some 100 edited collections of flute music plus his 20th century compositions and now his years of teaching in New Hampshire make this gentleman an icon—a symbol of our time."

Thank you for an edifying weekend, Mr. Moyse. ♣

Margaret Peterson is a Nationally Certified Teacher of Music (NCTM) by the MTNA. She holds a B.A. degree from Wheaton College and a M.M. degree in performance from Northwestern University. Ms. Peterson performed with the Fox Valley Symphony Orchestra for 15 years and with a Flute and Guitar Duo while residing in the Chicago area. Ms. Peterson taught Music History and Theory, Flute and Recorder at Colorado Mountain College in Breckenridge, CO in the 70's and 80's. During her 15-year tenure, she developed the Suzuki flute and recorder program at Colorado Academy, Denver. She now continues teaching in her active studio in Golden, CO.

OPPORTUNITIES FOR STUDENT PARTICIPATION

SAA 12th CONFERENCE, Minneapolis, Minnesota
May 26-29, 2006

AUDITION REQUIREMENTS:

MASTER CLASSES (violin, viola, cello, bass, piano, guitar, flute, harp and recorder)
PIANO CONCERTO PERFORMANCE
CHAMBER ENSEMBLES
FLUTE CHOIRS
SUZUKI YOUTH ORCHESTRA OF THE AMERICAS (SYOA, 2 levels)

Requirements

1. All students auditioning for masterclasses, the piano concerto performance, chamber ensemble masterclasses, flute choirs, and the SYOA must study with an Active member of the SAA.
2. The applicant's teacher must provide a brief letter of recommendation (mailed or faxed separately to the SAA Office). Applicants who are accepted and their chaperones are responsible for their own travel, room, board and fees.
3. Applicants must submit a **VHS** videotape of a performance meeting the specific level and piece requirements for their instrument area. Other video formats will not be accepted.
4. The VHS video should be labeled **in pencil** with:
   - Student's name or group's name
   - Title, movement and composer of the composition performed
5. All application materials must be postmarked by as follows: (no exceptions)
   - **September 30, 2005** - International Ensemble applicants
   - **October 30, 2005** - Masterclass, SYOA, Flute Choir and Chamber Ensemble applicants
   - **January 15, 2006** - Piano concerto performance applicants
6. Include the application fee of $35 US or $45 CAN, payable to the SAA. A separate application form, videotape and check are required for multiple applications. Credit card (Visa or Master Card only) payment is acceptable.) Fees are non-refundable.
7. Please keep a copy of your videotape. (It is recommended that you send your materials by a trackable delivery or a service that will provide you with delivery confirmation.) Call for physical address verification. Please note: no refunds will be issued, if application is not accepted. Videotapes cannot be returned.
9. The official application (12th Conference Student Participation Application) is posted on the SAA website: www.suzukiassociation.org. Applications sent without this official form cannot be considered.
10. Send all materials to: **SAA 12th Conference, PO Box 17310, Boulder, CO 80308**

OTHER REQUIREMENTS:

For all instruments (except guitar, piano and harp) piano **accompaniment is required**. (Exception: pieces specified as unaccompanied.)

Violin- Applicants should perform a selection from the upper Suzuki volumes (minimum volume 8) or from advanced literature beyond the Suzuki repertory.

Viola- Applicants must submit one of the following:
JS Bach Suite No. 1 in G (Prelude or Allemande, plus one contrasting movement)
JC Bach Concerto- first, second, or third movement
Handel Concerto- first or third movement
Piece or movement from the standard viola literature (students who have completed all Suzuki Viola Volumes)

Cello- Application repertoire may be chosen from Volumes 5 through 10 or beyond the Suzuki volumes.

Piano- Students studying Volumes 1 through 4 should submit a videotape of 5 minutes of performance time from their current repertoire. Students Book 5 and beyond: submit videotape of up to 10 minutes of performance time.

Guitar, Bass, Recorder - All levels are welcome to apply; applicants should submit a 5-10 minute performance videotape.

Bass Choir - Please see website for information.

Harp- All levels are welcome to apply; applicants should submit a 5-10 minute performance videotape. Preformed trio ensembles of harp, flute and cello are encouraged to apply to participate in a Harp Ensemble masterclass session. (There is a possibility that harp students Books 3 and beyond may be considered for participation in SYOA. Please inquire.)

Flute- Students wishing to audition for performance in a masterclass must send a videotape of a selection from Suzuki Flute Volume 6 or above.

Flute Choirs- Flute Choir 1: ages 10 and under, Book 3 and above; **Flute Choir 2**: ages 18 and under (precollege), Blavet Finale and above. Applicants should tape one polished piece that fits within these guidelines, from the repertoire and preferably by memory. Teacher's recommendation should indicate the student's reading level as beginner, intermediate or advanced. (See website for details.)

Chamber Ensembles - Preformed, experienced chamber ensembles may participate in master classes. Students must be pre-college. Trios, quartets, and quintets are eligible. Application must consist of a videotaped performance of one movement from the standard repertory at or above the level of the early Mozart or Beethoven quartets or Haydn Piano Trios. Please send 2 copies of your audition videotape.

Piano Concerto Performance
A selected piano student will perform with string orchestra at a special Conference event. The application deadline is **January 15, 2006**. Concerto applicants must be no older than 14 (as of December 31, 2006) and must submit a videotaped performance (with second piano accompaniment) of the Haydn D Major, H. XVIII. No. 11, 1st mvt., Vivace.

SUZUKI YOUTH ORCHESTRAS OF THE AMERICAS (SYOA- 2 levels)

The SYOA is a 3 ½-day (May 25-28,2006) orchestra and performance workshop for selected young students from throughout the Americas. Selection of student members will be made by the SYOA committee and will be based on the application information, student's performance, geographic representation, age, and instrumentation. The two orchestras will each be comprised of 24 violins, 10 violists, 10 cellists, and 6 bassists each. A parent or adult chaperone must accompany each participating student throughout the weekend. Accepted applicants and their required chaperones are responsible for their own travel, room, board, and fees. Hotel accommodations and fees will be sent upon acceptance. Participation fee required of students selected for the SYOA is $95US/ $115CAN.
Audition / Application requirements:

Orchestra 1

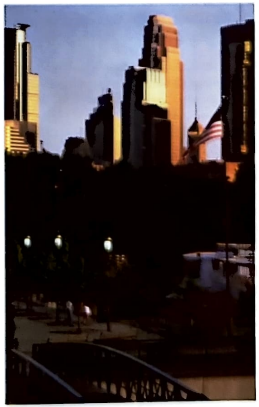
Students born on or after 1/1/90 and studying at the following **minimum** levels:
Violin Book 5 and up, Viola and Cello Book 4 and up, Bass Book 2 and up.*
Video Audition Requirements:
Violin- Vivaldi Concerto in A Minor, 3rd mvt.
Viola- Bach Bourree
Cello- Dvorak Humoresque
Bass- Bach Minuet 1 or beyond (must have studied at least 1 1/2 years)

Orchestra 2

Students born on or after 1/1/94 and on or prior to 12/13/95 and studying at the following levels:
Violin Book 7 and up, Viola and Cello Book 5 and up, Bass Book 3 and up.*
Video Audition Requirements:
Violin- Fiocco Allegro
Viola- Telemann Concerto in G Major, 2nd mvt.
Cello- Breval Sonata in C Major, 2nd mvt.
Bass- Saint Saëns "The Elephant"
*Note: Bass students up to two years older may apply (born after 1/1/92)

INTERNATIONAL ENSEMBLES CONCERT

The eighth International Ensembles Concert will be held on Sunday evening, May 28 at the 2006 SAA Conference in Minneapolis. All student performing groups, orchestras or small ensembles of any instrumentation are invited to audition. Newer instrument areas are encouraged to apply, such as flutes, harps, guitars, etc.
Ensemble members must be affiliated with a Suzuki program/teacher who is a current Active member of the SAA. Performing groups from the 2002 SAA Conference are **ineligible**. All expenses for group members, directors, accompanists and chaperones must be borne by the group. A limited number of Conference events may be open to student group participants; however, additional activities must be planned and chaperoned by the ensemble coordinators and parents.
Audition application requirements:
Submit **3 copies** of a VHS videotape of a ***current*** performance (2005). Audition material must be representative of the repertoire to be performed and generally must include the students who will participate in the event, if the group is selected. Taped performance must be no less than 10 minutes and no longer than 20 minutes in length. If selected, the group's performance on the International Ensembles Concert may ***not*** exceed 18 minutes in length.
In additional to the Application Form, a brief statement of information about the group (age range of participants, # of participants, instrumentation and performance history) and any anticipated special needs for your performance must be provided. If selected a group photo will be requested and due by January 1, 2006.
Application fee of $35 US or $45 CAN must be included with the official application form and videotape. (Application form is available on the SAA website.)



Always with Excellence!

Call for Papers and Sessions

Ready, set...play! The conference team and the SAA staff are setting the stage for our 2006 Conference. We invite *you* to be a part of this too. Come to learn, to share your ideas, to consider submitting a proposal for a session, to encourage and prepare your students who could be enriched by the experience of the SYOA, masterclasses, performing ensemble, or demonstration group. How about volunteering your thoughts and a bit of your time and expertise? Just as each member of a symphony is essential to the whole, so are you to the SAA!

The theme for our conference will be "Always with Excellence." The response from the 2004 conference was overwhelmingly enthusiastic, with requests for *more* excellence. So our journey will continue up this path, bringing to you a variety of opportunities formally and informally to network and share ideas. We aim to have a balance of area-specific and general topics, including session suggestions such as:

- Excellence in teaching, performing, communicating.
- Keeping excellence in sight (in today's society, as we teachers grow, as our students progress)
- Nurturing parents along the way
- Stimulating musicianship skills
- General sessions to broaden our skills and knowledge-such as child development, special needs, alternative music styles, and much more!

We will be continuing with our great offerings of masterclasses with top-level clinicians, keynote addresses, Parent Day sessions, the International Ensembles Concert and the Suzuki Youth Orchestras of the Americas. Our sessions will serve the spectrum of our membership: from first teachers to our 20+ year teachers, from studio to community school to public school to performing professionals, as well as students of all levels. All with our common goal of developing ourselves, our students and the parents through excellence.

The conference will occur on Memorial Day Weekend, May 26-29. The Hilton Minneapolis and the Minneapolis Convention Center facilities will again be our location—providing us with the advantages of familiarity and travel convenience. Our volunteer conference team and professional SAA office staff will work together to craft an enriching event for all.

We invite you to share your ideas for continuing our Suzuki goal of "Always with Excellence."

For session proposals, see the SAA website for guidelines and information.

Questions? Contact the SAA office at 888-3-SUZUKI or Conference Coordinator Carol Ouradia: carolocello@earthlink.net (630)653-8793.

Rainbow Suzuki Strings Revisited

The experience at the SAA 11th Conference in Minneapolis will continue to shape the lives of the young students with East Cleveland Rainbow Suzuki Strings. From traveling via bus to another state, to performing for an enthusiastic audience at the Opening Ceremonies, to seeing professional musicians on stage, to sightseeing in the Twin Cities, to working with master violin clinician and performer Pamela Frank—ECRSS will remember it forever. These young students' dedication and love of music also made a lasting impact on the Conference attendees.

By Diane Slone

Summer was not easy—there was no funding available for our program. Due to its state receivership status, the school district was unable to fund summer lessons as it had in previous years. In order to enable all students to participate, we could not charge an additional fee to participating families; the annual $25 per student fee is already a struggle for some. Although we were willing to donate our services to offer a regular program during the summer session, the school strongly suggested that we offer only group classes, so that there would be no chance of the individual lessons being undervalued. In addition, we did not want to risk putting its 21st Century grant in jeopardy.

In spite of this, students began the new school year full of enthusiasm and eager to learn. They continue to amaze not only their parents, but us as well, with their sponge-like learning and degree of focus. The school has had new challenges to overcome within the school this year. Chambers School has grown by three grades, and it is bursting at the seams. The three teachers share one small room for individual lessons, and group classes are held in common areas. East Cleveland was awarded a *Reading First* grant, which began this year. Initially a three-year program, *Reading First* requires every kindergarten through 3rd grade student to read for ninety uninterrupted minutes every day—imagine the scheduling challenge that provides throughout the building! The response of parents, teachers and administrators to these new challenges has reinforced to us their belief in and support of the ECRSS program. Everyone is working together to ensure that they are able to make the best of each situation that arises.

The Rainbow Strings have been busy this school year. In October, we had the privilege of performing for the grand opening of the new facility of the Cleveland Food Bank, and in November, we performed for the Council of Economic Opportunity of Greater Cleveland's (CEOGC) annual Benefit Ball. These performances, while in different types of venues–one still a construction site, the other a black tie affair–were both very important because they allowed the students the opportunity to give something back to organizations whose mission is to help people. One of the Food Bank's services is to provide the food for the hot meals served monthly at Chambers; CEOGC is responsible for Head Start (among other initiatives), so the children have already been impacted directly by both of these organizations.

An additional outside performance was held at the request of composer Leslie Adams. The Rainbow Strings were the opening half of a program on which Mr. Adams' new string quartet was premiered. In June, ECRSS will again share a classical music program dedicated to with Mr. Adams at the East Cleveland Theatre during a concert that is dedicated to exposing the underserved community to classical music.

In April, the Rainbow Strings will be making their orchestral debut; they will perform in Cleveland with the Trinity Chamber Orchestra. We're very excited about these opportunities for the children.

Of course, we are still very involved in our local school and district programs. In fact, the students were able—for the first time—to perform holiday music on the Holiday Concert! It was very exciting for them to learn *Jingle Bells* and *Hanukkah is Here* easily and in the short period of time after Thanksgiving.

The national Suzuki community continues to be very supportive. Many teachers and their student families have not only purchased our 2005 calendars, but made contributions as well. Rarely does a day go by when one of us does not receive an email or letter asking about the students or talking about that person's desire to bring Dr. Suzuki's philosophy and method to the underserved population in their community. We could not do our work without the support of Reuning and Son, Southwest Strings, and The String House. And, thanks to Gail Seay and the Colorado Suzuki Institute, two of our student families will be attending their first institute this summer!

In addition to the Rainbow Strings, we began our fifth class of kindergarten families in September, 2004. This year, we have a record number of sibling beginners and we began a very special class of cello students. A "one time only" opportunity, five older siblings of Rainbow Strings members–5th & 6th graders–have started cello. It's wonderful to see the pride that they have in finally having something of their own.

Of course, we still need support. At this juncture, individual lessons for our kindergarteners are funded for the 2004-2005 school year through our federal 21st Century Learning Centers Grant; a second grant has been awarded that will provide funds for one semester of the continuing student individual lessons. We have just received confirmation of our 501 c(3) status, which will enable us to apply for grants separately from the school system.

We are always happy to welcome you to East Cleveland; if you can't get to the "North Coast," please visit us at www.ecrss.org. ♣

M. Diane Slone began her violin studies at the age of six, with Dr. Shinichi Suzuki, as one of the earliest students of Suzuki Talent Education in the U.S. Her undergraduate studies were with Roger Shermont at Boston University, and graduate studies at Northwestern University. She is also a graduate of the Talent Education Institute in Matsumoto, where she studied with Dr. Suzuki for two years. Diane has a wide variety of teaching and performing experience. A member of the Cleveland Pops orchestra, she is co-Artistic Director of the Chambers School Suzuki Violin Program, which she began with Michele Higa George in 2001.

By Kirk Starkey

Kirk Starkey with student.

Sonore

During August 2004, I led the inaugural version of Sonore, a workshop for advanced teenaged cellists who are interested in technology and using their instruments in new ways. I designed Sonore to provide hands-on experience in cello creativity and an introduction to live electronics. Five days after meeting the participants for the first time, I had the pleasure of conducting in concert the first performance of a new work-for seven celli and computer–that we had written together during the week.

There were a number of factors which influenced my decision to run Sonore. Firstly, of course, this project reflects my own personal musical interests. After finishing my diploma at the Staatliche Hochschule fuer Musik in Freiburg, I had a year of residency at FABRICA, in Treviso, Italy, and had the opportunity to premiere a multimedia opera at the RomaEuropa Festival 2000. This work by A. Molino (who conducted the premiere) heavily featured the use of realtime digital manipulation of the acoustic instruments. (In true Italian fashion, problems with the video sync were left to be resolved at the dress rehearsal which nearly resulted in cancellation of the performance–but that is another story altogether... .) That perfomance taught me that making music live with computers always requires meticulous planning, and preparation for the unexpected (and dreaded) hard disk failure is essential. Since then, my interest in contemporary performance practice and the power of music technology has become an important part of my teaching with advanced students.

In designing Sonore it was important to me to create an event that was just for cellists, not only because I love cello choirs, but also because I wanted to teach and feature the use of extended techniques, which I know well on the cello. In the future, I do envision this project to be available to all instruments. I also wanted the workshop to be accessible to both traditionally-trained and Suzuki-trained cellists. It was quite clear to everyone who participated that, although some had started as Suzuki students and others more traditionally, at their level of musicianship these distinctions were no longer of any practical significance. Finally, I wanted the workshop to provide the students with the experience of creating music collaboratively: I wanted them to realize that by working in a team with their peers, they could create something unique and beautiful, despite having never been trained in composition or improvisation. And, of course, I knew from direct personal experience that getting actively involved in composition would give each participant a whole new perspective on how to perform the music of other composers.

It was not without some trepidation, however, that I met with the seven participants in a dusty portable classroom on the first day of the workshop: I knew what I wanted to offer the students, but I wasn't entirely sure that everything I had planned would prove successful, or if fear of the unknown would set in and result in complete paralysis! To get to know each other, we started off by rehearsing in cello choir. I then revealed the piece from which our experiments were to begin–the second Minuet from the first Suite of J.S. Bach. I introduced them to basic composition procedures such as transposition, inversion, retrograde, augmentation/diminution and free transformation. Then we worked together to apply these techniques to our source material, distorting it beyond recognition. Afterwards, I led them through a short tutorial in extended cello techniques (the use of which was strongly encouraged in their experiments).

The second component of the workshop was an introduction to music technology. We covered a range of subjects from digital sampling to microphone types and applications. We learned about many of the basic filters which are commonly used, such as compression, EQ, delays, harmonizers, granular synthesis and ring modulation, to name a few. We worked with spot microphones and a large PA system which connected to the audio interface of my Macintosh G4. I introduced them to MaxMSP and Protools LE software, which afford a wide range of filters. I provided each participant with one-on-one time to explore possible sounds and treatments, and helped them to imagine how it might be used with the ensemble.

After the first tutorials on composition and digital signal processing, I had the students break off individually to brainstorm and come back with ideas. We came together to review these, and then broke off again into small groups to develop the raw ideas into multi-voice sketches. Participants quickly learned they needed an effective way of communicating their ideas to the others; this in almost all cases led to carefully notated scores, as this is the language that we all shared, saving us immeasurable time keeping ideas organized. I like to think that one of the long-term benefits to the students participating in the workshop is that they now have a far deeper appreciation of the importance of understanding the intention lying between the notes on the page, having been forced to communicate their ideas in this way.

As each day passed, I was overjoyed to see that my vision of the project was going to be realized: Sonore I was a complete success, and the music that the participants produced was truly beautiful and difficult to categorize. It was new and proved the words of Brian Eno (Producer, U2): "If you really want to make original results, work fast...because there's more of a chance that you'll get somewhere that nobody else did."

The feedback from the students was awesome: "I wanted to let you know that I enjoyed the experience in Sonore so much. When I am reading sheet music, I often feel that my creativity is limited, but this experience allowed me such a wonderful, free atmosphere to create in. Watching our collaborative efforts transform into a piece of music was exhilarating. Sonore was a wonderful chance to create with other cellists and an absolute pleasure to be a part of."

Sonore II will happen this summer, and we are delighted to have the opportunity to perform the new work as part of the Ottawa Chamber Music Festival. The workshop is open to students 15+. We are also running a simpler version of the workshop for 11-14 year olds that will allow them to have access to a similar experience. I'd love to involve students from across North America (we have already secured billets), so this may be the perfect opportunity for an older student who is interested in creativity and music technology but doesn't know where to start. Please visit http://www.kirkstarkey.com/sonoreworkshop.htm for more information. ♣

Trained initially by the Suzuki method, Kirk subsequently entered the pre-professional program at the Royal Conservatory of Music in Toronto. In his final year at the Royal Conservatory he received the CFMX Scholarship, the award for the most outstanding student in the RCM Professional Program. At the age of 19, he won First Place in the Canadian Music Competition. He received his B.Mus. at the Harid Conservatory (Boca Raton, FL) with Johanne Perron, and completed his studies with Adriana Contino at Staatliche Hochschule fuer Musik Freiburg in Germany.

As a soloist, Kirk Starkey has performed on numerous occasions with the Royal Conservatory Orchestra. He has also made live performance broadcasts on CFMX and CJRT in Toronto, and has participated in masterclasses with some of the world's finest players, including Steven Isserlis, Aldo Parisot, Harvey Shapiro, and James Starker. Kirk has studied Suzuki pedagogy with Sally Gross, and has many years of teaching experience, including most recently with the Hamilton Suzuki School and the Toronto School for Strings. Kirk also gratefully acknowledges the influence of Adelina Burashko and Arthur Weisberg for his approach in teaching rhythmic awareness to his students. He is also an active composer, with a strong background in acoustic recording, digital audio, new media and live electronics.

By Ronda Cole

Are You Considering a Career in Music?

... If you are thinking about a music career, have a conversation with your teacher as soon as you discover your interest.

In adulthood, there are many ways to be involved in music as a professional or as an amateur musician. It is important to be flexible and open to several types of music. Also, know that most musicians are involved in some amount of teaching. Many professions attract college-bound students because they are interesting or lucrative, but music claims musicians by the heart. Most professional musicians will say that it is not an easy or lucrative profession, but they are claimed by their love of the aliveness they feel when involved with music. They feel that music chose them. Questions to ask yourself: Do you love it enough to live the life of a musician? Are you now practicing a lot, three or more hours a day? What would you like to see yourself doing in music fifteen years from now? Discuss this with your teacher and begin to plan your remaining high school years so that they may confirm that music is a wise career path for you.

By your 9th or 10th grade summer begin to participate in intense music camps where you will be in the company of conservatory faculty and other students likely to pursue music in college. If this inspires you, begin looking at colleges, universities and conservatories online. Ask your current teacher and orchestra director to suggest what schools to research. The choice of private teacher is of paramount importance, but the school environment, offerings and student body are also important to evaluate. Learn about the audition requirements for each school that interests you. A school may require a full Romantic Concerto, a full Mozart Concerto, all movements of a Bach Partita or Solo Sonata, two Paganini Caprices and a Contemporary piece. Preparation of this much music requires long-term planning. Other schools may ask only for a movement of a concerto, a movement of solo Bach and an etude.

During your junior summer, go to a summer music camp to study with the teacher who most interests you. Confirm that you enjoy working together. Ask this teacher what improvements he thinks are needed in your playing to enhance the likelihood of your acceptance by his/her institution. Early in your last year of high school, arrange to have consultation lessons with any other teachers who interest you. Go to their schools for the lessons. Get a feel for the school and talk with students. If the school and teacher feel like a fit, then arrange to return for another lesson to help get audition repertory ready. You will have to miss some days of high school to catch the institution while it is in full session, but this is an important investigation and investment in your future. It is a nice feeling to take an audition knowing that you are likely to be accepted.

Preparing the Audition

Repertory

Within the parameters of the required repertory, select music that showcases your strengths. The idea is to reveal only what you do well so that the evaluating faculty can appreciate your potential. A sweaty, quivering massacre of a piece that is too advanced for you will not inspire them to take you on as their student.

Preparation

At least half of your audition repertory should have been polished and performed a year before the audition. This is also the music you should take for the consultation lessons with the teachers who interest you. The music should be deeply learned before these lessons. Expect to be very flexible during the consultation lessons. Impress the teacher with how quickly you can integrate new ideas into your playing. You want to make the impression that you are a great learner.

Perform

Play your solo repertory in competitions, retirement homes, and every group class your teacher will allow. Arrange to give a recital including all of your audition repertory. Keep in mind that you are privileged to be able to play and love this music. As you share it in performance, remember that you must authentically love it in this very moment for it to bloom in the heart of your listener. Play this music for as many people as will listen. You learn about yourself by performing. You will learn what to focus on in your practice. Require yourself to be completely alert in the creation of each moment you play. Practice presence. Without it, you are just playing notes and not music.

All of the technical challenges are now only gymnastic history. Awareness of the technique should now be only peripheral. The savoring and thrill of music in performance should be primarily what is with you on stage. This is also how to feel at your auditions—not like you are taking the SAT, desperately trying to get everything right.

One mid-morning of a recent audition day, a faculty colleague commented that none of the students we had heard seemed willing to take any chances for the music. Keep in mind that you are not expected to play like a polished professional going into college. The auditioners do want to hear serious accomplishment, but they will also help you develop in the upcoming years. They are listening for passion and love expressed in your music.

From the Beginning

If you are very fortunate, you have parents and a teacher who have helped you to have healthy performance experiences with the following criteria:

- Experiencing your performance as a time of sharing rather than "playing in front of" the listeners.
- Being taught in a way that keeps you in balance with the love of musical expression and the technique that supports it.
- Breathing with your music, playing from your center and in a healthy way that will prevent injury.
- Having been protected from performance trauma usually caused by playing a public performance of something that is too advanced for you or something not securely ready for performance.

A Few Weeks Ahead

Know what order to offer the pieces you have prepared in case you are given the choice. You will likely enjoy the opportunity to choose the first piece. This is also probably the piece you will play the most of, so choose the one you especially don't want to miss playing. If your audition requires two movements of Bach and you have a strong preference of one movement, offer that one first. The likelihood of being asked for the second movement is remote.

Several Hours Ahead of Your Audition

- Eat a high protein meal three hours before.
- Do a bit of vigorous (appropriate to your condition) exercise less than two hours before your performance. Vigorous exercise releases endorphins which are a natural tranquilizer to keep you calm.
- Enjoy a banana one hour before. The potassium is a beta blocker that will relax you.
- Drink water. Your brain will be more clear and quick. But do use the restroom just before your turn!
- Warm up, but do not exhaust yourself. It is too late to learn the music. The idea now is to make yourself sensitive, focused and inspired.
- Focus on bringing the joy and beauty of the music to the listeners.

Outside the Audition Room

Realize how fortunate you are to be playing music of the masters on a beautiful violin and living in a society where a career in music is even a possibility. Acknowledge the fact that you've prepared to the best of your ability. If you are a person of faith, remind yourself that there is a plan for your life. What is supposed to happen, will happen.

Also realize that you are not alone. If you are feeling nervous, realize that this is a manifestation of your caring about performing as beautifully as you have prepared. Focus on the music instead of yourself, and breathe deeply. Do not discuss "nervousness" with other candidates. It is about as welcome and useful as the stomach flu! Impatient candidates may seem like flopping fish in the corridor, desperate like fish out of water. Don't be one of them and don't go near one of them.

Inside the Audition Room

Enter the room happily, realizing that the teachers there may be the team that will nurture you to fulfill your goals. Smile, shake their hands and learn who they are. What they will learn about you is that you are friendly, probably more mature than the last 100 players they heard, and that you are able to focus on more than yourself, even in an intense few minutes in your life.

Most auditions are only 15 minutes long. You do not have long to make a lasting impression. Everything you do should help to distinguish you from all of the others they hear and see. Girls' clothing should be colorful and of classic lines. Boys should wear a coat and colorful tie. Boys, get a haircut. The shaggy look may be cool with your peers, but those listening are not your peers. The first evaluation of your tone happens as you are tuning. The first phrase and every phrase you play must be special. The last 100 players they heard probably included many who were focused on "not messing up" and making only "nice" sounds. Be the one who brings Mozart's presence into the room when you play Mozart.

If you experience a glitch in your piece, put it behind you. Stay with your internal song. You are not there to be self-critical, but rather to make the music come to life. The next note you play is the first note of the rest of the audition.

Know that the faculty is probably pooped! They may have been listening to auditions for hours and days. They are sampling what you prepared and are trying to take notes on the auditions so they can remember, hours later, who you were and how you played. When the audition is over, thank them for listening to you. Do not expect applause, praise or endorsement. Do expect kindness, courtesy and professional behavior. Notice the environment created by the faculty, the students and the facility. Talk with some students you meet in the hallways or lunch room. Remember that you are also there to make evaluations of the faculty and the school.

If you have made a connection with the teacher of your choice, write him/her a note while you are still on campus or immediately upon your return home. Restate your interest in studying with him/her. Be sure to thank him/her for the pleasure of the meeting. Acceptance decisions are often made within a couple of days after the audition, though sometimes it may be weeks before you receive notification.

—Good Luck! ♣

Choosing a School

By Phyllis Freeman

Once a student has truly made a commitment to pursuing a career in music as a performance major, the first step is to make a list of potential schools. For parents this can be a daunting task.

I teach in Frederick, Maryland, which is about an hour from Washington, D.C. and Baltimore. Many of the parents of my students are research scientists, federal government employees or technology specialists. They quickly realize that the criteria by which they chose a college/university for themselves long ago is radically different from the criteria their children will use to select a school. After a meeting with one father he said, "If I understand you correctly, the things that were important to me when I was choosing a university to do my Ph.D. are not the same things that my daughter needs to consider when looking for a school to do her bachelor's degree?" This conversation occurred during the fall of his daughter's junior year of high school and it was a wake up call to this Dad that this was going to be a unique experience even for someone well versed in the ways of academia.

When making this very important decision, there are many factors for parents, teachers, and students to consider. The primary concern is usually who to study with at the undergraduate level. This is where the responsibility of giving guidance falls very heavily upon the shoulders of the pre-college teachers. I take every opportunity possible to get to know undergraduate teachers

and watch them in action. The SAA and ASTA conferences provide excellent opportunities to view masterclasses and hear lectures given by these teachers. I also try to attend the finals of the national ASTA competition that is held every other year in order to hear the students of prospective teachers. Ideally, I like to try to get to know the teacher personally in a more casual setting, perhaps over lunch or dinner.

Summer institutes/camps also provide a great way to get to know undergraduate teachers. Not only can I find out a lot about a teacher's methodology, the student can also experience the prospective teacher first hand. How well does the temperament of the student work with a particular teacher's personality? Four years can be an eternity and a wasted opportunity if the teacher and student do not communicate well. If a student does not get a chance to study with the prospective teacher during a summer camp, then I will at least try to arrange a private lesson with all the potential teachers on his list sometime during his junior year or the first semester of his senior year of high school.

I am also fortunate enough to live in an area that has many highly skilled, well-respected pre-college teachers. If I have not been able to see or talk to a prospective teacher myself or have a student study with the teacher over the summer, I will listen to the recommendations and experiences of my colleagues. Along these lines, I do have a suggestion or two for institutions. I cannot over-emphasize how important it is for college teachers to reach out and try to connect with their pre-college colleagues. After researching and getting to know so many teachers, I often find that many institutions have more than one teacher that I can recommend. I really dread the moment when a student comes to me with application in hand and asks, "Who should I put down for a teacher preference?" At that moment I often have to choose between several teachers that I really respect and could recommend. Colleges, please, change the form! I would rather the student came to me with a list of all the possible teachers and ask to check off all the teachers that they would be interested in studying with. The list could be updated every year to remove any teacher who would is not accepting new students the following year. It is expensive and frustrating for families to send students to audition for a teacher who has no intention of taking any new students for whatever reason.

What needs to be known about prospective teachers:

Track record

Does this teacher have students who have become successful (employed) in the industry? I want to send students to teachers who have shown that they know what they are doing. I am, however, often captivated by newer teachers who are just beginning to make their mark. They really want the opportunity to work with bright, talented students and will go above and beyond the call of duty in order to show what they can do as teachers. I do have one overriding caveat. For undergraduate students, I am wary of teachers who are also maintaining major performing careers that require much touring. I believe that most 18-22 year olds still need the consistency of lessons that occur once a week.

Method

Do they have a logical, sequential method of teaching? Once, I had the chance to talk with a conservatory teacher who had been working with a former student of mine for about two years. I really respected her, and I wanted to know if I could have done anything better in preparing this student. She immediately reached into her briefcase and retrieved a notebook. In it she kept extensive notes about every one of her students including what etude studies they had completed, which bow strokes were mastered, repertoire studied, etc. This teacher had a very complete picture of this student. She knew where the student had been and she knew where she was going.

Character

This may be the most important factor for deciding upon an undergraduate teacher. In order to learn, students must trust, respect and feel comfortable with a teacher. What kinds of persons am I recommending? Are they sensitive, compassionate people who want to share their love of music with their students, or are they more concerned with their own ego gratification? Do they try to understand a student's psychology and emotional make-up and work with it, or do they play destructive "head games" instead? My students are coming from what in many ways is still a "small" town. Parents live here and endure a terrible commute every day in order to raise their children in a place that values community. Students are used to strong support systems, and they are used to experiencing their private teachers as an extension of their parents. I look for teachers who are interested in a student beyond the studio. I want to know that they are the kind of person who will be watchful of the healthy development of the student beyond the lesson hour. Finally, any teacher who has a reputation for being sexually inappropriate with a student is automatically off my list.

Developing a List of Teacher and School Choices

At this point the list of teachers can be too lengthy. I suggest that students audition at about five different schools. One should be a sure bet, three that could go either way, and one that is a reach.

Here are a few questions that families need to ask themselves in order to narrow down the list to just five schools:

Cost

How much can a family afford? This factor can even outweigh the consideration of which teacher to choose. With tuitions at most schools running from about $15,000-$20,000 at state universities (for in-state students) and $25,000 to $40,000 at private colleges/conservatories, cost can knock some options off the list. I try to meet with parents to get a realistic picture of what they really will be able to afford. I try to keep up with which schools seem to have more scholarships available in order to give parents some hope. I don't want to send a student to audition at schools they cannot possibly afford to attend.

Geography

Where is the school? Again this may be a consideration that is unique to the kind of community that my students are coming from, but I have parents who (especially after 9/11) are very reluctant to send their children to a school that is west of the Mississippi. Sometimes they will consider a school if it is located in a city that has a major airport and is easily accessible from the Baltimore/Washington area. In general, however, they seem to be most drawn to schools that are within a 6-7 hour drive by car.

Size and type

Which environment is best for the student? Some students will be much more comfortable with a small school in a small town. Others will thrive in a more cosmopolitan setting with lots of people and stimulation. Also, what are the merits of a university/college vs. a conservatory? Most conservatories today are affiliated with a university/college, but in reality the campuses are often far apart, and it can be very difficult for a music performance major to be able to take an advanced calculus course. For some students, the all-music-all-the-time experience of a conservatory is ideal. For others, who need to unwind by going to an athletic facility, more academic variety and the interaction with non-music majors, a university/college experience is best.

Streetwise

How safe is my child? Again, this consideration weighs heavily in the minds of parents. How secure is the school? Urban settings make some parents too uncomfortable. Others find vast campuses disconcerting. Also, where are the dormitories and living spaces? Are security guards highly visible? Especially for music students who often are not allowed to practice in their dorm rooms, parents want to know what the safety precautions are for the practice rooms at the school, especially late at night.

Factors to consider in the final selection

After the audition results are in, there is still more to contemplate. If a student receives a significant scholarship, then the final decision might be simple. But if all things are basically equal and the final list includes two or three schools that all have an excellent teacher, great location, etc., choosing the single winner can be agonizing. At this point the private teacher can again weigh in. Consider the following for breaking the tie:

Pedagogy program

This is an extremely important factor. At some point, everyone in performance also teaches if not in a private studio, then at the very least in a masterclass format. For many in this profession, teaching eventually becomes at least as important as, if not more important than, performing. Does the school offer at least a one year pedagogy program that is open to undergraduates? Does the pedagogy program also have access to a pre-college program where the students get hands-on experience and not just theoretical information?

Peer group and other faculty

Does this school have deep pockets in terms of other talented students/teachers? Without lots of other great teachers and peers who are also excellent players, the student will not get much of an orchestra/chamber music/academic experience. How competitive is the environment? Some kids thrive on competition; others wither. How well does the faculty work together? Is the faculty competitive with one another or are they supportive of one another?

Orchestra

Students spend a great deal of their undergraduate life in orchestra. The quality and even the charisma of the conductor can be critically important. Does the school have more than one orchestra? Do they have opera/ballet productions? How many performances and how much rehearsal time does the school require?

Alternative styles and directions

The music world is bigger and more diverse than ever. At the age of 18, many students just know they love to play their instrument. As they gain more experience they may be drawn in any number of directions within the field. What else does the school have to offer in terms of programs? Look into the following areas. In terms of performance, are there opportunities in various genres like jazz, early music, baroque performance, contemporary, etc. How about "non-performance" avenues? Consider the areas of composition, recording arts, arts management, etc.

Facilities

Last, but certainly not least, take into consideration the facility. Are there enough practice rooms? Are they clean and do they have sufficient lighting? How many recital halls does the school maintain? What is the concert hall like? How about the music library? Is there a health center nearby? Where would your child go to receive basic medical care—or emergency medical care? Does the school have athletic facilities where students can go to work out stress and stay healthy? Where is the cafeteria and what are the food choices like?

The question of "Where to Go?" may be one of the most important career decisions students and their families will make. With rising tuitions costs, the prospect of entering a field where the quality of playing is at an all-time high and where success often becomes "survival of the fittest," these questions are more critical than ever. Consider all your options carefully and don't be afraid to ask the hard questions. ♣

Phyllis Freeman is the director of the Maryland Talent Education Center, which is located in Frederick and Damascus Maryland. For the past three years she has been developing a Suzuki violin program at the first public charter school in the state of Maryland. Besides teaching both violin and viola, Ms. Freeman is also very active as a performer and conductor. She is principal viola for the Maryland Symphony Orchestra and also performs with the National Philharmonic. As a conductor, she specializes in repertoire for string orchestras. She has been a conductor for the Peabody Preparatory's Chamber Orchestra, various All-County orchestras and during the summer she leads the National Philharmonic's Middle School Institute Orchestra.

By Sasha Garver

The Galaxy of Greatness

An Outer-space Adventure through the Solar System of Scales

Rachel Wolfe and her "Galaxy of Greatness"

As a graduate music student, Suzuki flute teacher, and former Suzuki "kid," it was not long ago that I was trudging through my scales in lessons (and less frequently at home), wondering … "why?" I would check the scale off on my practice sheet and earn a sticker on my wonderful Suzuki teacher's chart, but scales weren't exactly fun. In high school, I had made the connection between scales and technique, and began enjoying the many varieties of flashy and fun flute scale studies. As a Suzuki teacher, scales are on the list, but the question still is–how to motivate students to play scales at home and make it fun?

I have found a solution that seems to work well in my studio—the solar system of scales. It involves plastering my entire studio with planets. My students best understand scales in their progression through the circle of fifths, with the Major key being paired with the relative minor. I realized that the circle of fifths wasn't really thrilling anyone, so I chopped up educational posters of the solar system and bought cut-out, construction paper stars for the project.

The major key is the "big" planet and the relative minor is its satellite or moon. The planets are arranged all over the room in the circle of fifths progression, so that students can visualize the increasing numbers of flats and sharps. The most extreme keys deserve special placement to indicate their difficulty and their "outer limits" locations within the circle of fifths–B Major and g# minor are nearly on the ceiling, while Gb Major and eb minor are near the floor in the corner.

Then stars, each displaying a student's name, are placed next to each planet (scale) the student is responsible for playing. At each lesson we visit our "home" planet (the key of their current piece), as well as old and new planets. Each time a planet is visited, students play the scale and tonic arpeggio, and a star sticker is placed on the child's star for that scale. Fifteen visits to a planet merit a prize and induction into the "Galaxy of Greatness," a wall where all finished stars (perhaps they are supernovae…) are displayed.

Soon students were begging to play each scale five times and more in each lesson! This seemed an amazing change from the rolling eyes and heavy sighs I had heard before. There is now a limit on planetary visits–three times per planet in the lesson, and only five planets per lesson–this way we can get to our other assignments!

Some students recreate scale systems at home and ask for extra stars so that they can earn more entries into the Galaxy of Greatness. The older and more advanced students love to see their names next to the planets in the "far reaches," and win a great deal of admiration from Book One students who are just beginning to visit the planets FM, CM, GM, and DM.

After I implemented this strategy, an amazing change came over my studio. Now, nearly everyone asks for more scales–Book One students venture further into the "final frontier," beyond the four required scales, and the advanced students vie to be one of the explorers who have visited all planets and their satellites.

I have since moved away from my beloved first flute students, but I know they love their planets–I mean scales. Some, like Rachel Wolfe in Louisville, Colorado, still send me their completed stars in return for prizes. I now teach in a Conservatory Preparatory department and am looking for new and more portable ways to make scales fun! Although, I sometimes wish college professors used more construction paper and tacks! ▲

Since writing this article, Sasha has returned to Colorado and her scale loving students. Sasha has two Bachelor of Music Degrees from the University of Colorado in flute and voice performance. She recently received her Master's Degree in flute performance from the University of Cincinnati where she studied with Bradley Garner and Randy Bowman and was part of the Suzuki faculty of Cincinnati College-Conservatory of Music Preparatory Department. Sasha is currently pursuing her Doctorate in flute performance at the University of Colorado, where she studies with Alexa Still. Sasha teaches flute and voice in Denver and Boulder and is faculty at two local arts academies.

By Winifred Crock

Thoughts on the Older Beginner

Issues such as a child's temperament, his physiological or psychological state, the group learning situation or his parents' attitude can have a profound effect on his progress. If any of these issues hinder a child's success, they must be taken into consideration and dealt with in order to make continued progress a reality. While these issues can affect any child regardless of age or size, they come into sharper play in the older beginner.

Psychology of the Older Beginner

A single older child in a Suzuki class is a special child. He is more aware of others and what they think and feel. He can be very self-conscious and very sensitive. Often the first things an older child thinks in group class are "I am too tall," or "I am too old for this class, "or "I am the only one like me and I stand out."

If a child is very tall or looks older than his age, he may be self-conscious about his appearance or playing level. If he feels he isn't appropriately advanced or if he feels others think he isn't appropriately advanced, self-esteem and progress can really suffer. (And if his parents feel he isn't appropriately advanced, serious Suzuki philosophy education must occur!)

Our education system in the U.S. divides children's classes by age. If children are school age, this is probably the only class type they know. Teachers and parents need to work to facilitate comfort in a multi-age Suzuki setting. The difference between a 46 year old and 48 year old adult is negligible. The difference between a six and an eight year old child is 1/4th of his life and about 1/2 of his conscious memories. Nevertheless, a multi-age class experience is an extraordinary educational experience and one all children should have.

Dr. Suzuki was very supportive of multi-age education. He felt all children benefited from multi-age class groupings and felt older children helped and guided younger children in many ways and vice versa. Parents and older children need to understand this concept. With teacher guidance, the older child can develop a special position in a multi-age group. If you sense a child is feeling awkward in a class, intervention is important. A special game where the child is featured or given a job as group leader, line director or teaching assistant can make all the difference.

It is important to acknowledge and discuss feelings as they arise. Usually conversations begin with the child saying, "I am so much older/bigger/farther behind than the others." Teachers need to validate these feelings as they emerge and reframe them in a positive fashion. We can't pretend they don't exist. While Suzuki philosophy does not invite comparison, people tend to compare anyway. The fact is that we learn at different speeds, at different times and in different ways, and we are all unique and special. Unfortunately, the knowledge of these words and the wisdom to embrace them are two different things.

We must create a positive and supportive attitude in our studio or class. Positive parent attitudes have a huge influence. Children will follow their parents' lead on comparison issues. Children and parents must learn to recognize and appreciate each child's development and accomplishments. We can teach the athletic concept of working for a "personal best" and we can create an environment for individual growth. Finally, we need to focus on Dr. Suzuki's idea of cooperation not competition.

We can manipulate comparison in a positive way. Play a game in group class where every child plays the same easy piece on the same small violin. It will be a bit too small for some, but all will hear how different and unique everyone's playing is. Play a "match the teacher's tone" game where everyone strives to match the teacher's tone. Play a game with parents and children where parents close their eyes and have to identify their child's playing. Have the child's parent take up the instrument, too. The child will almost always learn more quickly and play more easily than his parent. Finally, if the child continues to dwell on comparisons, give him a special piece so that he cannot compare his playing with other students' playing.

The older child might respond to a more intellectual approach to learning. The term "professional" works well. "Professionals work for this tone or professionals use this bow hold." Praise the child's accomplishments in a more mature way. "Your violin tone is very rich. Your playing is very musical." Refer to games as challenges and review, as repertoire development. The older child can also learn to play simple harmony parts along with the Suzuki repertoire and "assist" the teacher by playing harmony.

Learning styles and strengths are often more developed in the older beginner. Visual, aural, kinesthetic and intellectual learning styles should be considered. Recently I had an older student who learned pieces very quickly by listening, but had a terrible time learning and remembering bowing patterns. We tried every learning technique imaginable. We discovered that he could learn the bowing quickly and well if he could see the bow markings for each note. He wasn't learning the music from the notes or even really sight reading, but the visual reminder of the bowing directions instantly connected the physical bowing patterns with his aural memory. Any other way of learning meant a very slow progress for this child.

Temperament can affect learning tremendously. Older children's temperaments tend to be more fixed and less malleable than those of younger children. If a child's temperament doesn't lend itself to careful practice repetition and review, or perhaps leads to performance anxiety, teachers and parents must be very creative in fostering ability and progress. Creative practice, special concerts and group experiences that motivate are keys to helping the student grow. Awareness and understanding of temperament will help in many situations.

Older children like the idea of learning something new. This is a problem if their piece or technique needs more work. One solution is to teach them something old in a slightly new setting. Something new

does not need to be a step ahead in terms of a new piece or a new technical idea. For example, study the A Major scale with the Twinkle rhythm variations or the Twinkle harmony variations. Notes are simple and the twinkle rhythms are practiced with the many needed repetitions in a slightly different but "new" setting. Moving on to something "new" in this fashion is a great way to motivate and encourage older beginners. Teach an "advanced" version of a piece; "advanced" Lightly Row with 4th Finger. Sometimes psychological presentation is everything.

Physiology of the Older Child

A child's instrument must fit properly. So often an older child will wander into lessons with Aunt Agatha's ancient, attic violin with a proud parent who proclaims this as the positively perfect instrument. Parents must be told that playing an instrument that is too large or in poor repair is akin to giving a track star shoes that are two sizes too large or shoes with no shoe laces, and then wondering why he doesn't run well.

There are many ways to measure children for instruments. Determine a good bow length for a child by measuring from the tip of the middle finger to the top of arm bone at the shoulder or less. It is very accurate to size violins by having the child hold the instrument in playing position with the arm in first position and then checking the left elbow angle. An elbow angle of 90 degrees or less usually assures a proper fit and the possibility of an easy, relaxed left hand. More than 90 degrees and the strain on the left hand and arm is dramatically increased. Make adjustments for extra long arms or narrow shoulders as the child grows. A bit too small is always better than a bit too large.

Shoulder rest support is also an issue with the older, larger child. Proper shoulder rest and chin rest setups are crucial for the larger child. Usually a small kinder chinder pad or small sponge will work for a small child, but a larger or older child often needs a more sophisticated set up in order to be balanced, relaxed and comfortable. Please check this issue carefully and revisit it often as a child grows.

Some would argue that a larger instrument is harder to play. The sheer size and weight of an instrument coupled with the extended bow length do argue that point positively. Gravity is a factor. Longer, heavier and bigger instruments require a different effort to balance and support even when the instrument is the correct size for the child.

Because of the size and weight of larger instruments and the lack of muscle tone due to growth, older children often need more posture preparation and strengthening exercises than younger children. They also will often seem less willing to do repetitive strengthening exercises or games. Continue to stress that playing an instrument requires a great deal of muscle strength, endurance and balance. It is really great if you can get some star athlete to come in and wilt under the task of holding a violin and bow in proper playing position for the length of all five Twinkle variations. Building strength and endurance is an issue that many children understand because of their sports involvement. I have tried everything from showing students the silent professional finger exercises of Dounis to saying "Up Like a Rocket" with a rap beat to build strength and encourage repetition. It is not a pretty thought to think of my doing anything with a rap beat, but the children were certainly engaged!

The taller child may develop tension more easily than a younger one. Tension often results when muscles are tired. Bow holds clutch, left wrists collapse and we lose that beautiful "I played violin well in a former life" look. If students seem tight or their posture collapses, take a mini break. Stretch, relax and try again. Years ago when Jane Fonda's exercises were popular I often threatened to make a violin/bow exercise video to upbeat classical music. The kids laughed and then did their work. They got stronger and posture and position were assured.

Listen only on the days you eat!

Often the older child memorizes music quickly and doesn't seem to need to listen. In their busy lives, listening seems extra and unnecessary. They look at the music, figure things out and seem to be successful. How much more quickly and how much more in depth could they learn and what greater successes could they have if they listened regularly too? We must do whatever it takes to make regular listening a required part of study. Cajole, plead, beg, threaten, but see that the students listen. A friend whose student wasn't listening at home began to listen at lessons until the point was made. A child told me yesterday that he wasn't ready to play a certain section of a piece. He said he had to listen to it more before he could play it. Yeah!

In my perfect world, every classroom school teacher would have Suzuki recordings and a decent CD player. Parents and principals would ask, "Can you play this once or twice a day for your class?" It doesn't matter when it happens. It can be independent study time. It can be welcome to the class and get out your materials time. It can be "back from recess" time. Just play it every day. For that matter, let's rid the world of elevator music and put Suzuki CDs on instead. How about the Suzuki radio channel, "Suzuki music, all day long, with no commercials!"

What about reading?

When teaching an older beginner, you may be tempted to start reading right away. DON'T! Give them time to establish their inner hearing and to develop posture and tone. Teach reading preparation skills from the beginning, but delay teaching the actual symbol to sound connection.

Consider a non-reader, riding in a car, watching the world go by. If the road signs have no meaning to them, they will notice other things instead. If the signs have meaning, they will absorb at least some of their focus. Education is so visually oriented today. Give children an opportunity to develop other skills.

John Kendall used to say that before a young child reads, he experiences the world in a very different way. The world is a different place when symbol has little or no meaning. A young musician needs time in the music world to experience music without symbol attached, to just "listen and play." The most important parts of music are not written on the page. We must give children the foundation of these intangibles by delaying reading.

Parent's role

Regardless of a child's age, parents must work to establish a positive environment where the child can and wants to learn. The parent role as the home teacher continues to be paramount. Parents may become the Lesson Secretary, taking notes and giving important reminders: "Excuse me, didn't Mr. Teacher say you were to do the down bow practice 10 times each day?"

Perhaps the *Cheerleader*: "We love music, yes we do. We play music in our family, too! Go Johnny! Hurraaaah!"

The *Listening/Practice Coach*: "Okay, team, I need everyone to listen to their Suzuki CD twice a day, rain or shine, no matter what!"

The *Grateful Audience*: "Will you play Mama's favorite pieces tonight?"

The *Strict but Helpful Home Dictator*: "There will be no TV or computer until a good solid practice is accomplished."

Whatever the parent's role is, they must be positive and they must establish the idea that "music is what we do in our family."

Finally, an older child may have more interests and will want more independence regarding those interests than a younger child. Parents need to carefully balance planned activities and free time for their children. The "time suckers"- television and video games- need to be very carefully monitored. Families need to make time for music and need to be sure children are rested and relaxed enough for practice to be successful.

Conclusion

While it is wonderful when a child can begin instruction very early in life, sometimes it just isn't possible. The older beginner brings maturity and understanding to the learning situation that a younger child cannot. It isn't a question of catching up. Life is a journey not a destination. Enjoy the trip, whenever it begins. ♣

Winifred Crock is the orchestra director at Parkway Central High School and maintains a private violin studio in suburban St. Louis, MO. Winifred holds music degrees from Southern Illinois University at Edwardsville and Kent State University. She also graduated from the Suzuki Talent Education Institute in Matsumoto, Japan and earned Kodaly Certification from the Kodaly Center of America in Boston. Winifred has received the Parkway School District Pillar of Parkway Award, the St. Louis Suburban Music Educators' Merit Award, the Missouri ASTA Studio Teacher of the Year Award and was selected for the 1998 "USA Today" National Teacher Team. Winifred began teaching piano/cello 25 years ago and in the public schools 18 years ago.

By Barbara Schneiderman

How "Nurtured By Love"

Part One

By itself it is not enough; yet it is central, perhaps indispensable, to effective teaching. A kind and nurturing style is essential not only to healthy relationships but to many elements of the very substance of musical training. When we honor our students' inner selves, the vital quality of self-esteem is enhanced. An emotional and physical release is felt and everything works better. People are empowered to discover their best ability, to become themselves fully—musically, artistically, personally.

Not quite "All You Need is Love!" (as in the Beatles' refrain) but Shinichi Suzuki chose to highlight its profound power in his seminal book *Nurtured By Love*. From learning readiness to memorizing, from performance confidence to tone production, technique to interpretation and more: all can be seen to benefit in specific ways from the sense of well being engendered by a loving environment. Within a comprehensive program of musical education, a caring empathic approach will ease learning, strengthen skill development and invigorate the entire system.

Set a Warm Tone from the Beginning

Let us begin with the initial relationship of teacher and student as well as teacher and parent. Everything that follows, for many years into the future, will depend upon the strength of trust established in the very beginning. If we set a warm and positive tone, our well-worked out plan for step by step growth will flow optimally from lesson to lesson.

Both adults and youngsters may feel some uncertainty about this new adventure. They have been preparing throughout our orientation program but the first actual lessons represent a different kind of challenge. A teacher's kindness and emotional involvement will not only dissipate any worry but will create an atmosphere in which hearts and minds are open and attentive. Especially the very young, but all human beings, thrive within a gladdening sphere of acceptance.

We want the children to enjoy their lessons, to initiate a pattern for the life long love of music, with appreciation of its beauty. If the studio feels like a friendly place where their individual selves are recognized and respected, they will look forward to revisiting.

Ready to Learn With a Compassionate Guide

One does not teach "to" or "at" or "into" but *with* a student. Teaching is an interactive process that requires receptivity and interested engagement on the part of the student. The ability is already in the child; we merely develop it (*educare* means to draw forth). Children know when we are there with them, completely in the moment, honoring their feelings, trying to understand them, interested in what they may be thinking.

They will feel *ready to learn* with a compassionate guide. Within an alert and valuable state of readiness, students will be better able to listen, to follow directions, to receive instruction and information, to remember. All will be enhanced by the healthy sense of self-esteem nurtured by our kindness. Both progress and satisfaction will flow from that fount of feeling that they are appreciated and understood, that they "matter."

Remember, a child is in the process of forming his vital self-image, "painting a portrait of himself as reflected by your words and your tone of voice." [1] Every word we say affects the growing sense of who they are as individuals. What an opportunity we have as teachers to confirm these youngsters and help them discover their emotional strength. Dorothy Corkille Briggs' outstanding book, *Your Child's Self-Esteem* (1975), is subtitled, *The Key to his Life*. That says it clearly.

Our students need to feel our commitment to *them* as well as our commitment to the method and philosophy. We want them to know we care about them as people with unique personalities and tastes and needs. We teach *people first, then music.*

Centering: A Harmony Within

Readiness to learn is also enhanced by a harmony of body and mind, a deep and beneficial condition of peace that can be taught. What we do *before* we practice and *before* we perform is of highest importance. Our students will be able to function at their maximum ability when they feel "centered" and comfortable. It is infinitely easier to concentrate with a clear mind, without psychological "veils" or cognitive confusion.

This welcome state is cultivated by our essential beginning steps: the bow, rest position, (I like to add) floating up to the instrument and ready position. I emphasize that these are not merely physical activities but emotional as well and we take the time required to achieve both. *"Peaceful body, peaceful thoughts."* [2]

Composure can become a habit if we begin every lesson with a calming, soothing guidance of our students through these steps. Indeed, their degree of inner peace is directly related to the respect and loving-kindness with which we address them. A teacher's comforting cadences are essential as well as one's choice of vocabulary. Our body language may also express support with a reassuring smile and facial expression.

The capacity to create for themselves a state of inner peace and composure may be the greatest gift we give to our students, preparing them to face future challenges with similar confidence. Their music study may increase the amount of harmony in their lives in general. Through daily experience with a meditative state of mind, they will know how it feels and how to make it happen. It then may grow and become part of their persona, bringing this familiar harmony to every aspect of their lives: to their school studies, family relationships, friendships, decision making, indeed, to a developing sense of their role in the world about them.

Given the high degree of harshness in our culture and the disturbing global conflicts the children hear about, the gift of composure can become central to their maturation as human beings. If they are able to approach conflict with a strong sense of inner security, they will be able to sort out issues with greater clarity and sense.

We need to teach this skill in rest position and in all our communications, not only to assure a calm learning environment but to maximize harmony in the lives of children and by extension, in society at large. Perhaps this is one way Shinichi Suzuki imagined world peace might be enhanced by music.

Ease and Flexibility Precede Natural Technique

We have heard much in the last century about the mind-body connection and then there is a large body of evidence for this intimate, interactive relationship. In our studios, we observe how worry may get translated into muscle tension and adversely affect technique, body balance and natural alignment. And conversely, we also see how muscle tension may inhibit emotional flow, mental attention and physical dexterity.

If students begin every practice session and every lesson with that moment of peace, both mind and body will be prepared to work better and technique will benefit. Here is another way a nurturing style is pivotal to successful learning. *Physical ease and the accompanying flexibility must precede the training of muscles and joints* as we build the skills that constitute a natural technique. We want to continue the soothing effect of centering throughout the lesson while we work with the actual details of technique from sparkling staccato and deep singing legato to shapely scales and arpeggios. As the children grow over the years from Twinkles to trills, all will also benefit from kind and re-assuring thoughts along with the specifics of appropriate efficient movement.

It is possible to improve even the most exacting advanced passage with inspiring and caring direction. The complex choreography and fine-tuning of motion required at that level demand dedication and persistence of a musician. Such determination is more likely to develop in a person who has felt valued and supported every step of the way by an empathic guide.

One needs to notice those tell-tale signs of worry, when heels might be up off the floor, shoulders raised a bit, lips pursed or hand pressing on a thigh while the other hand plays. All the muscle groups, large and small, are directed from the brain ("control tower") which is in turn, directed by that unlocate-able but powerful force, the emotional center. Neuroscientists are hard at work trying to sort out the subtleties of these relationships and understanding them in anatomical, physiological and biochemical terms.

We need to alleviate any concerns with encouraging support and advice, perhaps breaking the process down into smaller steps or shorter units or even taking the time to have a little chat. One may also return periodically to rest position or stop to help a student notice those shoulders or heels. I also offer specific exercises in rest position, often with eyes closed, to develop awareness of any problematic muscle areas, to know when they are at "work" or at "rest."

It is very helpful to make a friendly connection at the very beginning of the lesson, to "read" a student's mood, learn of the week's happenings and lighten any burdens as much as it is possible. This is especially important with our adolescents who may be grappling with the difficult pressures of their high school years.

The best solution is prevention—to have preceded the challenging work with a thorough constructive release daily and from the earliest lessons. A fine technique is founded upon the body in balance, at ease and comfortably aligned, achieved along with the vital peace of mind in rest position. We need to emphasize with parents how fundamental is this issue to their children's musical education and human development.

A Gift of Ineffable Beauty

In Part Two of this article we will continue our exploration with further benefits of a nourishing style—how it affects memory, performance confidence, tone quality and interpretation. We will discuss the role of nurturing in the evolution of our students' musicality and how it may blossom into artistry.

Among the greatest rewards for a teacher are those occasions when a student expresses, through the sublimity of the music, a deep part of his own inner landscape. These are incomparable times of communication and fulfillment. No words can describe the process adequately. It is a gift of ineffable beauty transferred in the moment—beyond words, untranslatable, mysterious, unique. How fortunate we are to work with music and people, to share perhaps in such a flowering of the human spirit.

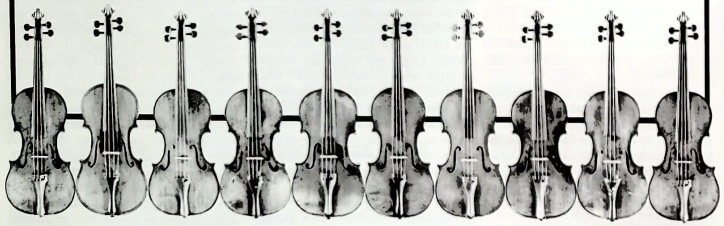
There is a direct line from a student's early lessons to this ripening of ability. A sense of personal freedom to be oneself, to believe in oneself must have been cultivated carefully along with the musical training. A nourishing style may free students to become themselves, to liberate the imagination and artistic impulse, while encouraging the discipline to work effectively and sustain systematic study over the years. As a teacher, to find this balance is one of our foremost challenges and potential rewards. ♣

Footnotes:

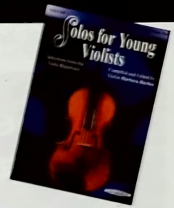
[1] *Confident Music Performance*; The Art of Preparing, B. Schneiderman, MMB, 1991.

[2] See *Centering in Music and the Garden*, B. Schneiderman, *ASJ* Volume 28 #4 for further development of these ideas.

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, Nadia Boulanger, Egon Petri and Aube Tzerko, she has degrees from Harvard University, the Royal Academy and UCSD. 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 much time to writing and lecturing. Her studio is in Del Mar, California.



By Julia Obrecht Hardie



Solos for Young Violists
By Barbara Barber

Solos for Young Violists, compiled and edited by Barbara Barber, is an exciting and very welcome addition to the teaching repertoire for viola students. Its five volumes are a valuable resource for supplementing the *Suzuki Viola School*, particularly in the area of twentieth century music.

Violin teachers are familiar with Barbara's *Solos for Young Violinists*. This collection primarily brings together familiar pieces of violin literature that were already often used by teachers to supplement the Suzuki repertoire, especially when they wanted to teach romantic style and techniques. These books presented this literature in a well organized, well edited, and affordable way. In addition, Barbara's CD's provided violin students with an excellent model and source of inspiration.

In compiling *Solos for Young Violists*, Barbara faced a new and different challenge. This was not simply a matter of organizing well-known good music and learning to play the viola. I remember receiving a questionnaire from Barbara asking for viola repertoire suggestions, and feeling frustrated because there were so few good pieces to recommend in intermediate to advanced, pre-college literature. For example, I often teach Hindemith *Trauermusik*, but that would be under copyright.

Before the *Suzuki Viola School* was published, there was a shortage of literature suitable for teaching intermediate and advanced young viola students. In the *Suzuki Viola School*, Doris Preucil preserved Dr. Suzuki's pedagogically brilliant selection of pieces in the early books, almost directly transcribed from the *Suzuki Violin School*. Starting in book four, more original viola music and traditional viola teaching pieces were incorporated, including the two Telemann Concerti, Marais Dances, Handel/Cassedesus, etc. The Preucils also creatively expanded the viola repertoire by including new transcriptions, such as the Mozart Adagio and Rondo, the D'Hervelois Suite, and the Leclair Sonata that we are looking forward to in book eight. Like the violin books, the *Suzuki Viola School* primarily includes repertoire from the baroque and classical periods.

Barbara Barber's challenge was to find romantic and twentieth century pieces, either original to viola or well suited to the viola, and free of copyright restrictions. Twentieth century music is particularly important for violists. Prior to the twentieth century, most major composers regarded the viola as important in chamber music and orchestra, but rarely as a viable solo instrument. The majority of great viola solo literature was written in the twentieth century, and writing solo works for the viola continues to be popular on into the twenty-first century. It is vitally important that young viola students be comfortable with contemporary musical styles and language.

Solos for Young Violists is a testament to Barbara Barber's perseverance and imagination. She found pieces that no one knew existed, like Violet Archer's Six Miniatures. She rescued important pieces that were out-of-print, such as the Rebecca Clarke Passacaglia. She tastefully selected some transcriptions that were not too well known as instrument-specific repertoire. I will leave it to Barbara to tell you the stories of her challenging research!

On the inside cover of any of the *Solos for Violists* books is a list of the full contents of the five-book series, as well as each piece's length, highest position, and technical/musical features. Some of my personal favorites are the Vaughn Williams "Fantasia on Greensleeves," Gordon Jacob's "Air and Dance," and the Clarke Passacaglia. I have also had very enjoyable experiences using the "Children's Prayer" from *Hansel and Gretel* and Webster Scherzo with Suzuki viola groups. My local viola students just love playing Scherzo as fast as possible!

Also of merit are Barbara's viola performances on the CD's for *Solos for Young Violists*. Though violists are usually gentle and accepting, we have been known to be critical of violinists who play viola and do not truly sound like *violists*! In my estimation, Barbara passed that test with flying colors. She made subtle and thoughtful adjustments to her vibrato, shifting, and bow speed that sound beautiful on the viola. Her musicality and her rapport with her collaborative pianists, Tamara Goldstein and Therese Stewart, bring the music alive in these CDs.

Barbara is often asked why she used two pianists on her CDs. Sadly, her first pianist, Therese Stewart, who was beloved by many in the Suzuki community, became ill from a recurrence of breast cancer during the time when they were recording the CDs. Teri's favorite composer was Vaughan Williams, and Barbara dedicated her CD performance of Vaughn William's "Six Studies in English Folksong" to Terrie Stewart's memory.

One subject that Barbara and I discussed recently necessitates a few words of caution to teachers. Neither *Solos/Violists* nor *Solos/Violinists* is intended as a method book, with every piece to be learned by all students in sequence. The pieces are intended as supplemental repertoire to be selected according to a student's individual needs and the teacher's personal taste. These collections also should not stifle teachers' creativity in exploring other supplements. Using additional supplemental pieces is especially important for viola teachers, whose students need to get comfortable with a variety of twentieth century tonalities.

I am grateful to Barbara Barber for all the work that went into *Solos for Young Violists*. I hope that everyone who teaches viola will add these books and CD's to their library, and when appropriate, have their students buy them to supplement the Suzuki viola literature. ♣

Dr. Julia Obrecht Hardie is the founder and director of the Central Texas String Academy, a Suzuki program in Waco, Texas. Dr. Hardie is an SAA viola teacher-trainer. Her viola studies include a DMA in Viola Performance and Pedagogy from the U of Iowa, under William Preucil. She has served on the faculties of New Mexico State University and Baylor University. Currently, in addition to her viola and violin teaching, she is assistant principal violist of the Waco Symphony and principal of the Waco Lyric Opera. Dr. Hardie has been a presenter at numerous national and state conventions and teaches at Suzuki Institutes throughout the country.

By Andrea Cannon

Teacher-Trainer Travels

My First Summer

With a freshness that you would expect from a new Teacher Trainer, I looked forward to the Institute itinerary for my first summer with a combination of excitement and fear. 2004 was the summer I would not go to Institute as a trainee. I was excited about traveling, meeting new people and working with the students, but I was afraid of not having the necessary wisdom or answers for my trainees and really worried about reading all of those observation reports!

Attending Institute Training courses has been a regular activity of my summers for many years now. I remember the exhilaration I felt my first year when watching young children absorb guitar technique through games and activities in Hartford. I was in awe of the way the Suzuki method worked so effectively with the students. With each passing year, I continue to enjoy the company of folks at various Institutes around the country, for it does seem that a certain community returns year after year to the same programs. It's a great way to connect with friends that share interest and passion for teaching music.

The final requirement to become a Teacher Trainer is to serve as an Intern at an established Institute and write a report about the experience. When I called Bill Kossler to ask him if it would be OK for me to intern at his Book Two course at the Greater New Orleans Suzuki Institute, he joked, "Oh, so you'll be getting the coffee!" It was during my Internship time that I became aware of the difference between attending Institute as a Trainer and being a Trainee, and it's much more involved than getting the coffee! The attitude towards a Trainer is different. While being a trainee has its own challenge and perspective, being a trainer carries a higher level of expectation. People pay more attention to your ideas and look to you for answers. I found myself stopping to think more before I spoke. I felt the responsibility in a way I had not realized as a trainee.

As a trainee, I experienced frustration in the past over writing observation reports until late into the evening. During my first summer as a Trainer, I taught two Book One courses with eight trainees in each. Each is required to write 15 observation reports and two short papers which I assign on Studio Policies and Parent Training. Usually Book One starts before the students get to institute (since it's now an eight-day course) so the reports cannot begin until the students arrive. This adds up to 136 papers to read in five days! (Still, I think I prefer reading them to writing them!)

As a balance to that frustration, however is the joy of watching the growth of the Suzuki movement. One trainee reported that she had attended institute only because a friend kept "hounding" her to do it, and that she had no intention of starting a Suzuki guitar program. However, by the conclusion of the course, she was excited to return home and couldn't wait to get started! It is a satisfying feeling—like helping to bring a new child into the world.

On the bright side also are the parents and students I meet. Institute families are usually the cream of the "Suzuki crop." The kids are vibrant and fun. Each program presents its own palette of colors. In Canada I had a wonderful time with five children mostly from Paul Madryga's rural program; in Ann Arbor, Mary Lou Roberts' many older and advanced students demonstrate repertoire at levels not typically performed at Institute.

From time to time, parents ask me which Institute I think is "the best." Replying to this question is akin to asking me to choose which of my children I love the most! Each camp has unique characteristics to be considered along with the families' particular tastes and needs, so there is no "best one."

Here are some considerations in determining what fits your situation:

Schedule

Here are two types (labels attached by me, not the SAA and not the Institutes!):

The commuter schedule, where many attending students live in the area and the schedule runs mostly during the day with very little, if any, evening activities. Classes and concerts are done by dinner time and participants usually have the evening free.

The *24/7 schedule*, where activities can begin at 8 a.m. and there are events each evening. You're not scheduled every hour and there are breaks, but there are also lots of choices for those who prefer an immersion experience.

Size and scope of Guitar Community

The guitar presence at Institutes I attended varied from five to thirty students and from mostly Book 1 up to a mixture through Book 6 or 7. Some feature specialized ensembles and a teen dorm for more advanced students. Both types of experiences can be enriching for students depending on level and previous Institute experience.

Teachers (faculty)

Faculty varies in proportion to the number of students in attendance. Smaller guitar communities may have only one faculty member.

Strong Local Programs

Some camps are attended by many students from one or more local programs. Ask the Institute Director if this is something of interest to you. They should be able to tell you which teachers send lots of students to their camp.

For the six camps I attended in 2004, here is the "low-down":

Commuter: Ann Arbor; Brandon, Canada; State College, PA Workshop.
24/7: Cleveland, Hartt, Snowmass.
Size and scope of Guitar Community:
Small: (1-10): Lots of chance for individual interaction (one teacher for five students all-week long!). One group with multiple levels included: Brandon, Cleveland.
Moderate: (11-18): Two or more groups; still a mixture of levels: State College.
Large: (19 and up) Opportunities to hear advanced students; groups at or near book level; ensembles reading music in parts; classes with upper-level students' needs in mind: Ann Arbor, Hartt, Snowmass.
Teachers: (during the summer of 2004) – Ann Arbor, 4; Brandon, 1; Cleveland, 1; Hartt, 4; Snowmass, 4; State College, 1

Strong Local Programs:
For each locale, I have listed at least one teacher who sent several students. This is not an exhaustive list; there could have been others, as well.
[Thanks to the following teachers for supporting Suzuki summer institutes!]
Ann Arbor: Mary Lou Roberts
Brandon: Paul Madryga
Cleveland: Mark Marston; Ron Dubois; Joette Giorgis
Hartt: Dave Madsen; Andy LaFreniere
Snowmass: Joe Benninghof; Steve Boudy
State College: Michele Horner

I appreciate the support of the veteran trainers and Institute Directors, for your patience and for sharing the wealth of your experience with me! Thanks to the teachers, parents and students for encouragement, a sense of humor and some wonderful experiences.

Opposite page: Brown eyed susans in Cleveland, Baldwin-Wallace Campus. Above top: Andrea Cannon with students from Brandon Institute. Above bottom: Book 1 group in Colorado (Snowmass) playing blindfolded.

I hope some of this information is helpful. I am already looking forward to Summer 2005!

2004 Summer Memories

Colorado Suzuki Institute
Teacher Training: My first teacher training course! Book 1–Eight great guys.
Favorite Memory: Twelve kids in Book 1 Repertoire, begging to wear bandanas over their heads to prove they can play without looking at their fingers.
Memorable Quote: "There is no place in the world that has enough Suzuki teachers." (Gail Seay)

Ann Arbor Suzuki Guitar and Flute Institute
Student Groups: Masterclasses (Books 1-4 rotation); Books 3&4 Ensemble.
Favorite Memory: Six of Mary Lou Roberts' advanced students performing all three movements of the Vivaldi Concerto in D together.

Brandon Suzuki Summer Institute
Teacher Training: "Every Child Can!" and Book 1– Six trainees ages 17 and up.
Student Groups: Two Master Classes & One Group Class with 5 students.
Favorite Memory: Family atmosphere of faculty. Seconds-to-none for hospitality! Also, riding in Bob Pappas' cool, 1958 Chevrolet Seylan.

Cleveland Suzuki Institute and International Music Festival
Teacher Training: Book 1 – Eight trainees including two from Barbados and one from Puerto Rico. This group gets the "great guitar playing class of the summer" award.
Student Groups: Level 1 Group; Guitar Enrichment Classes.
Favorite Memory: The flower beds full of brown-eyed susans all over the Baldwin-Wallace campus; the "Fun Night" skits.

Hartt Suzuki Institute
Student Groups: Book 1 & 4 Masterclass; Book 4 Rep Class; Book 3 Ensemble.
Favorite Memory: I got lots of cards and emails from nice families at this Institute!! It was fun playing "Corncob Cavalli" with Simon and Seth in the Guitar Ensemble Concert.

The State College, PA "Cool, Fun, Out-of-the-Box Suzuki Summer Workshop"
Student Groups: Twelve students from 4-12 years old. Pre-Twinkle-Book 4.
Favorite Memory: These kids got charged up during that week!! We had a "Challenge" to listen to the CD and then got into it! Michele's Music History classes were full of good ideas, and the students were very responsive.

Andrea Cannon attended Berklee College of Music and currently teaches private guitar students, ensembles and Suzuki Early Childhood Music at her studio, Guitar Arts Studio. She is an SAA Registered Guitar Teacher Trainer and is a Nationally Certified in Guitar by Music Teacher's National Association. She and her husband Jim live in Houston, Texas and have two children.

Festival participants

January Events in Latin America

Compiled by Caroline Fraser

Translated by Caroline Fraser and Claudia Woll, Peru and Margarita Troetsch, Panama

Music Reading Workshop in Santiago, Chile; January 3-6, 2005

By Blancamaria Montecinos, President, Suzuki Association of Chile

We invited Caroline Fraser to teach. We had been missing her, as we had not been able to offer courses since 2000. The workshop was a success for both teachers and students. The children had a great time. It was fun for them and so natural that they wanted to continue finding out what else they could read in such an easy way. It was very useful for us to see in practice how children can learn music reading through their senses, and it gave us ideas for games and other ways of approaching theory. Additionally, for teachers with no previous knowledge of the Suzuki method, it was a way of opening the door for them. They always ask, "And when do you teach reading?" Here it was clear to us that you can start at the first lesson. The interesting part is the "how." Incorporating some of Caroline's ideas, we are now motivated to study and research further other methodologies such as Kodaly and Dalcroze.

The workshop achieved two important objectives: to motivate the Suzuki teachers to continue their training and to attract new teachers, understanding that it is the Mother Tongue Approach, and that music reading can be taught in the same way as language literacy. Congratulations to Caroline who left us so motivated!

From Canada in the North to Patagonia in the South ... they traveled to Peru.

Edited by Roberta Centurion, International Representative, Suzuki Association of Peru

The Twentieth Suzuki International Festival and Latin American Teachers' Conference created a miniature world of Suzuki for two weeks, and it was our privilege to be a part of it. To witness the joy of teachers coming together from across the continent to share their experiences and to gain strength and learn from each other would have made Dr. Suzuki very happy, indeed. Our thanks and congratulations go to the Suzuki Association of Peru for hosting this model event and for their tireless efforts in bringing it about with such excellence.
—William and Doris Preucil

This year a record number of North Americans traveled to take teacher training courses in Peru. Robin Erickson from Palo Alto, California writes:

I had a wonderful experience at the 20th Festival in Peru on many counts. Pedagogically, I felt favored by the gift of Doris Preucil's first-rate wealth of knowledge and experience, and gentle generosity—of time, energy, and most of all, interest. Musically, I enjoyed my first live Argentine Tango rehearsal, a fantastic presentation of Peruvian music, a back-yard all-night jam session/talent show and, of course, the forever heartwarming Suzuki play-ins and recitals.

Culturally, I got more than I ever would have expected. The Suzuki / Talent Education Method seemed to have a special life force in South America that had become lost to me here in the States. I found my colleagues' deeply sincere enthusiasm for the method and their students, and their dedication to a path much less traveled very moving. Socially, I feel like I made a wealth of fast friends, in spite of the language barrier. I have always said that Music is a Language, but never before had the chance to use my violin to communicate and forge a sense of immediate community. I left feeling so inspired to become involved in the efforts of Marilyn, Caroline, Roberta, all the US/Canada Teacher Trainers, and all of the Latin American Suzuki teachers—who are reaching out to enlarge our community and strengthen Dr. Suzuki's beautiful vision. I hope that many more North Americans, teachers and families alike, will be drawn to head south for an Institute experience of a lifetime!

XX International Suzuki Festival, Peru 2005

By Carmen Wise

Introduction

One minute I'm home, playing gigs, teaching, getting ready for Christmas, the next I find myself on a midnight flight to Lima, Peru, on my way to take part in the XX International Suzuki Festival.

For the last two years, I had been corresponding by email with Caroline Fraser in Peru. She contacted me through my website, in which I had described my hoped for mission of teaching violin and viola to poor or orphaned children in Latin America. She told me about their program in Peru and how each year more and more teachers and students were attending their yearly Festival from all over Central and South America. I was interested, especially when she sent me photos of young boys in an orphanage happily playing violins and cellos.

Caroline then announced that this year the Suzuki Association of Peru was launching a viola program, and that Bill Preucil, Suzuki Viola guru, would be going to Peru. That did it. I bought my ticket within days, arranged for my students to go to my colleagues and prepared to go. I took with me a large box of Suzuki music, donated through the studios of Theresa Plotnick, Anne Lyon and myself. I also brought along a small viola, originally donated by the Evans family from my studio. A local dealer, VA Hill, restored the viola without charge and donated a bow and Suzuki books.

Return to Peru

I should mention here my special interest in Peru. While I spent the first week in Peru discovering the miraculous development of the Suzuki movement in Latin America, the second week was devoted to a personal journey to discover my roots. I had lived in Lima as a child, from the ages of two to ten years. My mother was Peruvian, born in Matahuasi in the Mantaro Valley in the Central Highlands. My sister, eight years older than myself, was born in Lima. While I had traveled to Mexico, Nicaragua, Costa Rica, and Ecuador, it had not occurred to me to revisit my mother's country until everything fell into place this year; a confluence of my life's present (Suzuki) and my life's past. That second week was a marvelous mythical personal journey into true Quechuan culture with its rural, musical, and agricultural roots and expressions. For further reading in this aspect of my trip to Peru, visit my personal website at www.Wisedogs.com carmen.

Peru and the Suzuki Movement

The progression of the Suzuki movement within Peru parallels countless such movements all over the world. But somehow Suzuki seems to fit Peru like the proverbial glove. Peruvians are kind, gentle people who seem to accept life on its own terms. Family comes first. They are driven to work with the sole motivation to provide for their families and to educate their children. Both men and women nurture their youngsters. This kind of family-based lifestyle is ideal fertile ground for Suzuki music instruction. Praise, encouragement and community all fit naturally within the Latin way of life. I heard no angry words during the Festival, no impatience; children were permitted to be noisy and boisterous. Sometimes things were chaotic, yet came into focus. Sometimes events ran a bit late but no one was upset. It seems like such a pleasant and easy way to go through life.

I was glad to be in such a place for a couple of weeks, to slow down to real time instead of letting time drive me; to stop and be and to chat with a new friend instead of rushing off to the next appointment. I took this state of grace home and once in a while, when walls feel like they are going to cave in, I stop and remember those moments of peace and life becomes inviting again.

I will always be grateful to be part of the Suzuki movement in Peru and in Latin America, if only for one Festival.

Arrival

I arrived about the same time as the SAA Teacher Trainers, and as we all stayed in the same hotel, I tagged along with them for the first two days through their orientation both as faculty and as visitors to Lima. Marilyn O'Boyle, whom I had known well by reputation but had not previously met, was a marvelous guide who spoke fluent Castellano (Peruvian Spanish). As she had at one time lived in Lima, she knew the ins and outs of places to go, where to shop, how to bargain with taxi drivers, how to use the ATMs, etc. Marilyn has been a crucial force in the training of teachers and development of Suzuki programs in Latin America for the past twenty-three years.

I met Caroline that first night at her home when she hosted all of us for orientation and a delicious home made Peruvian dinner. I was fascinated by her unique appearance. Her hair was like the setting sun flaming out on the horizon, her lovely smiling Mun in the Moon face shone like silver. Throughout the Festival, Caroline radiated from a distance. Annika Petrozzi, a lovely distinguished-looking lady, also introduced herself that evening. Annika has been President of the Peruvian Suzuki Association for several years, a testament to her wonderful skills in many areas. I noted as the week evolved that both ladies were constantly at the center of groups of clamoring registrants, teachers, and staff, yet they maintained calmness like the eye of a storm. Sadly I did not meet Roberta Centurion, who works with Caroline throughout the year. She was ill the first week of the Festival.

A Latin Summer Institute

Something truly wonderful is taking place in Peru. This year, 2005, marked the 20th anniversary of the International Suzuki Festival. About 250 children and over 200 teachers came, from Latin countries and even the United States. Children and their families streamed into Lima from all over Peru; from

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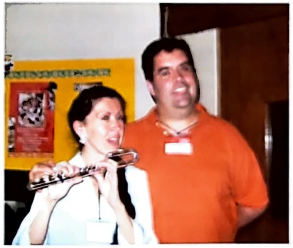
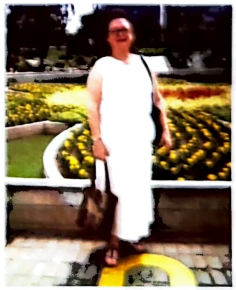
Clockwise from top left: Peru Festival faculty: Tanya Carey and teachers. Early Childhood class. Dave Madsen's guitar training class. Pam Brasch and Fernando Formigo of Argentina, recipient of the flute donated by Cincinnati Fluteworks. Annika, Roberta and professors of Juliaca. Annika Petrozzi and teachers of Peru received instrument donation. Luis and other Encuentro participants.

Clockwise from top left: Violin donation presented to Ecuador. The Prescis: Doris and Bill. Carmen Wise and students. Pat O'Keefe teaching. Carmen in Lima park. Young translators. David Gerry and Eugenia Aizaga from Ecuador. David Gerry with flute class.





Puno, Pisco, Huancavelica, traveling hundreds of miles to join their brethren in Lima. On the surface this event was like any of the large summer institutes held in the States and Canada. Children, parents in tow, bustled about from class to class or recital carrying minute instruments like recorders or lugging cellos. Sounds of students practicing between classes serenaded passersby. I thought to myself that one could plunk these Peruvian Suzuki kids into a Canadian play-in or vice-versa. The Festival was a carousel of masterclasses, group classes, dance classes, choir classes, concerts, recitals—everything we enjoy at North American Institutes.

Institute Venue

The 20th International Suzuki Festival was held at Newton College, an imposing private British School in the hills behind Lima. The campus rests on the shore of a small lake. Following traditional Latin architectural design, classrooms bordered a wide, cemented courtyard. This was the scene of scurrying children and teachers chatting over coffee. The campus was huge, easily accommodating the hundreds of students and teachers at the Festival.

The third-floor cafeteria overlooked the city and gave an encompassing view of the hills and lake below. The Music Department and other art departments were housed in separate smaller buildings right on the lake. Miguel, a professor on the Faculty of Newton College and one of my viola classmates, showed off his lovely office with its restful view. We watched as swans of every size and shape gently floated by, progeny of the agricultural department of the College. It was hard to imagine a more idyllic setting.

Caroline had asked me to teach a violin group class that first week. I discovered that Book Three Viola would be offered, so I registered for that. The Viola Teacher Training Course and the group teaching filled up six hours in my day.

My Group Class

My wards were a group of about twenty students ranging in age from seven, perhaps younger, to about ten. They were at the level of early Book One to Minuet Three. Although I spoke Castellano, at that point I did not have the vocabulary specific to teaching violin. I had to improvise quite a bit with a lot of help from the parents.

We started right off with Perpetual Motion and they won the race to the finish. We were supposed to finish together. We had no piano accompaniment to hold us together, so I decided to launch into a series of games and activities that would teach them to watch me, such as playing Twinkle with everyone having to stop their bow when I stopped mine. We played Allegro by swooping the bow onto our heads on the up bows. I asked them to follow me with their scrolls as I walked back and forth in front and they also took turns making the scrolls swivel.

When I introduced them to "Esconda el Arco (Hide the Bow)," you would have thought we had found buried treasure. Hands would fly up, accompanied with much squealing, to be the next to either hide the bow or to look for it. I appointed a parent to keep track of who had played the game so that only four or five could play every day. I had to admit with the spacious room filled with hidey holes that this game was lots of fun. They could have played it through every group class that week and not done anything else. And so could I. I enjoyed several warm conversations after classes with parents, all of whom were enthralled by what their children were doing.

Lalliq was one of the students in my group class. I had watched Llalliq at his masterclass. With his thick black hair, dark eyes, and sharp features, at only ten years old, he looked every inch the son of long lost Inca kings. Llalliq was part of a large delegation of families and teachers from Cusco, high in the Andean mountains. I observed him fast at work as a Suzuki violinist in a masterclass. His Festival teacher showed him how to phrase, to play louder as the musical pattern moves up in pitch, softer as it descends. Llalliq's eyes and ears took everything in. His bow was arrow straight, his tone was strong and true. He performed as he was taught. He watched his bow intently, moved his fingers almost effortlessly. He seemed to be perfectly happy playing a German Minuet. His Maestro's advice seemed sacred to him. He played his Minuet One, fluidly, happily, with authority.

How did this little boy, who was probably at home on the craggy terraces of the cordillera, whose music is that of the mysterious, haunting sound of the pan flute come to be playing a German Minuet on a European instrument in the distant mythical land called Peru? Please read Conclusion.

Other Classes

I was surprised to learn that Doris Preucil was teaching a large Violin Book Ten class. It was obvious that the seeds first planted some twenty years ago had sprung into life, and that the Suzuki movement in Peru, and by extension Latin America, had grown exponentially. Peru and other Latin countries have been bringing in Teacher Trainers and have launched more and more studios year after year. Starting with the original Piano and Violin schools, other instruments also have taken hold: recorder, guitar, cello, Early Childhood Education and now viola and flute. David Madsen's guitar classes had up to twenty Teacher Trainees in Books 1, 2 and 6. David Gerry ended up with eight or so teachers enrolled in his flute Teacher Training classes. I eavesdropped on a rehearsal of the Mendelssohn Trio for violin, cello and piano, all young students. Now this is advanced stuff! The performance was exquisite and professional.

Other Festival Events

One of the highlights of the first week was a stirring evening where all Faculty members joined forces in a Faculty Concert, which included a performance of the famous Peruvian folksong, "El Condor Pasa." A second night saw the Columbian contingent playing a boisterous set of folk tunes arranged for full string orchestra. This was followed by an ethereal performance of Cuzcoesque traditional melodies on piano.

Administration

Caroline Fraser, Annika Petrozzi and Roberta Centurion were co-directors of the Festival. Holding the Festival together on a day-to-day basis and making sure everything ran smoothly were Domingo and Sara Carrera. Along with volunteers, they handled customer relations with friendly aplomb. They supervised registrations and the sales of T-shirts, music bags, CD's, special music, and were happy to recommend restaurants, gift shops and various and sundry requests.

Leaving the Festival prematurely to undertake my personal journey was distressing. In one short week, I had made many friends and witnessed the wonder of little children playing strings and other instruments in a country where most people can barely meet basic needs.

Viola BookThree Course

As a Suzuki Viola teacher, I was sure I had died and gone to heaven to have the opportunity to work with a great artist. Bill Preucil is head of the Suzuki Viola movement. He is also a world-class concert soloist and performer, who with his long-standing quartet and solo performances, has played in theatres and concert halls all over the world. During the Eisenhower era, Mr. Preucil played for the White House with the US Army String Quartet. He has worked with and alongside such luminaries as Nathan Millstein and Pablo Casals. Mr. Preucil engages his students with wry wit and charming storytelling. Although his translator sometimes had trouble explaining the funny bits, he was excellent. Mr. Preucil's jokes miraculously whisked by the language barrier and enchanted his trainees.

Our Viola Three class comprised of five teachers hailing from Costa Rica and Columbia, two from Lima and myself from Canada. In Peru, teachers seeking credit for Teacher Training courses must fully memorize the pieces of their respective books and perform them for their master teachers. Everyone in our Book Three course handily accomplished this.

Bill Preucil believes that Book Three is the place to teach and demonstrate bow technique for expression and for enhancing performance. He talked about adding weight by keeping the arm close to the body and lightening tone by lifting the elbow judiciously. He spoke of and demonstrated bow speed and distribution. He also showed us how stance, movement of the feet, swaying or lifting the instrument are ways to enhance performance and presentation. Throughout the course, he played for us a piece by Frescobaldi from the soon to be published Book Eight.

We observed as Mr.Preucil taught several young violists in masterclasses. They ranged in age from eight years old to eighteen. As there had not been a viola program, these students were more or less on their own in learning their instruments. One pretty young teenager had a great deal of trouble with intonation. He exhorted her to "Macchu Picchu" by playing a note and asking her to match the pitch. She understood this quite well as shown by the smile on her face. He impressed upon the Peruvian students the need to memorize their pieces in order to free them from the page. He found they required some very basic instruction. By the end of the week, all had shown great improvement and understanding of what they needed to work on.

Above: Pam Brasch and Dee Martz.

Mr. Preucil addressed specific questions brought up by either the teachers or within the context of the masterclasses. Is the accent on a given stroke accomplished more with the bow or with vibrato? He responded that the left hand challenges the bow, in other words, that vibrato stimulates the bow to work in kind. Another question had to do with the movement of the thumb in shifting. He said that since the viola shoulder is so prominent, it is okay to move the thumb right up onto the side of the fingerboard to reach the highest positions. Regarding vibrato, he stated it is not necessary to play vibrato on all notes, for example very fast passages and that indeed no vibrato leading to vibrato on repeated notes can bring out different colors when performing. He said to play the viola, as opposed to playing the violin, the viola tends to sit lower on the shoulder and is anchored a bit more in the hand, not just held by the chin. In one moment, he held his hand to his chest and stated that "playing the viola starts here."

Peru

Peru is a third world country, and one of the poorest. Nearly half of its population is of Quechuan Indian ancestry, descendants of the magnificent Inca civilization. While there is a small middle/upper class in Peru, the vast majority struggles to put hand to mouth. Many children do not finish grade school because they must work to contribute to the family coffers.

As I watched these little children at the festival, and their rapt parents, their buovant teachers, and all the organization that revolved around the Latin Suzuki Festival, I thought to myself here is El Dorado. Here are the hopes and achievements of these little children, in their laughter, and in their joy in making music. Here is the hidden treasure that is being uncovered and brought to light. Traditionally, Peruvian children are brought up singing and dancing as, in the same way, Canadian children learn to skate and ski. Music flows from their hearts to their instruments.

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The Mozart Violin Concerto

By Suzanne Lis

The orchestra opens with a brilliant melody
The melodic strings sing above
Their graceful melody
Contrasting with the rich basses
The sweet notes dance
Around the hall
Their joyous tones spreading to every corner
They speak to each other
A conversation like no other
And then the solo comes in
A beautiful phrase
Sparkling with joy and happiness
Soars above the rest
With the rich cellos bouncing behind
That angelic melody
All of a sudden, the sixteenth notes swirl by
In a whirlwind of music
The orchestra joyfully responds
And the piece ends in a passionate breeze of trills
Revealing the heart-wrenching beauty of music.

Suzanne Lis is a 13-year-old violinist from West Hartford, Connecticut. She is in the eighth grade at King Philip Middle School. She began the Suzuki Program at the age of 3 with Teri Enfeldt at the Hartt Community Division. In addition to her lessons with Mrs. Engeldt, she also participates in the Opus 89 orchestra and group class. Suzanne is a member of Beansstrings, an award-winning advanced orchestra, and King Philip Singers, a nationally-recognized choir at King Philip Middle School. She hopes to continue to expand her singing career and her violin career. Her musical influence comes from her parents, who are both musicians. Her dad is a violinist in the Hartford Symphony and her mom teaches Suzuki piano at the Hartt School Community Division. Suzanne knows that her musicianship will continue to be an enormous part of her life.

Under My Chin

by Haley Shaw

Under my chin
It's always there,
It's never gone.
There's something to share,
Under my chin.

Under my chin
The wind blows free,
And birds sing.
Happiness is key,
Under my chin.

Under my chin
A child cries
With great despair.
A puppy dies,
Under my chin.

Under my chin
You can hear the howl
Of the dark night's wind.
And a stray dog growls,
Under my chin.

Under my chin
Is beauty and grace.
Not that you can see,
That's the challenge I face.
Under my chin
Is a violin.

Haley Shaw, 13, attends Johnston Middle School in Houston, Texas, where she is enrolled in the magnet program for orchestra and art. Haley studies both piano and violin and loves to compose music. She plays in the Houston Youth Symphony, participates in Girl Scouts and is a member of her school swim team.

Inspiration & Creativity Mind-Body Integration

By Barry Green

Music is the only source of energy that I have known in my life that gives humans a chance to be instantly transformed into spirit.

- David Darling

Inspiration in music, inspiration through music, inspiration with music, inspiration from music… . It has to do with insights, feelings, ideas, energy and hearing music in our minds. Where does inspiration come from? Why are some people more receptive to creative ideas than others? In *Mastery of Music* I interview the distinguished composer Terry Riley, considered to be one of the founding fathers of New Age music. Riley talked about the source of musical inspiration residing in a universal spirit or consciousness.

If you believe that there's a field of consciousness, which somehow connects the whole universe, including ourselves in one seamless web, it follows that everything arises from that consciousness—and we call the place where things arise in consciousness within us our own consciousness, or awareness, or intuition. [1]Someone like Mozart has a very fined tuned antenna for this kind of thing, so he can pick up signals from the "consciousness" station much better than others—but we can tune into that station, too.

Can we increase our ability to hear and respond to inspiration? Is inspiration available to everyone with the differences being only in each individual's ability to hear it? How can we best make ourselves available to inspiration?

I believe creativity is a byproduct of inspiration. First, we need to "channel" an insight, an idea, or a sound, and then we need to convert this impulse into action. I'm most fascinated with what we can do to make ourselves available to hearing the inspiration and then finding many ways to convert it into a creative product through teaching, imaginative playing, problem-solving or improvising.

I have always been fascinated with the process rather than the product. My work with the *Inner Game of Music* has helped me to understand the process of concentration. More recently, exploring ten characteristics of the human spirit in *The Mastery of Music* helped me to illuminate the personal qualities that contribute to excellence. My final two chapters in *The Mastery of Music* were dedicated to Creativity and Inspiration. I became so fascinated with these topics that I am now turning my professional focus to the exploration of creativity. Learning about inspiration and creativity in music appears to have equal relevance in all the arts: music, dance, theater and even visual arts. Recently, I have noticed that the integration of mind-body activities (sing/dance, play/dance, act/sing, draw/play, etc.) seems to have a strong correlation to both receiving inspiration and translating this inspiration to highly creative artistic expression.

It Starts with the Breath and Silence.

I'll never forget my experience playing double bass in the California All-State High School Orchestra under a wonderful conductor, Ralph Rush. At our first rehearsal he told us he expected our attention and concentration. He explained what a responsibility it was to recreate the music of the great composers. Then he told us to remember this principle:

"Music is a beautiful painting on a background of silence."

He paused until there was silence, lifted his baton and began to conduct Otto Nicolai's *The Merry Wives of Windsor.* It was a magical moment. Most recently I was reminded of this universal truth when I attended a workshop on musical improvisation led by my university colleague and long-time friend, the Grammy award-winning cellist, David Darling.

David has been teaching "The Art of Improvisation" for almost 20 years through his organization Music for People. He is not teaching jazz, but "free improvisation," a technique which is accessible to musicians at all skill levels.

At the workshop we learned a preparation exercise to use before beginning any improvisations. We would take a deep breath, raising our hands above our heads, and let our hands slowly fall to our instrument as we exhaled. After a brief period of silence and at the moment of inspiration, we would begin to play. This was to be one of the most important things I learned about the creative process. The silence inspired my fingers to move unconsciously.

I was learning to enjoy the space and silence before I played and even during my playing. I was learning to wait for the moment when my fingers would move by themselves. Patience has never been my virtue. Now it was becoming my friend. I was learning to wait to hear someone else play. I was learning to listen to how I could support or accompany a soloist so that they could be heard. I was discovering when to stop playing a certain way and to go in a different direction, changing the energy or letting the energy build.

David describes this state of silence in an interview with Jim Oshinsky for the handbook, *Return to Child.* David said:

> *Sitting quietly, paying attention to what sounds come from the exhale when you pay attention to your breath. That exhale is our magic, that's the connection to the Infinite. The form comes out of actually sitting quietly, doing nothing, having no purpose and then taking a breath. In our connection to the universe, you let the sounds come out and then listen deeply to how it feels to you. And when one is able to receive this process in such a way that one is not negative, but one is just listening, that listening experience will change one's life. After a while, it's not hard to step in there right away, and you're in this magic place, a spiritual place that we call the Infinite.* [2]

Little did I know that the experience would guide me in my exploration of the sources of inspiration that manifest in everything we do. David has presented techniques, pathways and an environment for experiencing inspiration by listening to the silence. Within this silence, we can hear unspoken words and receive guidance which reveals its magic in the most beautiful ways—through improvisation, through music, through life.

From the silence, comes the inspiration: Mind-Body Integration

Recently on CBS's "60 Minutes," I saw a program about a composer studying at New York's renowned Juilliard School, who some say is the greatest composer talent to come along in 200 years. He's written five full-length symphonies and he's only 12 years old. "We are talking about a prodigy of the level of the greatest prodigies in history when it comes to composition," says composer Sam Zyman. "I am talking about the likes of Mozart, Mendelssohn and Saint-Saens." His name is Jay Greenberg.

Greenberg says music just fills his head and he has to write it down to get it out. Like Mozart, he says he hears the music all at once, and when he takes the time to write it down, it comes through without revisions. It's just complete. He wrote one piece called "The Storm" in just a few hours.

When Jay was asked *how* he hears his music (this part I found profound), Jay explained that he likes to be walking! When he hears the music, he engages his *body,* he conducts the music he is hearing, and he also sings it as he is conducting it! Singing, walking, and playing (conducting) it with his hands—all simultaneously!! Hang on to this thought. This is the state of being when Jay is receiving his most creative inspiration.

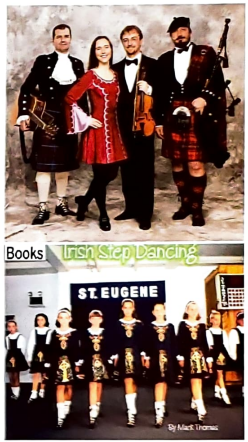
Another example comes from the English composer, Sir Peter Maxwell Davies, who told me in his interview for *The Mastery of Music* that he also composes his music while he walks along the coastal beaches. He describes "pacing a piece" by walking back and forth:

> *I'll compose in that place over there where there is a little hill or group of rocks. I'll walk "inside the piece" as if it is physically around me in three dimensions. I can shave the notes around in different places and try out instrumentation. Then I'll go back and walk it through with a different instrumentation. It is like it is happening around me—I'm actually listening to it. I have to be quite alone to work this out, in a very big space. The birds or otters don't bother me. By the time I have walked a piece out, I go to my desk and I already have a good idea of what it is going to look and sound like.* [3]

Have you ever been stuck at your desk with a math problem or challenging question? Feel like getting up and walking around a bit? You find yourself walking to a pulse? And when you do this, do you notice that sometimes—*boom*—the answer comes instantly!

In his Improvisation workshops, David Darling creates a similar experience of move-

Left: Dr. David Darling. Below: Jay Greenberg. Above right and next page: Nova Scotia, Canada Music Educators Conference. Photos courtesy of Barry Green.



ment and music designed to increase our mind/body connection to great music. When this happens, creativity and inspiration flow! He similarly integrates singing, movement and acting.

In the session, he played a recording of Mozart's *Eine Kleine Nachtmusik.* We were encouraged to move our bodies freely (dancing if we wish), while singing along with the recording *and* conducting the music. We experienced the music in our entire bodies: crescendos manifested as exalted screaming while reaching for the ceiling … people moved in circles, jumping, just going wild—as it was all in the music!

What impact did this have on us? Afterwards, I felt so inspired and energized, I wanted to play my bass with that same excitement—any kind of music—but just express the joy. Furthermore, I heard so much more movement, feeling and energy in the music I played. These channels were opened up because of this exercise.

Several years ago when I was playing in a Cincinnati Symphony concert, all the musicians were asked by guest conductor Bobby McFerrin to sing, instead of playing, their instrumental parts to Rossini's *William Tell Overture.* It was a hysterically funny, but most exciting and theatrical performance! We experienced a similar transformation of "singing the music we play." The musicians

enthusiastically got into expressing their parts with their voices. A vocal rendition gives our instrumental playing new energy, color and yes—inspiration!

I notice that the conductor of any ensemble has to do many of these multiple physical and musical tasks. Conductors often sing their parts, move their bodies and mime/express the music in some theatrical way. Unfortunately, some conductors get carried away with their "dancing" and forget to focus on the music! But there is a place for the body movement along with the conducting. Allowing the music to be expressed in the body makes easier the very complex task of expressing 30-40 different instrumental lines simultaneously in a musical score. Perhaps this mind-body activity helps the conductor to be even more creative with interpretation and expression.

Multi-Sensory Integration: Mind/Body/ Balance/Rhythm/Song/Co-ordination

I believe there is a connection that takes place when we simultaneously activate the music, mind, body, and movement that opens us up to inspiration and creative ideas that would not be possible if we stayed in one place. —BG

Over twenty years ago, my friend and colleague Don Campbell (author of *The Mozart Effect*) introduced me to a "balancing board." A student spends a few minutes shifting his body weight on a rocking board while throwing a beanbag in the air between the right and left hands. After doing this exercise, the student showed a profound difference in creative musical expression, two-hand co-ordination, even eyesight and improved hearing. What is this doing? It is integrating the senses: balance, movement, rhythm, eye-hand co-ordination—similar to the stimulation when we play, dance and sing. These examples point to the fact that when the body, mind and music are all simultaneously engaged, our levels of musicality and concentration are elevated, and the inspirational flow of the music is increased.

This past fall, I was invited to present a series of lectures at the Nova Scotia, Canada Music Educators Conference. Part of the conference included a local showcase marathon concert of many of the public school ensembles: bands, orchestras, chorus, jazz groups, chamber groups, flute choirs, drum and fife corps and step dancers! That's right, step dancers. In Nova Scotia there is a huge influence of Celtic music. In addition to jazz combos, there is Irish music in the schools! There is a fiddle in almost most everyone's Cape Breton-Victoria house.

In the bands and string ensembles, the students were usually fixed on reading their music while studiously following their fine conductors. The choirs sang fairly well but seemed to become more animated when they engaged their bodies in some simple, choreographed hand gestures or footsteps. Mind you, this was good playing but it wasn't "off the charts."

Then I witnessed a performance of four young middle school girls that I will remember forever. They were doing Irish Step Dancing. Forerunner of today's Irish dancing, Irish step dancing dates back to the Dance Masters of 1750. Dance teachers typically traveled within a county, teaching their repertoire of dance steps and participating in competitions with other Dance Masters. But these young girls not only danced, they sang while they danced. Two of them also played the flute and fiddle while they both sang and danced! Once again we have dance, playing and singing, all at the same time. The end result, I believe, was that by engaging *all these activities at once*, their creative inspiration and effectiveness in communication soared. These girls not only expressed excitement in their music, but when they entered and exited the stage, showed joy in their faces and a swagger in their walk. They inspired everyone in that room!

Learning from the Kids; *Being Like* the Kids

David Darling believes that learning to improvise in music is like a child at play. Kids are so spontaneous, expressive, curious, playful and happy. The title of the workbook for his course is "Return to Child," with obvious reference to the principles adults need to follow to emulate children. David's coaching style is designed to evoke group responses of amazement, love, humor and extreme exaltation, including "freaking out." I loved acting absolutely crazy with my voice, hands, body and bass. Sometimes David asks everyone to really let it go and act like children.

This child-like state promotes an egoless involvement. It not only reconnected me with my youthful love of music and life, but also presented me with the keys to the process of inspiration. He provides a space where we can act like kids, dance, drum, sing, move AND play. This really allows the most inspired, spontaneous music to emerge from participants of all skill levels.

At the Art of Improvisation Workshop there was a kids' music improvisation program for the children of family members taking the adult course. In the kids' course, the children attend most of the adult classes. However, the kids also had their "special" time together where they did—guess what—Drama, Art, and Dance!

Why do the kids get to do the "fun" stuff while the adults are concentrating on learning all the new techniques of free improvisation? What about the adults? Do we have to be more serious? If the adults are aspiring to "Return to Child," then let's have the entire package! That's what I want! But not as a separate class; I'd like to see it *integrated* like we see when we experience the Irish Step Dancers.

I'm aware of the many wonderful educational approaches used in the Kodaly, Orff, and Suzuki systems that encourage and even integrate the voice, movement, percussion, keyboard and other instruments into the teaching of many kinds of music. But what puzzles me is why we cut out this valuable "integration of the senses" when we become more advanced? It seems that we are taking away the very spontaneous, natural disciplines that contribute to a creative experience just when we need them the most. Opening and integrating all these physical, aural and musical channels appears to have a strong connection to our ability not only to perform, but to receive creative inspiration.

David Darling has a wonderful expression he believes produces the most dramatic impact on music making. He says: "Sing what you play, play what you Sing." I know this to be true and to be an essential discipline not only for improvisational music but for classical music as well. I'd like to expand on this principle by also adding:

Sing what you Play, (Play what you Sing)
Dance what you Sing,
Act what you Dance,
Paint what you Act
Create your Inspiration!

This all helps to intensify your passion, open your nervous system—mind/body/spirit—to the creative free flow of universal energy, the same energy that inspired Mozart, inspires Jay Greenberg, me and you! ♪

References:

[1] Green, Barry, *Mastery of Music* (New York: Broadway Books, 2003), 260.
[2] Ibid., 256.
[3] Oshinsky, James, *Return to Child* (Goshen, CT: Music for People (www.musicforpeople.org), 2004), 99.

Barry Green was a 2004 Keynote presenter at the Suzuki Convention in Minneapolis on his new book *'The Mastery of Music-Ten Pathways to True Artistry'*. He is also the author of the *Inner Game of Music* (with W. Timothy Gallwey) and formerly Principal Bassist with the Cincinnati Symphony. Green currently works for the San Francisco Symphony Education Department teaching young bassists and performs as a bass soloist, author and educator throughout the world.

Barry Green and David Darling will present a 6-day course sponsored by Young Imaginations in co-operation with Music for People called *INSPIRATION IN MUSIC - Exploring Creativity and Improvisation in Performance and Education*. They will be assisted by Alan Scofield (theater/choegrapher), Chunghiang Al Huang (Tai Chi movement to calligraphy), and Mary Knysh, (music education/Music for People). The course will be held at Holy Names University, in Oakland California July 24-30, 2005. Further details check Barry Green's website @ www.innergameofmusic.com

Are Suzuki teachers looking after themselves?

By Haukur Hannesson

Has it been one of "those" days?All your students showed up that afternoon and NOBODY had practiced. The parents were tired and absent minded. And in the group lesson ten out of twelve students forgot to bring their end pin holders. Furthermore, unusually many younger siblings had been brought along to the lesson and some of them were very tired and restless. Some parents even had their cell phones on despite your angry and piercing looks.

Are you desperate? Tired? Burned out as a Suzuki teacher? Or just having a bad day?

A Suzuki Teacher's Reality

"This is all a part of life's rich tapestry," my landlady during my student years in London, U.K., used to say when her life stumbled on an unforeseen obstacle. The day described above which you have had in your chosen profession certainly adds to the "rich tapestry of life"—provided it doesn't occur too often.

Such days, however, are a part of a Suzuki teacher's reality, just as the good days are when all your students have practiced, little Lisa finally "cracks the code" to Twinkle's first variation and EVERYBODY remembers their end pin holders for group.

Every professional needs a balance in his or her work. The good days must outweigh the bad for this balance to be a positive experience in our profession, that of a Suzuki teacher. What can we do, however, to make sure that this happens?

Suzuki teachers are in a "giving profession." Every day we try to give our students the best possible tools to succeed in the development of their talent. We make sure that they sit right, hold their bows correctly, have fun, get good guidance for home practice, you name it – we try to give them the best music education we possibly can. Our reward–happy students who play well supported by positive and enthusiastic parents.

We are good at looking after others, but are we good at taking care of ourselves? Could it be so that looking after ourselves properly could be the key to having a good balanced career?

A Balanced Healthy Career

We Suzuki teachers all want a healthy and rewarding career. We need to feel that we are a success in our teaching as well as serving music, ourselves, our students and our communities. We want to earn a living to support ourselves and our families. We need to feel good when we teach.

The process of having a healthy career, however, requires a conscious effort on behalf of the teacher. An effort that requires intellectual analysis, as well as emotional awareness and responsibility. We are, however, not alone on this journey.

One of the great advantages of being a Suzuki teacher is that we are a part of an international community. This community of teachers is an important factor in the process of looking after ourselves and our teaching careers. By attending workshops, conferences, sharing concerts or simply talking to each other, we often reverse roles and become students ourselves. Instead of constantly giving, we pick up ideas, get support and learn new ways of solving old problems by listening to and learning from our colleagues.

For me this has always been an important aspect of my career "maintenance" as a Suzuki cello teacher. The generosity of my colleagues in giving their time, knowledge and support is a fundamental basis of the "looking-after-myself" process as a Suzuki teacher. Observing my students being taught by other teachers gives me a valuable perspective, a new angle and a new understanding of my professional direction.

The informal contacts are also important. Meeting at conferences, laughing together, eating together and playing the cello together is a revitalizing experience. I am always happy and "recharged" after such occasions.

A Professional Role

There is, however, another dimension to the "looking-after-myself" part of our careers as Suzuki teachers which is important and needs to be a conscious integrated part of our teaching. This has to do with the nature of a professional role and how this may differ from the "leading role" we play in our own lives as private individuals. Considering this is particularly important for us Suzuki teachers since our relationships with our students and their families are often intimate – sometimes by necessity in order to get the results we want.

Our personalities and our communication skills are part of our "tool box" as Suzuki teachers. We know that we have to create a warm caring atmosphere in the lesson if we are to get through to the student at all. For most of us this is not a problem, the positive atmosphere of the Suzuki approach was a big reason for getting into this profession in the first place.

Whether we like it or not we play different roles in our own and other people's lives. We are somebody's child, someone's younger brother or older sister, spouses, parents, professionals, citizens of a particular community or a country to name a few of our many roles. We seldom play all these roles at the same time; there is a time and place for each of them.

Separating the "Professional Self "

The role of a Suzuki teacher is a professional role—nothing more, nothing less—with all the advantages and possibilities but also the limitations which that entails. In order to have a healthy career as a Suzuki teacher, I need to consider which possibilities as well as limitations this role offers me. How do I maintain a constructive positive career as a Suzuki teacher and at the same time take care of myself as an individual? Where does the border between my role as teacher and my role as a private person lie? Is it, for instance, good "professional" behavior for a Suzuki teacher to say to a parent: "You can call me any time day or night if you have any problems at all with your home practice!" By doing that, am I not merging my professional role with that of my private self? And, if I behave this way, how will it affect my job satisfaction, my relationships to my personal surroundings or my health?

The most painful part of a self realization process is coming to grips with and accepting our limitations as professionals. We want to succeed in everything we do, we want to make a difference in our students'' lives, and we want to bring good music to our community. We may need to realize that we cannot always reach all of these goals at the same time. A selection may be necessary.

Sometimes we use other people's criteria to measure our professional successes. "I was on the front page of the local newspaper with my students, looking good in the photograph under a positive headline. Therefore, I must be successful." Similarly, am I a bad teacher when a parent phones and says that the family has decided to quit cello lessons because "Johnny finds home practice boring, you have not been able to inspire him and he really prefers horseback riding anyway?"

Other People's Opinions

These are two different opinions expressed by someone other than yourself, one positive, the other negative. They measure professional performance from the point of view of other people or institutions, not the actual professional performance of us as teachers or how we, as professionals, measure our success. And these external assessments tell us absolutely nothing about ourselves as private individuals.

We may use these assessments to our advantage. The positive ones can give us encouragement and the negative or critical ones may give us a perspective we did not realize was there and which we may or may not be able to use to become better professionals. The opinions expressed, however, relate to how we perform our profession and not who we are as people. Separating the two, the professional and the private person is, however, not always easy. As teachers we are emotionally involved in the teaching process and our personality is a teaching tool.

Other professions have similar dilemmas. Doctors, nurses and psychologists all need to use their personalities as tools in their professions. In order to keep a healthy professional life and at the same time not be limited by the "borders" of professionalism, these professions have developed tools to make the professional role comprehensible and manageable for the individual. They put on their professional "robes" and are at the same time aware of their engagements as individuals. And they have developed systems to look after themselves, to deal with crises and emotional stress.

We Suzuki teachers could learn from these professions. The only way we can be good teachers and give our students and their families the best possible environment for growth, is if we ourselves carefully consider where the border between our professional lives and our private lives lies. We don't need to be perfect human beings to be perfect teachers and we don't need to be perfect teachers to be perfect human beings! Who is perfect anyway? Well, it may be news to you, but we humans aren't! And – believe it or not—I am not sorry about that. Imperfection has its merits and charms.

There is a Solution

Despite the charm of imperfection, it would be good to have a few tools in the kit to deal with difficulties which show up along the way. The first part of the solution is to do your own professional assessment and not rely exclusively on the opinion of others. Self-analysis of your professional role is not finding all the faults with your teaching. We know as Suzuki teachers that an effective analysis starts with viewing what is good and positive and then finding areas for improvement.

We need to apply the same method to ourselves as we do to our students. This also applies to how we define and execute our teacher's role. Look at what you are doing well as a teacher and how this enriches you before starting to look at areas where your teaching role is in potential conflict with your everyday life as a private person. Like in Suzuki teaching, shortcomings are there to be improved and worked on. You may be a Book 1 or a beyond Book 10 student in this aspect or somewhere in between. The main point is that you are going forward at your own speed, treating yourself as you would your own students. And please do not forget to revise old pieces!

C

Do's and Don'ts in Suzuki Teacher Career Care

Do...

Go to conferences, courses, workshops
Practice
Watch your students being taught by other teachers
Analyze yourself in the same positive way as you analyze your students
Define the borders between your professional role and your "private" role
Enjoy your successes
Accept and deal with your emotions about your teaching
Respect yourself
Go on vacation
Take up book binding

Don't...

Let the occasional bad day get you down
Give parents the option of phoning you day and night
Let other people decide how you feel about your career
Despair

Emotions are an integral part of the "package"; however, we cannot get away from them. Even if we are good "analysts" of our professional behavior or results, we always feel something about them. And accepting your feelings is an important part. "My students played badly at the concert and I feel sad about it." Accept your sadness, it is a real feeling. But – do something about it. Similarly, don't be afraid to feel joy and pride in work well done. You need to deal with your feelings in order to get good professional results. Take care of your sadness, talk to someone, ask for advice, share your joy. Remember, however, in case things have not gone your way, that your students didn't play badly because you are a bad person, they might have played badly because of something you did or did not do as a professional or simply because they all caught a stomach bug that same morning. You never know!

Another tool is to have a change of scene and get away from it all for awhile. Have a holiday! Or start a hobby—do book binding for example!

A few years ago I did a course in book binding. Great experience! Every week I went to the local adult education centre and worked on book binding for three hours. It was extremely relaxing. I discovered that many of the people in the group had been doing this every week for years, some for decades, to develop this craft in a relaxed social setting and in very mixed group when it came to age and background. I thoroughly enjoyed myself. Unfortunately I moved away from that particular city and had to give it up.

I have not given up hope about starting again, however, so if you hear about an interesting group doing book binding, please let me know. I consider it an important factor in looking after my professional career as a Suzuki cello teacher.

Life's Rich Tapestry

We Suzuki teachers have good days and bad. Such is life. Our different roles, as professionals and private persons, contribute to making our lives richer. Looking after ourselves in our diverse roles, defining these and how they interact or need to be separated, is important in order to have a happy and rewarding career. To get good at this, we need to practice just as we cello teachers need to practice the cello, learn the "new pieces" of this process as well as revising the old ones constantly.

Haukur F. Hannesson is a cellist, Suzuki cello teacher, ESA Suzuki teacher trainer and arts manager. He holds an AGSM Diploma in Performance and Teaching from the Guildhall School of Music and Drama in London, U.K. and an M.A. and Ph.D. in Arts Policy and Management from the City University in London. Haukur was instrumental in bringing the Suzuki approach to his native country of Iceland and founded the Icelandic Suzuki Association in 1985 and the Reykjavik Suzuki School of Music in 1988. He has lived in Sweden for a number of years where he has been the Chief Executive of two professional symphony orchestras as well as teaching cello and training Suzuki cello teachers. Haukur is a regular guest lecturer at the University of Iceland where he teaches an M.P.A. course in Arts Policy. He was a board member and Deputy Chair of the European Suzuki Association (ESA) for a number of years as well as serving on the board of the International Suzuki Association. Haukur is also the chairman of the European Suzuki Teaching Development Trust (ESTDT), a registered charity in England, helping countries in Eastern Europe, the Middle East and Africa to develop Suzuki teaching.

When to Twinkle—
Are Children Ever Too Young?

By Jane Bradley

The early part of the 20th century saw an explosion of new ideas about music education. Four musicians in particular, Emile Jaques-Dalcroze, Zoltan Kodaly, Carl Orff, and Shinichi Suzuki developed methods that date from this time; methods that were enthusiastically received world-wide and flourish today. These four lived in different countries—Hungary, Switzerland, Germany and Japan, and yet their insights about music training are remarkably similar. Each had idealistic goals that went beyond music. Each had faith in the ability of all children to become musical. For each, the starting point was the child's intuitive feel for rhythm and melody. Each taught "the sound before the symbol." All four understood that lessons should be fun. However, the Suzuki method differs from the others in two important ways. First, its center is the home rather than the classroom; second, it focuses on instrumental technique rather than a more general experience.

As we Suzuki enthusiasts know, the parent's role is crucial. Suzuki took for granted a parent devoted to every aspect of the child's work, and he counted on parents to establish a musical environment in which day-long listening, playing, and repetition, reinforced by praise would be as natural and easy as learning to talk. This, as we know, is the "Mother Tongue" method that Suzuki developed in the '30s.

He was astonished by the early results. He speaks with pride of a three-year-old, practicing her violin for three hours a day and of another, at four and a half, putting in the same time, so that, at six, she could perform the Vivaldi a minor concerto. He rejoices that these infants were developing a fine character through music; and thus, in a country devastated by war, representing hope for peace in the future.*

Dr. Suzuki was born in 1898. His first experiments took place sixty years ago. His was a very different world from the one we know. Today, few of us would approve of small children practicing so long. We would feel that their achievement came at too high a price, that their lives must have been narrow. However, his success has provided a lasting inspiration to parents and teachers.

Unfortunately, we have bought into the idea without really being able to create, in our modern world, the environment Suzuki envisaged. In our hectic lives, usually with both parents working, it is not easy to maintain the slow-paced, tranquil atmosphere and the loving persistence that Suzuki took for granted. We worry, not that David is practicing too much, but rather that he does not want to practice at all! And we are not willing to question whether the age of three or four is an appropriate age for lessons in the first place.

I am not an expert in child behavior–just a Suzuki parent, grandparent and teacher–but I have had many years in which to observe how young children grow, and these observations have made me question the wisdom of starting our children in lessons in the pre-school years even in the most ideal of circumstances.

American parents want the best for their children, and the trend today, not only in music but in education generally, is towards a younger and younger start. Classes abound in every kind of discipline. A six-year-old student of mine told me proudly that he had been awarded a Black Belt in martial arts.

"She knows how to work the computer," said the father of a three-year-old, indignant that I thought her child too young for piano lessons.

One reason for the zeal for early lessons is that parents—encouraged by school systems' focus on testing—want to see their children achieve in ways they can measure: soccer games (even when the child does not know and can't even see his own goal posts); dance recitals of many hours' length;gymnastics lessons; swimming lessons; skating lessons; computer lessons; and, of course, music lessons.

Most are harmless enough. The trouble with them is that, geared to adults' wishes rather than children's needs, they use up much of the time that children might otherwise spend on imaginative exploration.

Happily, Suzuki teachers have a unique understanding of how to teach young children. When lessons begin at an appropriate age, the child flourishes, parents are enthusiastic and music in the home really is the delight it is supposed to be.

However, most children of three and four don't want to practice because at that age they are involved in a different agenda. Dad becomes discouraged. He's afraid he's not doing his job as a Suzuki parent. All he wants is for Rachel to love music, but she isn't cooperating. She could do so well if she tried. This leads to all kinds of frustration and unhappiness—the very opposite of what Suzuki is supposed to be. Few people have the courage to say: "This child is too young!"

Today's parents-loving, well-intentioned though they may be—have become overzealous about involving their children in early lessons. Lessons assuage the unspoken doubts they have about their child's ability in the years before he can read. Is he smart? Will he get into a good college? Research suggests that music lessons make children smarter. How can any parent deprive a child of the chance of becoming smarter?

It's always exciting when the child makes the first move. Parents are quick to respond to their child's signals. Ben may say: "I want to play the violin." Mom, from an adult perspective, thinks Ben is asking for formal lessons and all that goes with them–practicing, recitals, large outlays of cash–but he isn't. His interest is far more intuitive. The gradual, painstaking process of "learning how" is not what he has in mind at all. Ben wants to play the violin, just for that moment, in some magical way that does not involve actual study!

Sometimes parents are afraid that if they don't "seize the day," the moment will pass forever. I've heard many say: "She loves music. If we don't capitalize on her interest now, she'll lose it," or "she needs more chal-

lenge." Really? When she's still in diapers? I don't think so. Her entire life is one big challenge as it is. A pre-school child does not learn—for the most part–by structure imposed from outside, but by imaginative exploration. When we put a child, aged birth to five years into an activity best suited to the 6-8 age range, we simply put his artistic development on hold until the class is over.

The sad part of this focus on outside classes is that it distracts us from the mind-boggling amount of learning a small child accomplishes by himself, so gradually, that we may take it for granted.

How many adults learn to speak a foreign language flawlessly in three years? How many adults live in a world where the toilet is hip-high, the table chin-level, the bath-tub a towering precipice with a slippery void on the other side, hens' eggs as large as ostrich eggs, cups as far round as a gallon jug; piano keys three inches across and three inches high?

From the pre-schooler's viewpoint a dog is the size of a Shetland pony and grown-ups a panorama of trouser legs and shoes, worn by people who can sweep him off his feet with no warning, leaving him feeling powerless, though with a better view.

This is the complicated jungle two to fours inhabit; but wait–there's more. While coping with being little in a big world, the child learns intangible things—love of music, rhythm, color, how people get along with each other, how to share, how to love. These spiritual matters come at a time when they have limited physical and intellectual resources to deal with them. Most of us, in our eagerness to see them move ahead into school-age activities, underestimate the wonder and magnitude of what they learn between birth and five.

I can hear parents objecting, "but my child is so mature for his age; he knows dozens of songs and is always running to the piano." That may be so, but Jason is not four yet and we must never underestimate the importance of a child's calendar age, even if he is reading Grove's *Dictionary of Music* in his crib.

Claire is three. Toilet-trained for a year; able to dress herself; talking in sophisticated sentences: "I'm not a fan of church *or* soup," she's a delightful little girl who loves to sit at the piano with Daddy, going through a book of French folk songs, which she can sing in French, with perfect pitch. Surely she is ready to start piano lessons? Read on.

At lunch recently, in a Mexican restaurant, Claire wanted to sit on the chair on which her mother was sitting, holding the baby. Immediately, a storm blew up—screams, feet pounding, total chaos. She was tired, cold, needed her lunch. For all her common sense in many areas, she wants what she wants, *now*, not because she is spoiled, but because she is three. Irrational outbursts complicate the music lesson.

Drawing: Claire likes to draw. "This is a turkey," she says, scribbling wildly all over the paper. It's quite a surprise that this sensible, bright little person does not draw objects yet; but she is three, and her brain can't translate a three-dimensional object into a flat representation. She doesn't care; but this same immaturity will be a factor when she tries to translate a tune in her ear into movements of fingers on an instrument.

Parents, wanting only the best for their children, tend to overlook these signs of uneven development and hope that the mature, sensible little girl will be the one attending violin lessons, not the impulsive termagant in the restaurant. Oh, what optimists we are!

Twos, threes and fours scream. They scream about issues of control, because they feel powerless and yet know what power is. The right shoes, the right cup, the banana Mom foolishly broke in half, can precipitate histrionics of formidable duration. To introduce instrumental study with its precision, its need for repetition, its physical challenges into the volatile emotional mix that is your average infant is not likely to help parent/child relationships. Toby is geared to the big picture. He has curiosity. *What if I drop my pencil in these F holes? Wow! This piano lid opens and closes! Open close, open close. Let me climb up on top and explore.* Past and future are still quite hazy; now is where the action is. So Toby sees no point in practicing initial first steps and wants to stop after a minute or so. As one five-year-old aptly put it: "You mean, if I practice, it gets better?" However, his parents want to keep him on track. They believe that his concentration will improve if they persist. What often happens is that the parent's concentration improves, as he pours his whole heart into urging his child to master "Mississippi Stop-Stop." The dancing, singing, and imaginative play that feed the musical heart of a little child seem unimportant compared with the huge task of Twinkle and are simply forgotten.

As for Toby–well, Toby doesn't care that much about extracting notes from a recalcitrant instrument, anyway. He just likes singing "Take Me out to the Ball game" off-key, in the car and giving Teddy a ride in the violin case that he'd like to turn into a boat if only Mom would let him. Mom is so *serious*, darn it.

Surrounding a baby with music—a mother who sings; music played in the home; dancing; an emphasis in the home on the family's, rather than four-year-old Susie's, music— these are the seeds from which a future musician will grow. Teaching Susie the mechanics of playing the violin or piano is a very different matter.

Twos, threes, fours are quite adept. They can cut out cookies, crack an egg, wash dishes with liberal use of the spray attachment, dig dirt, use a hammer. They can also be taught to hold a violin and bow or to play Variation A with a good hand position on the piano; but whereas stamping cookies or cracking eggs come to them easily, learning to play an instrument will take hours, days, weeks and months, and at the end may not result in an experience that will feed the soul. Annie may be delighted to please Mommy by playing, delighted that others love her playing; but is she really experiencing the joy of music?

Then there's the question of following directions. Bobby can find his coat; tip the flour into the bread mixture; climb into his car seat—big picture activities; but the small constant corrections needed to develop a hand position, play in time, repeat the same motif many times are just not part of his mental framework. I've never felt that disguising these routines with games is really fair. They are neither real games, nor real practice. At the right age, children have no problem with repeating a motif twenty times. In fact, they find it quite fun.

There's a widely-believed myth that little children have a short attention span. This is why teachers invent any number of games to keep small children interested. There's absolutely nothing wrong with frogs and kitties and rabbits and stickers and so forth to add color to lessons, but to suggest they are necessary to hold a child's attention is rubbish, as any mother of a toddler knows.

A two-year-old will wash dishes at the sink for forty-five minutes, with no coaxing. Try getting a year-old baby out of the bathtub! Watch a seven-month-old baby spend half an hour completely absorbed by a packet that once held frozen peas!

Young children don't have a short attention span unless the activity is inappropriate for their age. When a small child loses interest in the lesson, he is wisely trying to tell the teacher he just isn't ready for this, today.

The heart of the Suzuki Method is the Mother-Tongue approach. Suzuki pondered the question of how, by three, every Japanese child, without exception, could speak the difficult Japanese language perfectly. He realized that language is acquired effortlessly, over time, by the process "observe—imitate—repeat," the repetition encouraged when the grown-ups praised enthusiastically. Suzuki believed that this sequence of learning could be applied to music. Because language started at birth, with the child hearing speech long before he could imitate it, Suzuki thought that music should start at birth, too, with instrumental lessons following as early as possible—even at 18 months or two years. Strongly influenced by Zen, he knew that each tiny step would be patiently mastered before the next was introduced.

The first part of his theory—that listening to fine music should start at birth, is true. We only need to read about the lives of the Bach and Mozart families to appreciate that. However, learning to speak is not the same as learning to play an instrument. Learning to speak means that when a baby says: "Mama," Mama responds. The discovery that he can *communicate his needs* is what makes a baby talk, not just the ecstatic reception his first words receive. The amount of control he gets over his life when he can ask for what he wants is enormous. No first steps in piano or violin can compare. Speech is vital to life. Playing the cello is not. The two skills just aren't the same. A child can develop a musical ear through observation, imitation and repetition but not play an instrument. That demands a different kind of learning, involving physical and mental maturity that pre-schoolers don't have.

There is a right time for starting instrumental lessons; a time when a child is eager and willing to start; can follow directions; can enjoy the give-and-take of working with a teacher; has a body big enough and strong enough to play; can go through the complicated process of hearing a tune, translating pure sound into movements of fingers and can persevere until that tune is mastered. This age is about five and a half. Parents often want to start at four because this is the year before Kindergarten and the child has the time to practice. But a four-year-old is home for a good reason—she is preparing for school and outside lessons *next* year. If only, during that year, Mom would take piano lessons herself, Dad sing in the choir, everyone sing at home, the years before Kindergarten would produce a child with a good ear and musical ability already established.

Many years ago, my mother sang—all day long—often repeating one song over and over again as she vacuumed, cooked and dusted. Her repertoire was vast, ranging from folk songs and hymns, to oratorio and snatches of "Madame Butterfly." Every evening she sat down at the piano and played and sang while my sister and I danced. Her singing came first, not our music. Lessons and practicing were optional. In some ways she was too easy-going. A little more structure would have been good for us. However, we grew up with a great ear, a huge vocabulary of songs and the idea that music was our choice. We wanted to play like her. So, when we started piano lessons we were musical self-starters, setting our own practice schedules. My mother said later: "I never had to tell my daughters to practice." How many parents can say that?

When Joey climbs on to the piano bench and plays the theme from the Surprise Symphony, our wisest course as parents is to leave him alone with his experiments. If we rush to the piano, all excited to show him correct fingerings, teach him to sit properly, to explain about ta's and te-te's, we, in effect, steal the project he started. We make it our own possession and Joey our piece of modeling clay. Frustration starts, right there.

The seed is in the ground. Let's not force it into premature growth, but rather, with love, allow it to sprout in its own time. ♣

Footnotes

* S. Suzuki, *Nurtured by Love*, p.97

Jane Bradley, L.R.A.M., Dalcroze Cert., was born and educated in England. When Dr. Suzuki brought his first Talent Education group to Boston in the 60s, she attended one of his concerts. This was to prove a life-changing event that led to her becoming a Suzuki piano teacher and author of many articles on music teaching. Jane has been co-ordinator of Suzuki piano at the Hartt School in Hartford, Connecticut, since 1994.

Suzuki Myths

Dr. Garson with Dr. and Mrs. Suzuki, Matsumoto 1987.

By Dr. Alfred Garson

From time to time I hear statements and encounter articles that remind me—many *Suzuki Myths* are not yet dead. One of these common myths is that Dr. Suzuki said learning to read music could be left to as late as the Bach Double which occurs in Book Four of the violin repertoire!

I first got a hold of a Book 1 (Zen-On Music Pub. Co. Ltd., Tokyo, Japan) and became aware of the Suzuki Method in the early fifties, through my teacher, Joseph Szigeti, who was a friend and a great admirer of Suzuki. I first met Suzuki in 1966 and studied with him for six years. I attended dozens of his workshops all over the USA and Canada, year after year. Apart from this, I spent August and September with him in Matsumoto nearly every year until 1996, and never ever did I once hear him say, that reading should be postponed to as late as the Bach Double.

What he did say, was that if a pupil could not read music by the time he got to the Vivaldi Concerto in Book 4, then it was time to teach him to read. However, in making this statement, Suzuki was referring to Japanese pupils aged four to five. Even so, very few pupils are unable to read by the time they get that far.

Suzuki never discouraged reading. He would say that if a young beginner wanted the music in front of him, place it on the stand and then explain one thing at a time, until he learned to read. In actual fact, most Suzuki pupils learn to read by osmosis, long before the end of Book 1, let alone before getting to the Vivaldi Concerto.

With the interest and emphasis on note reading, as exemplified by the various articles and publications that have appeared in recent years, I doubt if there are many Suzuki pupils in North America, beyond Book 1, unable to read.

It should also be remembered that in 1956, Suzuki wrote a book entitled *Note Reading for Violin* (Summy-Birchard Inc., distributed by Warner Bros. Publications, Miami, Florida). He most certainly did not write this book for pupils learning the Bach Double!

Once a new piece has been mastered, it has to be memorized and performed from memory. Suzuki pupils have prodigious memories, and it is possible that people seeing Suzuki pupils perform for one or two hours from memory, assume that they cannot read music.

It is also possible that since very young beginners are taught by rote and imitation, many have concluded that reading is neglected, not realizing that the Suzuki Method is based on the mother-tongue method. This being the case, once a child has learned to speak his mother tongue, that child practices his language, develops his skills and increases his vocabulary for the next two to three years, before he learns to read.

Waltraud Suzuki, his late wife, wrote an excellent article in the *American String Teacher* (Vol. XV, no. 5, summer 1965) entitled, "As A Child, Could You Read Before You Could Talk?"

I introduced the Suzuki Method in Canada in 1966 by inviting Suzuki and his pupils to Montreal. Teachers from the USA and all over Canada flocked to Montreal for this historic occasion. The Suzuki pupils gave a concert where everything was played from memory. The next day, Suzuki conducted a workshop, where he put his pupils through their paces, once again doing everything from memory.

The following day, in one of the newspaper reviews, a local French music critic questioned whether the pupils could read music, since there were no stands or music to be seen at any time, whereas traditional pupils very often performed from music. From that day onwards, I decided to have my string orchestra play from music, in an attempt to dispel the myth that Suzuki pupils are unable to read music. It is absolutely amazing how this myth has persisted over the years and as yet, has not died a natural death.

Another criticism is that Suzuki students are taught to hold the violin with the head producing tension in the neck. The distance from the chin down to the chest is normally about twice the depth of a violin. Therefore, if a pupil were to hold the violin with his head, he would either have to tilt his head to the left, or raise his left shoulder in order to hold the violin up. I don't not know which is worse, since they are both anathema.

In order to avoid this, Suzuki insisted on a should rest, so that all a pupil had to do, was turn his head to the left and rest his chin on the violin, in order to keep it in a horizontal position. In those days, sponges were used as shoulder rests and cut to size, since commercial shoulder rests for small violins were not readily available.

Young pupils had to be taught to place their chins on the chin rest, so as to hold the violin in position, which is not the same as holding the violin with their heads. In teaching this, Suzuki often placed his left hand under the violin, in case they dropped it, and with the middle finger of his right hand, he would tap the violin gently while counting from one to five. Seeing this, may have led some to the conclusion that Suzuki pupils hold the violin with their heads. The only time the head rests firmer on the chin rest, is when the left hand and fingers are flying up and down the fingerboard.

Further to this, Suzuki would also check the left thumb and forefinger, to make sure that the pupil did not have a vice-like grip on the neck of the violin, or that the violin was resting in the web of the hand, instead of against the side of the forefinger. He was always against tension or stiffness of any kind.

I do not think there ever was another teacher who devoted more time, energy, study, and research, or analyzed every physical movement regarding all aspects of violin playing, than did Suzuki. This included posture, bowing, left hand technique, tone production and interpretation.

His quest was for the most natural way to play the violin. Apart from experimenting and observing teachers and performers, he questioned dozens of them in this regard, including Szigeti, Casals, Grumiaux, Oistrakh, Galamian, Kogan and Primrose, among many others, all of whom were great devotees of Suzuki and his method.

I remember Suzuki being accused of "cheating," for taping the fingerboard. This accusation was short lived, once the accusers realized that the tapes eventually came off. Suzuki's reason for this was to ensure perfect intonation from the very beginning.

He would start off with the first tape only, until the pupil could play the first four notes of the first variation. Then, he would add the other two. He would remove the second tape before Etude and add the fourth tape for Minuet No. 2. This was when he introduced the fourth finger. The third tape came off for Minuet No. 2 and the fourth tape for Minuet No. 3. Lastly the first tape came off for the Gavotte. There were minor differences to this routine, because the Suzuki method is very flexible, but whatever happened, he would start Book Two without tapes. After that, he used the tapes remedially, not unlike "Band-Aids."

With regard to standing, he came to the conclusion that the best and most natural way to stand, was with the feet slightly apart and the left foot a little in front of the right foot. His reason for this was that if a pupil wanted to move, the movement would be a small rocking back and forth movement, which would not interfere with the bowing. He never encouraged movement, but neither did he discourage it. If there was to be movement, he wanted it controlled.

With the feet parallel to one another, he found that the tendency was to move sideways, which interfered with the bowing. With the right foot in front of the left foot, he found that the movement was unnatural, with a tendency to fall forward. Despite these observations, many traditional teachers prefer a parallel stance, or the right foot in front of the left, for what it is worth.

With regard to the bow hold, when asked how the bow was held, he would hold up his right hand with a bent thumb against the first joint of the middle finger. However, he would change the thumb position a little bit almost every year. If I missed seeing Suzuki one year, I would simply ask Hachiro Hirose what the latest bow hold was and he would show me saying, "This is now model 19—."

When I last saw Suzuki, he was back again to the thumb against the first joint of the middle finger, which seems to have been the most consistent.

When asked the same question and he had a bow, he would hold the bow with his left hand, let the right hand hang over it and then let it fall naturally over the bow, with the natural spread of the fingers over the stick and the little finger on top.

Young pupils were taught to hold the bow with the thumb "outside" the frog, in order to prevent stiffness. He would start the four-week transfer to the "inside" of the frog when reaching Minuet No. 1. The first week only the Variations had to be played with the thumb inside the frog. The second week, only the first nine pieces had to be played with the thumb inside. The third week, everything, except the piece being studied and the fourth week, and forever after, the thumb would have to be left inside for everything.

In the late 60's, some ingenious Suzuki teacher in the USA hit on the bright idea of sticking a small corn plaster on the bow to prevent the pinkie from slipping off. The little finger fit perfectly into the hole in the middle of the plaster. This idea spread like wild fire and before long, every Suzuki teacher in America and Canada was buying small round corn plasters. Later that year, a spokesman for Johnson & Johnson stated on an American TV channel, that there seemed to have been an outbreak of corns nearing epidemic proportions in North America, for which they could not account!

Suzuki was delighted with this idea, since he always encouraged teacher to experiment and try out new ideas, but to test them for five years before adopting them, in the same way that he had tested all of his own ideas. This new idea was such an immediate success, that there was no need to test it for five years. In fact, it has actually persisted until the present day.

Other objections to Suzuki's ideas include the playing with a low elbow and only using the middle of the bow. This is true, but let me first deal with the low elbow.

Suzuki defines a low elbow as the elbow being below the wrist and a high elbow, as the elbow being level, or above the wrist. Most good teachers today, teach a low, flexible elbow. Similarly, most performers today, play with a low flexible elbow. A notable exception is Anne-Sophie Mutter, one of the finest present day violinists and according to Andre Previn, among others, the finest.

One day, Galamian was teaching a young pupil the first movement of Lalo's *Symphonie Espagnole* with a group of teachers observing. At the end, Galamian invited comments and criticisms from any one of us. One teacher said that she objected to the pupil's high elbow, to which Galamian replied, "But so what, did you not hear his sound?" This proves that what counts is the end result, irrespective of whether the elbow is high or low. I personally prefer a low elbow.

Now I want to look at the objection to playing with the middle of the bow. When Suzuki taught young beginners, he would always place two tapes in the middle of the bow, about three inches apart. The pupils then learned to play all the variations between the tapes on the A and E strings only. Suzuki realized from experience, that small, fast bow strokes were easier to play than long, slow bow strokes. As the pupils progressed, so Suzuki would move the tapes further and further apart, until they came off at both ends of the bow. He only used two tapes. I mention this because I have seen pupils nowadays, with all sorts of tapes of different colours, making their bows look like Christmas tree decorations. As a pupil, I would find this very constricting and very confusing, to say the least.

Also noteworthy is the fact that before Suzuki, the smallest violin on the market was a half-size violin. Quarter-size violins were very rare. Seeing diminutive pupils playing on these oversized violins made them look as if they were playing billiards! It is for this reason that Suzuki designed the smaller violins. As a matter of interest and not that long ago, I bought a real 32nd and a 64th size violin in Mexico!

Most traditional methods start with long, slow bow strokes and use all the strings. This is why, before Suzuki, very few pupils below the age of six or seven could play the violin. I challenge anyone to teach a two or three year old pupil to play the violin effectively using all four strings and a full, slow, bow from the very beginning. This too, is why Suzuki teaches the Variations before the Theme. Many composers before Suzuki wrote Theme and Variations. Suzuki is the first composer to write Variations and Theme!

Another Suzuki myth is that Suzuki pupils are imitators and not unlike circus performers. The reason for this is because Suzuki encouraged all his pupils to listen to recordings of the piece being studied and when more advanced, play it with a performer of their choosing. Suzuki contended that this practice elevated the pupils to the level of the soloist and this developed their musicianship. For a pu-

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pil of lesser ability, I think that this is a wonderful practice, whereas, for a pupil of great potential, he will apply his own interpretation, no matter to whom he listens. Even though Kreisler was Suzuki's favourite violinist, he never insisted that his pupils use him as their model.

Whenever I visited him in Japan, he had me teach his pupils who needed help. I was always amazed to hear them play a work with, say Milstein, and not be able to hear Milstein, since they were so perfectly well synchronized with him. Although Suzuki had a perfectly logical reason for this praxis, as already mentioned, I can quite understand why this would give rise to controversy.

The most malicious, insidious and nasty comment I have ever heard leveled against Suzuki came from a well-known teacher. He said that Suzuki's idea for group lessons and performing in large groups was inspired by the Hitler Youth and ideology, which he had come across when studying in Berlin.

First of all, the Hitler Youth came to the fore more than five years after Suzuki left Germany. While Suzuki was studying in Berlin, Hitler was struggling to establish himself and his Nazi party in the beer halls of Munich!

Hitler disliked Berlin, but made his first speech there at the end of 1924, which Suzuki did not attend. I actually asked him about this and also if he had read *Mein Kampf*. Suzuki replied that he had read about Hitler and his Nazi party in the daily papers, but had never seen or heard him speak and neither was he interested in reading *Mein Kampf* on account of Hitler's philosophical outlook and anti-Semitism.

As a person, Suzuki was completely apolitical. He was a great humanitarian, and when a group of us recommended him for a Nobel Peace Prize, Mother Theresa narrowly beat him, which was no disgrace. Just consider some of his statements regarding humanity.

"In the face of such a great scientific advance as allowing man to journey to the moon, the most important problem of man fostering man is forgotten. How long are we to continue this way? Isn't it time now to start creating an age when all human beings grow with a beautiful heart, a world where there is no war and where people enjoy helping each other?" (*Where Love Is Deep*)

"As we approach the twenty-first century, humans in the world are not yet civilized. Man has been fighting continuously since the Stone Age when he used sticks and stones. Our wisdom has not grown. We have only progressed from sticks and stones to swords, guns and atomic and hydrogen bombs. The fundamental aim to kill each other has not changed. I cannot say that this is a very civilized age," (*Ability Development from Age Zero*, Ability Development)

Suzuki revolutionized violin teaching in the same way that Paganini revolutionized violin technique. All his innovation, such as parental involvement, group lessons and so on, set him apart from other great teachers and believe me, there were some very great teachers in the last century, among others Galamian, Auer, Flesch, Szigeti, Gingold, and Casals.

Every violin teacher (and others) in the world has been influenced by the Suzuki method to a greater or lesser extent. There might be exceptions to this in Chad, Greenland or Outer Mongolia!

There are many symphony orchestras today with Suzuki-trained members. Many famous concert violinists were Suzuki trained. Similarly, in most violin competitions, many of the competitors and winners were Suzuki trained. With thousands of Suzuki trained violinists all over the world, inevitably, the more able ones are going to rise to the top.

Suzuki said, "In our violin classes we tell our mothers that we don't create musicians, but instead create fine human beings. Our movement does not concern training musicians, but fostering human beings by music." (*Nurtured by Love*, Exposition Press, New York) ♣

Dr. Alfred Garson introduced the Suzuki method in Canada, France, England, Norway, Italy, Spain, Morocco and Zaire and assisted with workshops and teacher training in Zambia, South Africa and South America. He teaches at McGill University in Montreal, Quebec, Canada, and is the author of *Suzuki Twinkles: An Intimate Portrait*.

The Practicum

What's It All About?

Compiled by Karen Phelan, SAA Staff

"...our trainer created an atmosphere of such camaraderie, respect and understanding that, when the time came, I felt confident and relaxed. It was clear that everyone was there to learn, not to judge." –Sarah Bylander Montzka

"...the feedback from both the teacher trainer and my peers was helpful, and it was given in a manner that was supportive and encouraging." –Suzanne Greer

Recently we interviewed a couple of Suzuki teachers who recently completed the Practicum. We wanted to know why they took the course and what their experiences were like. One of our interviewees is Sarah Bylander Montzka, a violin teacher from Illinois, and the other is a piano teacher, Suzanne Greer from Minnesota.

The SAA Practicum Unit™ is a new short-term unit developed to enhance the SAA's system of short-term workshop training. While unit core training mainly focuses on Suzuki repertoire and instrumental technique, the emphasis of the Practicum is on honing the art of teaching. Topics include communication skills, teaching strategies, diagnostics and observation. In a nurturing and supportive environment of peers, using video footage from their home studio and on-site teaching, participants practice self-assessment skills to identify their strengths in teaching and those areas in need of improvement. In keeping with the SAA's commitment to life-long learning, the Practicum provides teachers with an invaluable opportunity at any stage in their development.

At the end of this article, please find a list of SAA approved Summer Institutes that offer the practicum for specific instrument areas.

Why did you take the Practicum?

Sarah: I am a training course enthusiast! I keep returning to training courses for many reasons: to learn new skills, to become a better teacher, to hear another's perspective on our common literature. But mainly, I'm just fascinated by the art of teaching and enjoy being a student! I was drawn to the Practicum because of its content. It's basically a masterclass for teaching. I was excited about a class that could offer such personalized and direct information.

Suzanne: The course was recommended by several colleagues that I respect, and I felt that it would offer me the opportunity to get some feedback on my teaching skills and help me to become a better teacher. I had also heard that the Practicum might be a required course in the future, so it seemed like the right time to take it.

Do you think it was the right time in your career to take the course? Why?

Sarah: I had been teaching roughly nine years when I took the Practicum. It felt like good timing, because I felt I had a reasonable grasp on the technical teaching points in the literature, but wanted to improve the less tangible aspects of my teaching: communication, patience, empathy, parental involvement. Since the course wasn't attached to any specific book, there were many opportunities to discuss these issues.

Suzanne: Yes, I chose to take the Practicum before I took any more book levels. Currently, I am registered through Book 5. I have a lot of beginning students and wanted to make sure that I was on the right track.

How did the Practicum affect your teaching?

Sarah: I returned to my teaching energized and excited to try out new ideas. Specifically, I felt challenged to begin sequencing technical skills even earlier in the literature than I had before. I also felt inspired to improve my non-verbal communication skills.

Suzanne: The course helped me to pinpoint the areas in my teaching that needed improvement and gave me specific ways in which to improve. I also learned that I have many teaching strengths. Now, when I have difficulties, I refer back to my notes from the course to help me through.

Was there an opportunity to teach students as part of the course? If so, what was that like for you?

Sarah: At first the idea was a little nerve-racking. It had been a while since I had taught in a situation where I felt I was being evaluated. But our trainer created an atmosphere of such camaraderie, respect and understanding that, when the time came, I felt confident and relaxed. It was clear that everyone was there to learn, not to judge.

Suzanne: Yes, I was fortunate that I was able to teach one of my own students who was also at the institute where I took the practicum. I was very nervous teaching in front of not only a teacher trainer whom I admire and respect, but my peers as well. However, it was a good experience. The feedback I received was very useful...

Did you receive feedback about your teaching? If so, how did that affect you?

Sarah: The feedback was encouraging and honest. I left feeling uplifted and ready to work.

Suzanne: Yes, I received both positive feedback and "areas for growth." Again, the feedback from both the teacher trainer and my peers was helpful and it was given in a manner that was supportive and encouraging. I felt empowered to continue to improve my teaching. It was a very positive experience.

Did you have the opportunity to ask questions that specifically applied to you?

Sarah: Everyone in the class had the opportunity to ask questions about their own specific challenges. These sessions were more like brainstorming or problem solving tasks as a group where everyone shared ideas.

Suzanne: Yes, always. I came with specific questions and those were answered adequately.

Were you happy with the choice of video examples you brought to the course? If not, what would you do differently?

Sarah: The sneaky secret of the Practicum is that the course really begins during the taping process. I taped many hours of lessons in preparation for the class, and as I watched them—trying to decide which ones to select for "public" viewing, I found myself thinking, 'Oh my goodness! Do I really say Wow that much?' Watching those videos was a learning experience in itself and improved my teaching immediately.

It is tempting to bring in examples of the "best" lessons, but I actually learned the most by sharing the lesson of a chatty 4-year old. Sometimes I feel a little clumsy in my teaching of very young ones and the advice I received was priceless!

Suzanne: Not entirely. Since I felt like I needed the most help with beginning students, I chose to bring videos of only beginners. If I were to take the course again, I would bring a wider variety of levels to the course, and I would spend a lot more time carefully considering which videos to bring.

What would you say to others who are planning to take the Practicum?

Sarah: To those planning to take the Practicum, I say "Right on!" More importantly, to those who have not yet participated I say, "Check it out!"

Suzanne: I would strongly recommend taking the Practicum for anyone. Start videotaping early in order to have a few videos to choose from, and choose a variety of students and levels. The videos are a very large part of the class, so it is important to make sure you have good quality (microphone helpful in order to hear clearly). Show different angles of student, teacher, parent, etc. Before taking the Practicum, assess your teaching and make a list of questions you have in order to better your teaching. Keep an open mind! ♣

The practicum is being offered at the following locations this summer:
American Suzuki Institute: Violin, Cello
Chicago Suzuki Institute: Violin, Cello
Colorado Suzuki Institute: Violin, Piano
East Tennessee Suzuki Flute Institute International: Flute
Hartt Suzuki Institute: Violin, Piano
Holy Names University Suzuki Piano Teacher Institute: Piano
Intermountain Suzuki String Institute: Violin, Viola
Langley Community School Suzuki Workshop: Piano
Music in the Mountains: Violin
Southwestern Ontario Suzuki Institute: Violin
Utah Suzuki Piano Institute: Piano

Please check the SAA web site for contact information.
www.suzukiassociation.org

Ringing Notes

What they are and how to make them happen

By Terry

This article deals with several of the major components of tonalization work: bow weight, contact point, bow speed, accurate intonation. There are many other things to be talked about with regard to tonalization work, and a huge variety of other exercises that can be used at various stages of a student's development.

Before we begin, there are a few definitions that need to be clarified. Tone is the quality of sound. Tonalization is the concept of tone based on the resonance of the instrument. Resonance is when notes ring. Intonation means playing in tune. Tone and intonation are directly related, but they are not the same thing.

In order to start at a level playing ground you will need to replace your strings if you have not changed them within the last nine months. The cost of a new set of strings is approximately $50.00 (full size). Strings wear out just as tires on your car do, and it's better to replace them before they break. New strings will give you a truer, brighter sound.

To produce sound and create good tone, you will need the following:

-a good bow hold
-the ability to keep your bow on the Kreisler Highway
-the use of only as much bow as you feel comfortable with

The first step in producing a good tone is to identify and isolate which notes are resonant notes (there are nine of them). Any fingered note whose letter name is the same as the open strings (E, A, D, G) will resonate as long as that open string is free to do so. If there is another finger using that string or a piece of a finger accidentally hitting it, it will not resonate.

To identify these nine notes, you will need to play all the natural notes (no sharps or flats) in first position. Name each note, then ask if there is an open string with the same name. If there is, then that's one of the nine ringing notes.

Once you have done this, you will see that there is a pattern to these notes:

-3rd finger notes on D, A and E will ring with the open string that is the next lowest open string. They create an octave. An octave is defined as the tone on the eighth degree above or below another tone.

- 4th finger notes on G, D, and A will ring with the open string that is the next highest open string. They create a unison (one sound or same sound).

-There are two 1st finger notes (on G and D strings) that will ring. They also create an octave.

-Low 2nd finger on the E string (G natural) will ring and create a two octave span.

The next step is to be able to play them perfectly in tune - here's how. Place your finger down and pluck the corresponding open string to make sure that nothing is touching it. Draw a short bow, then stop it, leaving it on the string. NO CHEATING! By taking the bow off the string, you are allowing the fingered string to ring. If you slow the bow down instead of stopping it abruptly, the open string will stop ringing by the time you stop your bow. A short bow…a fast stop…leave it on the string. That will tell you that the fingered note is in tune. It's like an answer key built right into your instrument! (When you are practicing or performing a piece it's ok to take the bow off the string.)

Watch the open string to see if it vibrates. Because each string has a different thickness, the thicker (or lower) the string is, the easier it will be to see it. Experiment by adjusting the placement of the finger to see if the open string will ring more. The range of the pitch center is about the size of a pencil point, so you will have some room to move around.

Some ringing notes are easier to attain than others. Generally the 3rd finger on the D string (G) is the easiest, followed by the other 3rd fingers. The 4th fingers are the most difficult. Bring the left elbow around even more when using the 4th finger. Relax your wrist inwards towards the neck of the violin if needed.

Your goal is to play all nine notes perfectly in tune in less than one minute!

REMEMBER - When doing this exercise, always keep the bow on the string!

What makes unplayed open strings ring? Because they are the same note name, and the fingered note was played perfectly in tune, the unplayed open strings ring. You use your bow to make the string vibrate. That makes your bridge vibrate, which makes the sound post vibrate, which makes the body and the rest of the violin vibrate. The ringing string is attached to the violin and hears the note and says, "Hey, that's my note!" and it comes alive. When an unplayed note vibrates, it goes back to the bridge and makes the other string vibrate even more. It's like an electrical circuit.

The next step to producing good tone has to do with the bow. Before I explain how it works, let's talk about some concepts of the basic bow hold.

The middle fingers should drape over the stick to help the thumb hold the bow. This frees up the 1st finger and pinky to balance and steer the bow. Remember to watch for white knuckles – this means tension, and tension will counteract everything you do to get a good tone. If the pinky knuckle is slightly bent, the other fingers should soften.

Remember, the right hand doesn't hold the bow, the string does. Give the bow to the string by using a heavy bow, but don't let a heavy bow bring your head and body posture down.

The bow's job in tonalization is to balance the condition of the weight and speed of the bow, which is always changing. Remember to keep your bow on the highway!

Put your violin up and rest the bow in the string by releasing your right shoulder. Wiggle the bow on the string before you start to move it. First drive the bow back and forth while relaxing your bow arm. Now that you are sure the bow is very heavy on the string, try slowing down the bow speed. Stay in the middle part of the bow. When the bow is both heavy and moving slowly, you'll get to the point where your tone is scratchy. This is where the sound breaks up. You want to get to that point so you know how far you have to go to break up the sound. Once you have gotten to the breaking point, relax a little. This is where you will get the best tone.

Let's see how good intonation ties in to tonalization. Remember that intonation means playing in tune. The nine ringing notes that we have been talking about are resonance points. These nine resonance points become anchor pitches. You can see, hear and feel them when they are in tune. All the other notes are relative to these anchor pitches. If you use the combination of anchor pitch and relative pitch, you'll be much more consistent with your intonation.

So, open your ears and get ready to listen to your intonation and tone. Once you train your ears to listen for those ringing notes, and learn to adjust your fingers quickly, you won't be able to stand playing out of tune again! ▲

Terry is the director of the Suzuki Violin Studio in Falmouth, Maine, where she teaches violin and Music Mind Games. She earned her Bachelor of Music from Ithaca College where she studied Suzuki pedagogy with Sandy Rexroth and violin with Pamela Goldfarb.

As a member of the Maine State Ballet orchestra Terry plays annual productions of "The Nutcracker" and also plays local weddings and parties with the Northern Lights Chamber Musicians, of which she is a founding member. She has appeared many times as a soloist with the Midcoast Chamber Orchestra, where she was the concertmistress for 10 years.

In the past Terry has performed with such groups as the Portland String Quartet, the Portland Symphony Orchestra and with renowned musicians such as David Ogden Stiers of M*A*S*H, Big Bird of Sesame Street, and Anne Murray. Terry is an active member of the SAA, the Maine Suzuki Association, The Portland Rotarian Club and the Marston-Knickerbocker Club.

Here is a compilation of ringing notes found in Book 2. Open strings are not counted as ringing notes.

Name of Piece (total # of notes)	Ringing Notes	Open Strings	Non-ringing Notes
Chorus (77)	31	13	33
Musette* (196)	84	50	62
Hunter's Chorus* (185)	69	55	61
Long, Long Ago (194)	36	96	62
Waltz (177)	88	22	67
Bourree (254)	97	49	108
Two Grenadiers* (154)	62	51	41
Witches' Dance (138)	41	44	53
Gavotte from Mignon (393)	162	75	156
Lully Gavotte (292)	89	77	126
Minuet in G** (378)	112	50	216
Boccherini Minuet** (598)	288	101	209
TOTAL: (3036)	1159	683	1194

That means that 61% of the notes in Book 2 ring!

Did You Know?
--8 of the first 10 notes of the Violin II part of the Bach Double (Bk. 4) are ringing notes!
--The only song in Book 2 with 50%+ of notes being NON-ringing notes is Minuet in G!
* with repeats
** with repeats and DaCapo

The Art of Listening

By Joseph Kaminsky

One frigid winter in the not so distant past, a man named Shinichi Suzuki sat listening attentively to a young student. As the student struggled through her piece, playing obvious wrong notes and rhythms, Dr. Suzuki closed his eyes and contemplated what to say to this young child. After the child had finished playing, she braced for Dr. Suzuki's response, sheepishly staring downward at the floor with total awareness that the performance had been a near disaster. Dr. Suzuki gently looked at the child, and complemented her on her endurance. Then as he spoke to her, the words that came out of his mouth were totally unexpected. "I would like you to go home and not pick up your violin for one week." The stunned student cocked her head toward her teacher in disbelief. Those words were not what she had expected to hear. Then Dr. Suzuki followed up with this advice: "You must go home and listen to your record for three hours a day. Then come back and play your piece for me next week."

What a creative idea! Dr. Suzuki had so much confidence in the role of listening to improve a piece that he used this lesson to prove a point. No one for an instant would ever suggest that students give up practice (though many of my students might be sympathetic to the idea), yet the role of listening, sadly, has to be the most neglected component in the implementation of the Suzuki Method and, oddly enough, just about the easiest to accomplish. I have actually had more than one parent in my program tell me that they didn't have time to listen to the CD because they were so busy practicing for two hours per day. Those were very dedicated families whose children were progressing quite well, but I wonder whether they would have to practice two hours a day if they just listened to their CDs one hour a day (perhaps when they ate dinner and when they went to bed).

Just two months ago, a new student came into my program from a small town two hours away. I always marvel at families willing to make the strong commitment to drive two hours to a violin lesson every week. As I have three other students who currently drive two hours or more to get to their lessons, I knew that families who make such a commitment will usually "go the distance" in the other areas needed to make progress in music lessons. But I couldn't have imagined what has happened in the past two months. With our Christmas concert coming up, I told the student that she needed to memorize her Suzuki pieces (she hadn't had to do that before) and that she could maybe learn a couple of Christmas carols for our December concert. To my surprise she had all of the Suzuki pieces memorized that we were playing on the concert, and she additionally learned and memorized all of the Christmas pieces (nine Christmas carols, plus Wish Upon a Star, Jesu, Joy of Man's Desiring, and Beauty and the Beast)-all in one month! I asked her how she was able to do this, knowing full well that I have students that I have taught for three years who still haven't learned all of the carols. She said it was easy since we have all those pieces on our Kirkwood Academy "Strings for the Holidays" CD. She just listened to the Suzuki CDs and our holiday CD everyday. And she listened to them during the four- hour round-trip drive to her lesson each week.

The Suzuki Method is based on the "mother-tongue" model of learning. Dr. Suzuki carefully observed how almost all children learn their native language naturally, even mastering the subtle dialects. Children listen to their parents talk from the day of birth, if not before. They learn words, respond to their names, learn directive commands, and recognize comforting words, long before they can actually say those words. Next they learn how to say a syllable, then a word. Then by combining words they can make short sentences. Reading the same words that they speak comes later, and writing those same words comes even later. This is the natural sequence of learning language-the "mother tongue" method.

Imagine teaching speech to a deaf child who had never heard words. My grandmother went deaf at age three from scarlet fever. She heard language for the most important three years of her life, yet could barely talk understandably as an adult in spite of all of her special training. She had some listening in the early years of her life, but not enough to speak clearly as an adult. When she read out loud, she reproduced sounds as best as she could, based on what she could remember from her childhood, but she really didn't come close enough to be understood. Many Suzuki students are much like my grandmother: they haven't done enough listening beforehand, and when they try to make sounds on their instruments, they don't come close either.

Take a look at the following two drawings:

1.

2.

They are reproductions of actual drawings done by one of my students. This student had been progressing rather slowly in her lessons. I asked her how much she was listening to her recordings and found out that she hadn't been listening, so I devised this experiment. I asked her to get a piece of paper and a pencil. Then I asked her to draw a picture. I would tell her to draw it, but not let her know what she was actually drawing. This way it would approximate a student at a lesson starting to play a piece that they have never heard before. The student would be learning the piece solely from instruction of the teacher, without any previous model. The teacher would of course mold the student's playing by telling them what to do ("... accent the G, play the F natural lower, fix the counting in this measure, crescendo on these repeated notes," etc.). In this experiment, I spent one minute telling the student how to draw the mystery picture. I made my comments as exacting as I could.

> "Go to the center top of the page, put your pencil four inches down from the top of the page and draw a one inch line going down. Now put your pencil at the top of that line and draw a one-inch curved line going to the left that curves up then down. Etc.

After one minute of teacher instructions the drawing was stopped and the paper turned over. Then I went into the closet, brought out a coat hanger and put it on the table. "You have one minute to draw a picture of this," I said to the student. It is amazing how much more quickly and accurately she produced the second picture, with much less effort from both the student and teacher. As you can probably surmise, picture 1 was the one the student drew with only verbal instruction, and picture 2 was the picture the student drew with only one verbal instruction, "Draw this."

Who hasn't heard of the old saying "practice makes perfect"?

The activity of listening not only enhances the quality of our playing, but also increases the rate at which we learn. What can we get from listening? Here is just a partial list of what we can expect to learn: the notes to a piece, the form of the piece, the rhythms, the tempo, the dynamics, the tone, the intonation, the bow stroke, the style, the accompaniment, the retards, and the moods of each section. Imagine if a teacher gave a student a section of a new piece for the next lesson and the student came back with all the above items in excellent shape. What would be left for the teacher to work on? Undoubtedly there would be some subtle things to polish, and maybe some bow distribution issues to address, but by not having to work on basic notes, memory, rhythms, dynamics, and tempos alone, one could save a tremendous amount of time in learning a new piece.

This type of listening, listening to a model, is so important to both the quality and quantity of music learned. But without the other type of listening, "critical self-analysis," much of the time spent listening to the CD will be wasted. Who hasn't heard of the old saying "practice makes perfect"? I think that should be changed to the pragmatic proverb "perfect practice makes practically perfect." It is entirely possible to practice 45 minutes a day for one week and come in for the lesson in much worse shape than if the student hadn't practiced at all. Unfortunately, this situation is as rare as it would seem. It is just as easy to learn wrong bowings, wrong notes, and wrong rhythms, as it is to learn the right ones. A student practicing who plays too fast to listen to himself, a student who doesn't focus enough to catch the mistakes when she practices, a student who only plays straight through the entire piece without stopping to fix the problem spots, or a young student who sometimes has to practice alone because his parents are too busy to practice with their child, are recipes for learning a new piece incorrectly.

In the real world there is no such a thing as perfect practice. Parents will occasionally miss a student's practice session, we all know that our children will practice too quickly, and getting children to stop to fix problem spots in a piece is sometimes like pulling teeth. With such realistic practice sessions, we need a realistic way to insure that practicing is actually making our pieces better. Listening to our Suzuki CD is the way. Putting on the CD at bedtime, during meals, in the car, or during naptime are such easy ways to improve progress on a musical instrument.

No time to listen? What does picture look like? ♣

Joseph Kaminsky has been a private Suzuki violin teacher for over 25 years. He is an SAA Teacher Trainer, frequent Suzuki workshop and institute clinician, member of the Lindholt String Quartet, on the music faculty of the University of Missouri-St. Louis, beginning string teacher for the Kirkwood MO Community Institute, former member of the Illinois Symphony, and teacher/director of the Kirkwood Academy of Music. Joe taught at the 1998 Suzuki World Conference, and was selected MoSTA Private Teacher of the Year in 2000.

Notes and quotes in review of *Music, the Brain, and Ecstasy—How Music Captures our Imagination* by Robert Jourdain

By Dr. Ray Landers

Rather than review this terrific book I am offering a broad selection of statements found within. These are quotes that, in a brilliant way, help us to appreciate and understand music's value more and more.

"For a few moments music makes us larger than we really are, and the world more orderly than it really is. We respond not just to the beauty of the sustained deep relations that are revealed, but also to the fact of our perceiving them. As our brains are thrown in overdrive, we feel our very existence expand and realize that we can be more than we normally are, and that the world is more than it seems. That is cause enough for ecstasy." (p331)

"Merely to sing 'Mary had a Little Lamb,' a child's brain needs to have absorbed much of its culture's tonal system… Even a newborn has a musical life of sorts. The infant's initial response to musical sound is to turn toward it defensively. But by one month a baby can distinguish between tones of different frequency. By six months, the infant responds to changes in melodic contour … even a baby's brain perceives a melody as a system of relations between notes... Even at two months of age, some infants can replicate the pitch and melodic contour of their mother's songs... between twelve and eighteen months, just as babbling turns to discreet words, infants start to elongate vowels in a way that is clearly musical. Gradually, something quite unlike language arises … . It is song." (pp61-62)

"The history of harmony parallels the development of harmony perception in children. Western music slowly progressed from melodic contour to harmonic melody to pure harmony, maturing in seven centuries as every child does in about seven years." (p93)

"Basic perception of harmonic intervals is seated (in most people) in the auditory cortex of the right brain. Rhythmic skill however, favors the left brain." (p149)

"Many parts of the brain are at work as the categorization circuitry generates memories and novel ideas. Certain aspects are localized by sensory modality … visual cortex...function...In certain respects a composer's memory resembles a chess master's. Both carry around a vast library of patterns that can be combined in myriad ways to produce one-of-a-kind compositions or chess matches." (p166)

"At first glance, it seems remarkable that a brain can stow away fifty thousand musical devices … . Yet we all know roughly fifty thousand words in our mother tongue, including thousands of names for persons and places and products. Equally, we easily know fifty thousand features of the streets and buildings we inhabit. In an environment in which we are genuinely engaged, our brains just go on learning and learning and learning." (p168)

"Integral to the modern notion of musical talent is the idea that everyone is born to compose. Children are expected to draw pictures and write stories when they're sent off to school. But when it's time for music education (and there isn't much of it these days), the emphasis is on playing music rather than making it up … . But developmental psychologists have demonstrated that children readily become little composers when encouraged and supported … . Musicality flowers if it is reinforced from an early age … . The point is that original music arises naturally from minds exercised in it, and not from some muse inhabiting a fortunate few." (pp186-87)

"…no human undertaking is so formidable as playing a musical instrument. Athletes and dancers may drive their bodies to greater exertions; scholars may juggle more elaborate conceptual hierarchies; painters and writers may project greater imagination and personality. But it is musicians who must draw together every aspect of mind and body, melding athleticism with intellect, memory, creativity, and emotion, all in gracious concert … . Picture a pianist sitting down to play music … every sensory system except those for taste and smell is put to work … ." (pp201-02)

"Music teachers forever caution their students against automatic playing. Every performer knows the experience—the blank glaze, the sensation of time suspended ... . This kind of playing proceeds with little awareness of the audience or the music itself, like a typist copying pages without comprehension of their content...any break in the [long chain of moment-to-moment kinesthetic associations] and the musician is lost. But this is not the automation of virtuosi. They perform with high-strung awareness of an unfolding hierarchy ... anything but robatic." (p230)

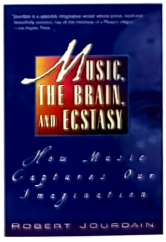
"In the view of many anthropologists, music first evolved to strengthen community bonds and resolve conflicts … . As humans involved language, with intonation inherent in every word, it seems inevitable that formal expressions of emotion would gradually coalesce into something like melody. It is by exercising or assuaging emotions that we establish rapport with other human beings." (p308)

"When a good ear follows good music, somehow even the deepest and most abstract relations seem to find expression in the body. Music lovers speak of feeling not just pulsating beat in the muscles and bones, but also melodic contours, harmonic transitions, dynamic shifts ... ." (p324)

"When pleasure reaches to extremes, we sometimes describe it as 'ecstasy.' … Ecstasy melts the boundaries of our being, reveals our bonds to the external world, engulfs us in feelings that are 'oceanic.'" (p327) "… it is hard to think of any visual experience, artistic or otherwise, that is as overwhelming as music." (pp328)

"Perhaps what music needs now is not so much another Beethoven as an Isaac Newton of the mind who could systematically describe music's deepest relations and make them analytically approachable." (p333)

I've offered the quotes above to hopefully stimulate the reader to probe this book deeper. Subjects included are the origins of music, comparisons of music and language, how the environment, brain, and body work together to produce music, historical aspects of various composers, analysis of various types of memories and learning techniques, physical aspects of pitch in various cultures. Theoretical aspects include a scientific look at how musical instruments work, origins of scales, chords, and rhythm. Musical emotion, a detailed analysis of the hemispheres of the brain, and causes of tone-deafness are also dealt with. Further areas of discussion cover areas such as geometry and art in relation to music, analysis of how we perceive music in relation to the present and past, long term vs. short term memory, danger of passive music listening only, overtones in relation to major, minor, augmented and diminished chords and how they affect us emotionally, defining good taste in music, man compared to animals in relation to music … and much, much more. There are passages that are quite easy to read, some that are very difficult, but over all *Music, the Brain, and Ecstasy* is the type of book to read leisurely and intently ... a book to ponder over. For this reviewer it has been frankly the most thought-provoking book on music and its role in our existence that I have read. ♣



From Amazon.com:
"What is music? How and why does it affect us? What is the nature of musical genius? Author/composer Robert Jourdain explores these and other questions, from the essential habit of sound through composition, performance, and, finally, the nature of ecstasy. His prose is eminently readable, offering a very accessible account of a difficult subject to the general reader as well as to the musical sophisticate. This is a fascinating and intriguing book, written by someone who clearly knows his subject." — *Music, the Brain, and Ecstasy—How Music Captures our Imagination* by Robert Jourdain (William Morrow and Company, Inc., NY, NY, 1997) (377 pages, paperback)

Fernando Sor

The "Beethoven of the Guitar"

By Mark Marston

In this series of articles, Mark Marston takes a look at the history behind some of the music in the Suzuki Guitar School.

Fernando Sor is one of a handful of true masters of the guitar from the Classical era. His contribution to the guitar repertoire is so great that he is sometimes called the "Beethoven of the guitar." He actually wrote for many other instruments as well, including guitar concerti, vocal music, and even a few operas; however, it is the solo guitar works for which he is most remembered. His music is included in several volumes of *The Suzuki Guitar School*.

Sor was born somewhere around 1778 in Spain. No one is exactly sure when because Sor apparently lied about his age and said he was born on Feb. 17, 1780. We know that is not true because his baptism record shows he was baptized on Feb. 14, 1778. His full name given at baptism was Joseph Fernando Macari Sors, and during his life he used the first name Ferdinand and the last name Sors in addition to the more common Fernando Sor (which is why we sometimes see his name listed as Ferdinand Sors in compositions).

Sor spent the first thirty-five years of his life in Spain. He was from a family of high social standing. Early musical education was allowed but not exactly encouraged. As a child, he first composed by writing songs to the words of his Latin grammar. From a young age he played the guitar and the violin. He lacked the training to read and write conventional music, so he invented his own system of notation. He was influenced not only by the music of Spain, but also by Mozart, Haydn, and Italian opera. He wrote his own arrangements from operas as trios with guitar accompaniment, which he sang with his parents. Eventually, his great talent was recognized, and he was sent to study music at the Montserrat monastery. He also served in the Spanish army, and was promoted to full lieutenant largely due to his musical ability. In learning the guitar, he came to the conclusion that there were no masters of the instrument available to teach him, as all guitarists he knew limited use of the instrument to simple accompaniment.[1] His approach to playing and composing for the guitar were almost entirely self-taught.

While he lived in Spain, Sor wrote many solo guitar works, which were not published until much later in his life after he became famous. These early works were much more in the classical style of Beethoven, Haydn and Mozart than his later ones. In the introduction to his *Method*, Sor states his feeling that harmony and voice leading are as important on the guitar as in orchestral or piano writing, and this shows in his early works. Publishers had trouble selling this music to guitarists, who found it too difficult. After leaving Spain, Sor started to write music that considered the technical aspects of the instrument and was less concerned with form. Some of the music from this time was most popular during his lifetime and still is today, including several collections of etudes and the *Variations on a Theme of Mozart*, op. 9 (contrary to what one would guess from the opus number, this was a later work of Sor's).

One of the works that best shows Sor's early style is the *Grand Sonata*, opus 22. The third movement, Minuet and Trio, is included in *The Suzuki Guitar School*, Volume 5, and the last movement, Rondo, is included in Volume 6. The Grand Sonata is a rare example of classical sonata form on the solo guitar. Many authors not associated with the guitar have offered praise for his use of the sonata form. If one looks up "sonata" in *The Grove Dictionary of Music* Sor's name is found, and

William Newman singles out Sor in his extensive work, *The Sonata in the Classic Era*. Newman says, "the creative worth of Sor's guitar sonatas is high," and mentions opus 22 several times: "The style goes back to that of Haydn and Boccherini, especially in op. 22/i, which has all the neatness and syntax of a classical symphony, and op. 22/iii and iv, which could nicely pass as a minuet and rondo by Haydn." [2]

Brian Jeffrey, today's leading authority on Sor, describes his later music as having "above all a Schubertian or Mendelssohnian gift for melody"[3] while being less concerned with the classical harmony and voice leading typical of Sor's earlier works. One can see the change in Sor's writing style by comparing the two rondos in *The Suzuki Guitar School*, Vol. 6. The first one is from opus 48, which Sor himself described as a new direction in his compositions. In the introduction, he makes the puzzling statement that opus 48 is "music quite different from mine," presumably meaning different from what he had written previously.

In the Rondo from op. 48, there are basically two voices: the melody and the bass. Occasionally there is a third inner voice that mostly parallels the melody. The melody is obviously of primary importance in this rondo, showing off almost the entire range of the instrument right away. The bass mostly relies on the open strings, with a left-hand finger or two sometimes required for scale passages. The strengths of the instrument are utilized in right hand arpeggio patterns, parallel thirds and sixths, and the use of open strings to connect long melodic passages using several different positions.

In opus 22, the rondo has three independent voices, with an occasional fourth added to complete the harmonies. The bass line is more active than in opus 48 and relies less on the open strings, requiring great facility in the left hand. The inner voice still parallels the melody at times but more often uses independent voice leading one might expect in a piano composition. By studying both rondos, the guitar student not only learns about Sor's different compositional styles, but also discovers the many different possibilities that our instrument offers.

If you'd like to hear the complete Grand Sonata, as well as many of Sor's solo guitar works, a recommended recording is Sor: Grandes Sonates, part of the Naxos Guitar Collection. Adam Holzman is the guitarist.

1 Sor, F. (1850). *Method for the Spanish Guitar*. London (p. 5-6).

2 Newman, W. (1983). *The Sonata in the Classic Era*. New York (p. 663-664).

3 Jeffrey, B. (1977). *Fernando Sor: Composer and Guitarist*. London (p. 101).

The source for the biographical information in this article is *Fernando Sor: Composer and Guitarist*. Written by Brian Jeffrey and published in London, 1977.

Mark Marston has been teaching guitar using the Suzuki method for the past ten years, currently at the Center for Young Musicians in Wexford, PA, a suburb of Pittsburgh. Mark was part of the international team that helped prepare the materials for the latest volumes of the *Suzuki Guitar School*. He recently earned his Masters in Music from Duquesne University and travels regularly as a performer and clinician.

New Venezuela violin donation

The Latin American Suzuki movement is the new wind of the Andes, sweeping to distant valleys and tiny pueblos. Instead of conquistadores, Peru is enjoying a new kind of missionary, the dedicated, hard working, hard traveling Suzuki teacher.

Conclusion

To go back to my earlier question about little Llalliq; how is it that children from all over Latin America, including those from geographically isolated and economically disadvantaged communities, are learning to play music?

The answer is through financial support for these programs. Registration fees have to be set low enough to enable students and teachers to attend. Teacher Trainers come knowing that they will teach longer hours and that their pay will not match the rates they are accustomed to.

The Suzuki Association of the Americas is a great supporter of international events. They donate instruments, music, other resources, provide funds to support events and award teacher scholarships.

Other groups and individuals give generously to the Festival to provide scholarships and travel, depending mainly on private donations to bring in deserving teachers to the Festival. This year over 60 teachers traveled on scholarships from all over Latin America.

There is a need for donations of instruments and music to give out to students; in one village a cello is passed around from student to student for practice and for lessons. In another, students make do with paper keyboards to practice. Right now, most families do not have the Suzuki books but must depend on frayed copies for music. Teachers who have the courage and dedication to travel to the provinces from the big cities, who must ride a bus sometimes more than eight hours to reach their students, need help to meet transportation costs—for that matter, to attain a decent living wage. As in most third world countries, professional qualifications or educational level does not guarantee a higher income. Teachers often barter their services in order to envelop more students.

I have seen first hand the incredible fruits of the efforts of the Latin leadership. The Suzuki movement in Latin America is affecting many individual families from every walk of life. These students too will become teachers and performers themselves. They are a source of pride and achievement in a society that often cannot afford to support such talent and initiative on its own. At the core of learning an instrument with the Suzuki Method is experiencing a learning opportunity of the most excellent and highest quality. Each student has the potential of mastering his or her instrument so well that he or she could pass on their craft to others. This ability to help oneself improve and succeed will help a third world country exceed its economic limits and move closer to its rightful place of influence in the world. And it all starts with a little child. It always does.

The 3rd Latin American Teachers' Conference

Report by Marilyn O Boyle, Member of SAA Latin American Committee

This year Lima hosted the Third Latin American Suzuki Teachers Conference, directed by Roberta Centurion and Caroline Fraser. The growth and development of these Encuentros has also been phenomenal. The first Encuentro was held in 1999 and the second in 2002. This time we felt the need to change hotels at the last minute because more and more people wanted to come, and we were still crowded in the bigger meeting rooms! There were 15 countries represented, several for the very first time and over 100 people in attendance. A few of these countries have had Suzuki programs for more than 20 years, such as Argentina, Brazil, Puerto Rico and Peru; some for almost that many years such as Bolivia, Colombia, El Salvador, Costa Rica, Mexico and Chile; but there were also countries represented which had newer or smaller programs such as Ecuador, Uruguay, Paraguay, Panama and Venezuela.

The Encuentro was a three-day event with several excellent talks and panel discussions. Past SAA presidents, Tanya Carey, Pat D Ercole and William and Doris Preucil, spoke about their "Vision for the Future"; Doris Koppelman spoke about "The Challenge of Change"; Pam Brasch and Dee Martz gave presentations on the Suzuki Association of the Americas and on "Servant Leadership." Other presentations were given by Caroline Fraser, David Gerry, Blancamaria Montecinos, Fernando Piñero, Gabriel Pliego and Dave Madsen. A panel discussion on "How to Organize a Festival" was led by Andrea Espinzo (Argentina), Dilva Sanchez (Colombia), Etna Diemecke (Mexico) and Annika Petrozzi (Peru). Flor Canelo (Peru) and Valene Goldenberg (Chile) gave a joint presentation on Latin American Music.

In addition, we heard reports from all 15 countries. These were wonderful and very informative, most with PowerPoint presentations and/or videos. We hope to have them soon on the Latin American Suzuki web site: **www.latinsuzuki.org**. Every day after lunch, the 15 country representatives met to discuss and make decisions about concerns and issues affecting all of the Latin American Suzuki programs. The third day was full to the brim with workshops on "Strategies for the Future," involving wonderful participation and demonstrating cooperation from all participants. Throughout the Encuentro I was very impressed with the Suzuki spirit in action. Here were people from 17 countries (including the U. S. and Canada) working together, non-competitively and unselfishly toward the common goal of bringing music and growth to the children of the world. At one point, when we were working in four different breakout groups on goals and strategies, one goal that appeared on the white board from each group was to "bring the Suzuki Method to the poorest parts of our countries so all children can benefit."

Afterwards, Doris Koppelman remarked, "Such warmth, caring and generosity of spirit is so welcome—such a wonderful example. It is unfortunately so rare in these days of mean-spirited selfishness in which every day brings news of more cuts in aid to the poorest families and children in our wealthy country."

We ended up in a flurry of note taking, decision-making and setting the date for our next Encuentro in 2007. Country delegations came forward to receive their certificates, and in some cases an instrument donation from the SAA or materials from Warner Bros. We finished late, as we celebrated with our great colleagues, and toasted the future of the Suzuki Method in Latin America with the famous Peruvian Pisco Sour!

We would like to thank the SAA for its support for this event. Pam Brisell and Dee Martz's presence and participation in the conference, updated Latin American directories, new translation packets, instruments, music, and the offer of a year's subscription of the SAA Journal for all participants. In addition, several participants had been awarded SAA scholarships to attend the XX International Suzuki Festival, which was held in conjunction with this event.

From Panamá

For the first time Panama was represented, Margarita Troetsch wrote:

"This was a personal positive experience necessary to grow professionally and as a human being. Being able to meet so many people of so many places, so different but so similar, so far apart but so close ... being able to share with them our interest in learning, in teaching, in observing and discovering, interest in improving, as Dr. Suzuki taught us, is an invaluable opportunity. In Lima, I was able to share with people who live daily lives so similar to mine, who speak my language and with whom I share bonds and historic events that identify and characterize us. However, the bottom line was that we were all trying to start a Suzuki program in our own countries because we believe in it and the only way to achieve this is to work together. The Suzuki Association of Peru is helping make the bond that unites us stronger so we learn from each other and become the leaders we need to be.

The Teacher Trainers who participate in this Encuentro motivated us to continue to spread the Suzuki Method. We were constantly moved to continue in a most effective way. We concluded that our programs should be based on the Suzuki Philosophy and on the continuous training of teachers. We had a chance to learn about the different Festivals that take place in Latin America and time we had time to talk about our dreams, our ideals, and our difficulties and to present possible solutions. We left the Encuentro motivated to continue with tools and specific action plans."

From Costa Rica:

Costa Rica also participated for the first time. Lidia Blanco wrote:

Our lives as Suzuki Teachers were touched by every conference and country report, each one lending a new idea or insight, contributing to the expansion of Dr. Suzuki's philosophy. As a result of this Sol Suzuki Teacher's Conference, Costa Rica will soon have its own Association; one which, like the Associations of Argentina, Colombia, El Salvador, and Peru, will work towards bringing Teacher Training to music teachers and institutions in our own country and neighboring countries as well. I am sure that every Conference participant has taken advantage of the opportunity to be nurtured both musically and pedagogically, and to learn from this model of an Association so that we can all imitate the perseverance, organization, and most especially the commitment to give and serve others.

Thanks for Support

The Suzuki Association of Peru has received numerous messages of thanks from scholarship recipients. Fernando Piñero, Argentina, wrote the following:

"I would like to thank all who made this encounter possible. In addition to those responsible within the Suzuki Association of Peru, I thank those who unselfishly collaborated from afar, perhaps not knowing exactly where the funds were going, but understanding that a good deed, wherever and in whatever way it is performed, sooner or later has a positive consequence somewhere in the world even although they may never see it.

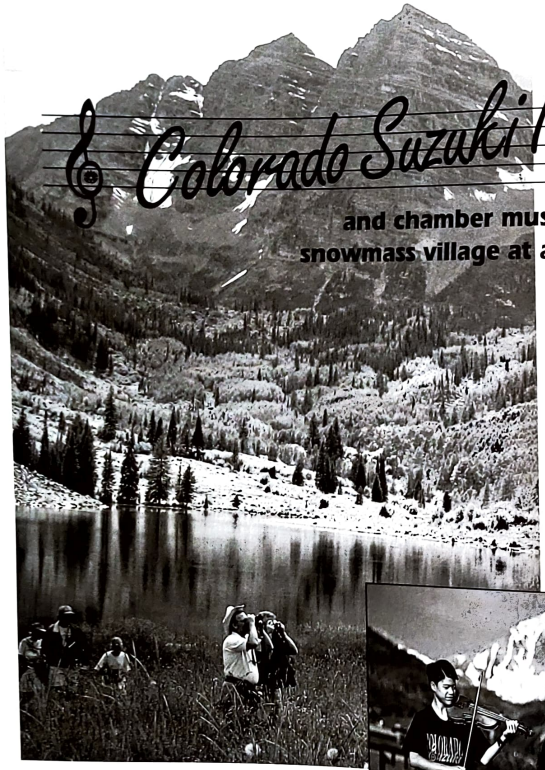
We would like to thank everyone who contributed to the Latin American Scholarship Fund; the SAA, the Cleveland Institute of Music, Rebecca Bobbik and the Berkeley Music Cooperative and individual teachers and friends from all over the United States, Canada and Spain. Dr. Suzuki said, "All children can." Thank you for helping touch the lives of children and their families in Latin America."

The SAA would like to recognize the generosity of members and friends who, along with their 11th Conference registrations last May, donated to the Latin American Instrument Fund. Many thanks to Zeal Products whose financial support greatly added to the success and outreach of the project. We were able to provide 8 new small violins and 1 small cello. In addition, Cincinnati Violinmaking provided a beautiful new flute with curved headjoint. Guateful representatives from the following countries have received the instruments. They will be loaned to needy students and then passed down from student to student to help alleviate the great need for small instruments: Venezuela-violin, Uruguay-violin, Paraguay-cello, Bolivia-violin, El Salvador-violin and cello, Ecuador-viola, Peru-violin and cello, Colombia-violin, Mexico-violin, and Argentina-flute.

SAA is able to assist with the projects described on this section and other projects as well through its annual budget allocations funds received from SAA Annual Fund Campaigns, through special donations such as those to the Latin American Instrument Fund and special funds, and through the Margery Allen Latin American Teacher Class Fund. For information to assist with the SAA's projects or other special projects in support of the development of Suzuki in Latin America, please contact the SAA office.

Top: Teachers from Chile receiving WB material. Bottom: Past board chairs: William Preucil, Dr. Tanya Carey and Pat D'Ercole.

Website: www.coloradosuzuki.org

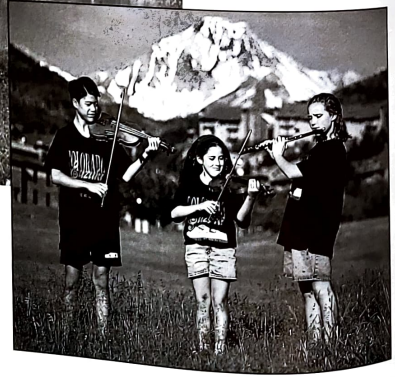


Colorado Suzuki Institute

and chamber music at snowmass
snowmass village at aspen, colorado

session one
June 13-18, 2005

session two
June 20-25, 2005



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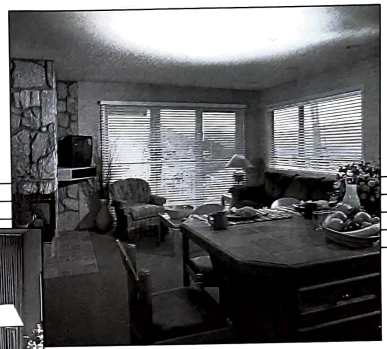

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Novedades de América Latina

Compilado por Caroline Fraser; traducido por Caroline Fraser y Claudia Woll, Perú y Margarita Troetsch, Panamá

Taller de Lectura Musical, Santiago, Chile; 3-6 de enero del 2005

Por Blancamaria Montecinos, Presidenta, Asociación Suzuki de Chile

En esta oportunidad invitamos a Caroline Fraser a quien extrañábamos mucho, ya que desde el año 2000, no habíamos podido tener cursos con ella. El taller fue un éxito tanto para profesores como para alumnos. Los niños la pasaron muy bien. Fue divertido para ellos y tan natural que querían continuar averiguando qué más podían leer de manera tan fácil. Fue muy útil para nosotros ver en la práctica cómo los niños pueden aprender a leer música a través de los sentidos, y nos dio ideas para juegos y otras formas de enfocar la teoría musical. Adicionalmente para profesores que no tenían conocimientos del Método Suzuki, fue una forma de abrirles la puerta al Método. Siempre preguntan "Y, ¿cuándo se les enseña a leer?" Aquí estuvo claro para nosotros que se puede empezar desde la primera lección. Lo interesante es el "cómo" se hace. Incorporando alguna de las ideas de Carolina, estamos ahora motivados a estudiar e investigar otras metodologías de lectura o teoría musical como Kodaly y Dalcroze.

El taller pues, que motivó a los profesores Suzuki a continuar su entrenamiento, atrayendo a nuevos profesores también, cumplió 2 objetivos importantes: primero, que comprendan que lo principal del Método es el enfoque de la Lengua Materna, y segundo, que la lectura musical se puede enseñar de la misma manera que la alfabetización en el lenguaje tradicional. ¡Felicitaciones a Carolina que nos dejó tan motivados!

Viajaron a Perú desde Canadá, en el norte, hasta Patagonia, en el sur

Editado por Roberta Centurion, Representante Internacional, Asociación Suzuki del Perú; Traducido por Claudia Woll

El Vigésimo Festival Suzuki Internacional y Conferencia de Profesores Latinoamericanos anual creó un mundo Suzuki en miniatura durante dos semanas, y fue un gran privilegio para nosotros ser parte de esto. El Dr. Suzuki hubiera sido muy feliz de ser testigo de la alegría de los profesores que atraviesan el continente para encontrarse y compartir sus experiencias, fortaleciéndose y aprendiendo el uno del otro. Nuestro agradecimiento y felicitaciones a la Asociación Suzuki del Perú por organizar este evento modelo y por sus denodados esfuerzos en llevarlo a cabo con excelencia. — William y Doris Preucil

Este año, un número *record* de norteamericanos viajó al Perú para tomar cursos de entrenamiento Suzuki. Robin Erickson de California escribe:

Tuve una experiencia maravillosa en el Vigésimo Festival por distintos motivos. Pedagógicamente, me sentí favorecido con los dones de Doris Preucil por su riqueza de conocimientos, su experiencia de primer nivel y su generosidad–en tiempo, energía y sobre todo en interés. Musicalmente, disfruté de mi primer ensayo del Tango Argentino en vivo, de una presentación fantástica de Música Peruana, de una jornada informal "jam session" durante toda una noche para un Show de Talentos, y por supuesto ni qué decir de los tiernos "Play-ins" y Recitales Suzuki. Culturalmente gané más de lo esperado y recibí más de lo que nunca hubiera esperado. El Método Suzuki de la Educación del Talento parece tener una fuerza vital especial en Suramérica, algo que sentía perdido aquí en EEUU. Encontré muy conmovedor el entusiasmo sincero y dedicación de mis colegas hacia el método y hacia sus estudiantes. Socialmente siento que me enriquecí con tantos amigos, a pesar de la barrera del lenguaje. Siempre he dicho que la música es un lenguaje, pero nunca antes había tenido la oportunidad de utilizar mi violín para comunicar un sentido de comunidad inmediata y forjarlo. Me sentí inspirado a seguir participando de los esfuerzos de Marilyn, Caroline, Roberta, de todos los entrenadores de profesores de EEUU y Canadá, y de todos los Profesores Suzuki de Latinoamérica que se entregan para engrandecer nuestra comunidad y así fortalecer la bella visión del Dr. Suzuki. ¡Espero que muchos norteamericanos más, profesores y familias, se inclinen hacia el sur para una experiencia institucional de toda la vida!

Una parte del reportaje, "XX Festival Internacional Suzuki, PERU 2005" Por Carmen Wise; traducido por Margarita Troetsch

(Para leerlo en su totalidad, vaya al sitio web www.suzukiassociation.org)

Un Instituto de Verano Latino

Algo realmente maravilloso está ocurriendo en Perú. En el 2005 se ha celebrado la vigésima versión del Festival Suzuki Internacional. Cerca de 250 niños y alrededor de 200 maestros asistieron de muchos países de Latinoamérica y Estados Unidos. Los niños y sus familias acudieron a Lima de todas partes de Perú: de Puno, Pisco, Huancavelica, viajando ciento de millas para reencontrarse con sus hermanos en Lima. A simple vista, este festival fue como cualquier otro Instituto de Verano grande de Estados Unidos o Canadá. Los niños, arrastrados por sus padres, iban de clase en clase o al recital, cargando

diminutos instrumentos musicales como flautas dulces o violoncelos. El sonido de las prácticas estudiantiles era como una serenata en los pasillos. Mientras tanto, yo pensaba que uno podría llevar a estos niños peruanos a tocar junto con los niños canadienses o viceversa. El Festival era un carrusel de clases maestras, de clases en grupo, de danza, de coro, conciertos, recitales, y de todo lo que disfrutamos en los Institutos de América del Norte.

Todos los fondos que ayuden a los festivales dependen, principalmente, de donaciones privadas que permiten que algún maestro calificado asista al Festival. Este año más de 60 maestros de toda América Latina viajaron con ayuda económica.

También hay necesidad de instrumentos y partituras para los estudiantes. En un pueblo tenían un solo violoncelo que pasaban de un alumno a otro para clases y para practicar. En otro lugar, los niños hacían teclados de papel para practicar. En la actualidad muchas familias no tienen libros Suzuki y dependen de fotocopias desgastadas. Los maestros que tienen la valentía y la dedicación de viajar a las provincias desde las grandes ciudades, quienes deben viajar en bus hasta ocho horas para llegar a sus alumnos, necesitan ayuda para cubrir sus gastos de transporte y poder adquirir un salario decente. Al igual que en la mayoría de los países tercermundistas, la calificación profesional o el nivel de educación no garantiza mejores salarios. Los maestros frecuentemente intercambian sus servicios por más y más estudiantes.

Yo soy testigo de los increíbles frutos del liderazgo en América Latina. Aquí, el movimiento Suzuki incide sobre muchas familias con diferentes estilos de vida. Estos niños también se convertirán en maestros y en concertistas. Ellos son motivo de orgullo y de heroísmo en una sociedad que casi nunca puede enfrentar por sí misma los costos de educar un talento así. En el fondo, aprender a tocar un instrumento con el Método Suzuki es una oportunidad de calidad y excelencia. Cada alumno tiene el potencial de dominar su instrumento de manera que pueda pasar su arte a otros. Esta habilidad de ayudarse a sí mismo a mejorar y a sobresalir ayudará a los países del Tercer Mundo a superar sus limitaciones económicas y a ocupar su sitio legítimo influenciando a otros países del mundo. Y, como siempre, todo comienza con un niño pequeño.

Si usted quiere saber cómo puede ayudar, comuníquese con la oficina de la SAA para información.

El 3er Encuentro de Profesores de América Latina

Reportaje de Marilyn O Boyle, Enlace de la Asociación Suzuki de las Américas

Este año, la ciudad de Lima fue anfitriona del III Encuentro de Profesores de América Latina organizado por Roberta Centurion y Caroline Fraser. El crecimiento y desarrollo de estos Encuentros ha sido fenomenal. El Primer Encuentro se llevó a cabo en 1999 y el Segundo en el 2002. Este año tuvimos que cambiar de hotel a último minuto porque más y más gente se inscribía y no cabíamos ni siquiera en el salón más grande del hotel que habíamos escogido inicialmente. Con más de 100 participantes, 15 países estuvieron representados, muchos de los cuales asistieron por primera vez. Países como Argentina, Brazil, Puerto Rico y Perú han tenido programas Suzuki por más de 20 años y otros como Bolivia, Colombia, El Salvador, Costa Rica, México y Chile van llegando a la mayoría de edad. También hubo países representados que tienen programas más nuevos o más pequeños tales como Ecuador, Uruguay, Paraguay, Panamá y Venezuela.

El Encuentro fue un evento de tres días con excelentes conferencias y paneles. Tanya Carey, Pat D Ercole, William y Doris Preucil, todos ex presidentes de la Asociación Suzuki de las Américas hablaron sobre su "Visión para el Futuro"; Doris Koppleman habló sobre "Cambiar es un Reto"; Pam Brasch y a Dee Martz hablaron a nombre de la Asociación Suzuki de las Américas y sobre el Liderazgo de Servicio. Caroline Fraser, David Gerry, Blancamaria Montecinos, Fernando Piñero, Gabriel Pliego y Dave Madsen también hicieron otras presentaciones. Hubo un panel sobre "Cómo Organizar un Festival" a cargo de Andrea Espinzo (Argentina), Dilva Sánchez (Colombia), Etna Diemecke (México) y Annika Petrozzi (Perú). Finalmente, Flor Canelo (Perú) y Valene Goldenberg (Chile) expusieron sus trabajos sobre la Música Latinoamericana.

También tuvimos la oportunidad de escuchar reportajes maravillosos e informativos, hechos en PowerPoint o con vídeos, de los 15 países participantes. Esperamos poder compartirlos pronto desde el sitio web de Suzuki en América Latina: www.latinsuzuki.org. Cada día, después del almuerzo, los representantes de los 15 países se reunían para discutir y tomar decisiones sobre asuntos que afectan a los programas de la región. El tercer día estuvo repleto de talleres sobre "Estrategias para el Futuro" en los que contamos con maravillosas participaciones y colaboración de todos los participantes. Me impresionó muchísimo ver el espíritu Suzuki en acción durante todo el Encuentro en un lugar en donde había 17 países (incluyendo a los Estados Unidos y Canadá) colaborando juntos, sin competencias y sin egoísmos, hacia una meta común: llevar la música y desarrollo a todos los niños del mundo. En uno de los talleres sobre metas y estrategias en los que trabajábamos con cuatro grupos diferentes, hubo un objetivo que se repetía una y otra vez: **llevar el Método Suzuki a los más pobres para que todos los niños se beneficien.**

Al ver todo esto, Doris Koppelman dijo: *"Tanto calor humano, tanta solidaridad y generosidad de espíritu es bien recibido y es un ejemplo maravilloso y poco común, en este tiempo en el que reina el egoísmo malvado, en el que cada día se necesita más y más la ayuda a las familias y a los niños más pobres de nuestro país que ostenta tanta riqueza"*

Terminamos con un torbellino de decisiones que tomar, apuntes que hacer y fechas que marcar para nuestro próximo Encuentro en el 2007. Las delegaciones de cada país pasaron adelante a recibir sus certificados de participación y, en algunos casos, instrumentos donados por la Asociación Suzuki de las Américas o libros donados por la Warner Bros. Al despedirnos, celebramos todos juntos brindando con Pisco Sour peruano por el futuro del Método Suzuki en Latinoamérica.

Queremos expresar nuestro agradecimiento a la Asociación Suzuki de las Américas por su apoyo a este evento, por la participación y presencia de Pam Brasch y Dee Martz, por actualizar el Directorio de América Latina, por los nuevos folletos traducidos, por los instrumentos y por la música, y por el ofrecimiento de una suscripción anual gratis al SAA Journal para todos los participantes. Además, varios participantes recibieron becas de la Asociación Suzuki de las Américas para asistir al XX Festival Suzuki Internacional que se realizó conjuntamente a este Encuentro.

III FESTIVAL INTERNACIONAL SUZUKI GUANAJUATO

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14 al 18 de septiembre
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Facilitator: Flory Godinez
Course Fee: $90
Contact: Flory Godinez
fgodinez@austin.rr.com

June 2, 2005
Memphis TN
Facilitator: Kimberly Meier-Sims
Course Fee: TBA
Contact: Candelina Schumann
schumnn@memphis.edu

June 2, 2005
Oklahoma City, OK
Facilitator: Judy Offman
Course Fee: $70
Contact: Pat Schorwald
pschorwald@cox.net

June 4, 2005
West Chester PA
Facilitator: Jerilee Kechley
Course Fee: $351 per graduate credit
Contact: Carolyn Anderson
canderson@wcupa.edu

June 4, 2005
College Station TX
Facilitator: Andrea Cannon
Course Fee: $75
Contact: Margrit Moores
margrit@cox-internet.com

June 5, 2005
Toronto ON Canada
Facilitator: Susan Gagnon
Course Fee: $100 CDN + $60 registration fee if applic.
Contact: Lisa Griffiths
lisag@romusic.ca

June 9, 2005
Flagstaff AZ
Facilitator: Susan Baer
Course Fee: $100
Contact: Kristine Ehlis
suzuki@nau.edu

June 9, 2005
Sandy UT
Facilitator: Ed Sprunger or Allen Lieb.
Course Fee: $90
Contact: Ramona Stirling
issifac@shire.net

June 11, 2005
Cedar Rapids IA
Facilitator: Martha Shackford
Course Fee: $100
Contact: Janet Bloom
JBloom@crsymphony.org

June 11, 2005
Snowmass CO
Facilitator: Stevie Sandven
Course Fee: $180.
Contact: Gail Seay
gailseay@coloradosuzuki.org

June 12, 2005
Saratoga CA
Facilitator: Frank Longay
Course Fee: $110
Contact: Frank Longay or Kim Buller
frank@longay.com

June 12, 2005
Ottawa KS
Facilitator: Dorothy Jones
Course Fee: $130
Contact: Alice Joy Lewis
suzukistrings@sbcglobal.net

June 17, 2005
Hickory NC
Facilitator: Rudy Hazucha
Course Fee: $145
Contact: Nan Freeman
musicinthemountains@yahoo.com

June 17, 2005
Atlanta GA
Facilitator: Carrie Reuning-Hummel
Course Fee: $60
Contact: Tracy Shealy
tracyshealy@yahoo.com

June 17, 2005
Boise ID
Facilitator: Karlyn Brett
Course Fee: $90.
Contact: Nona Haddock
redgrandma12@msn.com

June 18, 2005
Columbus OH
Facilitator: Linda Stieg.
Course Fee: $100.
Contact: Douglas Locke
dlocke@capital.edu .

June 18, 2005
Washington DC
Facilitator: Ronda Cole
Course Fee: $125
Contact: Ronda Cole
coler@wam.umd.edu

June 18, 2005
Ottawa KS
Facilitator: Nancy Lokken
Course Fee: TBA
Contact: Alice Joy Lewis
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Snowmass CO
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Course Fee: $180
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June 19, 2005
London ON Canada
Facilitator: Dorothy Jones
Course Fee: $80 US/$100 CDN
Contact: Sharon Jones
info@thamesvalleysuzuki.com

June 24, 2005
Johnson City TN
Facilitator: Rebecca Paluzzi
Course Fee: $120
Contact: Rebecca Paluzzi
paluzzir@etsu.edu

June 25, 2005
Ann Arbor MI
Facilitator: Gari Arnold
Course Fee: $95
Contact: Mary Lou Roberts
Marylou@arborguitar.org

June 25, 2005
Standish ME
Facilitator: Katherine Wood
Course Fee: $100
Contact: Clorinda Noyes
Clorinda@maine.rr.com

June 25, 2005
St. John's NL Canada
Facilitator: Karen-Michele Kimmet
Course Fee: $80 CDN
Contact: Nancy Case-Oates
ncase-oates@nfld.net

June 30, 2005
Ft. Worth TX
Facilitator: Ed Sprunger
Course Fee: $100
Contact: Patricia Purcell
pspurcell@yahoo.com

July 2, 2005
Kingston ON Canada
Facilitator: Karen Kimmett
Course Fee: $120 CDN / 100 USD
Contact: Carole Bigler & Valery Lloyd-Watts
mtm@kingston.net

July 2, 2005
Deerfield IL
Facilitator: Michelle George
Course Fee: $110
Contact: Gilda Barston
gbarston@musicinst.org

July 5, 2005
Santa Rosa CA
Facilitator: Allen Lieb.
Course Fee: TBA.
Contact: Jacqueline Corina
Phone: (408) 245-1104

July 8, 2005
Lincoln NE
Facilitator: Martha Shackford
Course Fee: $100
Contact: Barbara Jones
lincsuzukiinst@yahoo.com

July 9, 2005
GreenvilleSC
Facilitator: Mary Cay Neal
Course Fee: $75
Contact: Kathryn McLean
kathrynsiegel@hotmail.com

July 9, 2005
Kenner LA
Facilitator: Bill Kossler
Course Fee: $95
Contact: Kathleen Tyree
gnosuzuki@juno.com

July 11, 2005
Oakland CA
Facilitator: Caroline Fraser
Course Fee: $130
Contact: Sister Elizabeth Adams
adams@hnu.edu

July 11-12, 2005
Ames IA
Facilitator: Martha Shackford
Course Fee: TBA
Contact: Irmi Miller
irmim@netscape.net

July 11, 2005
Ithaca College NY
Facilitator: Carrie Reuning-Hummel
Course Fee: $95 as a stand alone course; $30 if also taking Bk 1
Contact: Sanford Reuning
ithacatalent@att.net

July 15, 2005
Louisville CO
Facilitator: William Starr
Course Fee: $125
Contact: Ann Kihayama
aklayama@aol.com

July 16, 2005
Alexandria VA
Facilitator: David Madsen
Course Fee: TBA
Contact: Nathan Fischer
guitarnate@aol.com

July 19-21, 2005
Irvine CA
Facilitator: Cathy Hargrave
Course Fee: $110
Contact: Mei-Yuen Ihara
iharam@earthlink.net

July 22, 2005
Santa Fe NM
Facilitator: Susan Baer
Course Fee: $100
Contact: Lisa Knouse
director@sfsuzuki.org

July 23, 2005
Berea OH
Facilitator: Dr. Ray Landers
Course Fee: $65
Contact: Dr. Ray Landers
rlanders@mymailstation.com

July 23, 2005
Montreal QC Canada
Facilitator: Paule Barsalou.
Course Fee: TBA
Contact: Josee Desjardins
menuet@sympatico.ca

July 28, 2005
Williamstown MA
Facilitator: Jerilee Kechley
Course Fee: $100
Contact: Jerilee Kechley
jkechley@williams.edu

July 30, 2005
Alexandria VA
Facilitator: Deborah Kemper
Course Fee: $100
Contact: Rebecca Collaros
RCollaros@aol.com

July 30 & 31, 2005
Stevens Point WI
Course Fee: TBA
Contact: Dee Martz
Suzuki@uwsp.edu

July 30, 2005
West Hartford CT
Facilitator: Frank Longay
Course Fee: $95
Contact: Harmon Steiner
hartccmm@hartford.edu

August 6, 2005
Carnegie PA
Facilitator: Kiki Barley
Course Fee: $90
Contact: Kiki Barley
KikiPMA@aol.com

August 8, 2005
Anchorage AK
Facilitator: Rita Hauck
Course Fee: $60
Contact: Margaret Turner
mct@acsalaska.net

August 11, 2005
Orford ON Canada
Facilitator: Carrie Reuning
Course Fee: $TBA
Contact: Gilles Comeau
studiomusica@studiomusica.com

Winter Workshops

May 14-23, 2005 & June 10-14, 2005. Violin Books 1 & 2 Suzuki Pedagogy with Martha Shackford in Cedar Rapids IA. Sponsored by the Cedar Rapids Symphony School. Please contact Martha Shackford. Phone/Fax: (319) 895-8484. Email: mdshackford@airolink.com.

June 21-25, 2005. Suzuki Early Childhood Education (ECE): Baby & Prenatal Years #1 with Dorothy Jones. Sponsored by the Thames Valley Suzuki School in London ON Canada. Please contact Sharon Jones. Phone: (519) 657-7970. Fax: (519) 657-7671. Email: tvs@sympatico.ca.

June 27-30, 2005. Harp Book 3 with Mary Kay Waddington at the Utah Suzuki Harp Workshop in Salt Lake City UT. Sponsored by Lyon & Healy West. Please contact Anamae Anderson, Lyon & Healy West, 1037 E. South Temple, Salt Lake City UT 84102. Phone: (801) 355-2686 ext. 22 or 3; (877) 621-3881 ext. 22 or 3. Fax: (801) 355-2687. Email: Anamae Anderson at anamaea@lyonhealy.com or Shrudeli Ownbey at shrudeli@lyonhealy.com .

Judith Berenson

The death of Judith Berenson from cancer took place on December 14th, 2004, at her home in Lauderhill, Florida. She was 76. Her musical talent at the age of seven was brought to the attention of Jascha Heifetz, whose subsequent gift to her of a half-size violin and a tuition scholarship at the New York Music Settlement led to her lifelong love of the violin. Born in New York into a close family of Russian immigrants, she continued her musical studies at the New York School of Music and Art, and at the age of 15, won a coveted place in the National Orchestral Association, conducted by Leon Barzin. Her subsequent advanced instrumental studies were with Sascha Jacobsen and chamber music with Toscha Seidel, both disciples of Carl Flesch, while she was majoring in music and educational psychology at UCLA. At that time her career was primarily dedicated to performance, as she played with leading symphony, chamber and theatre orchestras in the USA, she subsequently moved to and preformed in Europe, after her husband's career brought her there in 1953 for a few years, followed by a brief return to New York, and then a second family move to Geneva in 1959. Her husband died in Geneva in 1968, but Judith remained there until returning to the USA in 1995, where she continued giving of her experience and passionate interest in the musical education of young violinists until her death.

Thus it was in Europe that Judith Berenson's name and renown in the world of Suzuki pedagogy made its mark. Her first experience in 1967 of hearing a five-year-old Suzuki student in New York playing the Vivaldi a minor Concerto, followed by her meeting with the most outstanding disciples of Dr. Shinichi Suzuki in Crans Montana, Switzerland in 1972, led to her life-changing decision to become a follower of Dr. Suzuki's teaching principles. At the invitation of Dr. Suzuki to begin a Suzuki Violin Programme in Switzerland, and after attending teaching courses in the USA, she introduced Suzuki Violin at the Conservatoire Populaire in Geneva in 1973, continuing her Suzuki Method training over many years of summer courses with leading Suzuki teachers in the USA. The Director of the Conservatoire Populaire fully recognized the merits of Suzuki education and was very much in favour of including the Suzuki Method in his conservatory, but Judith encountered opposition initially from some of her conservative teaching colleagues who felt threatened by the differences inherent in this new style of teaching that had been "Made in Japan," to quote Dr. Suzuki's own words. Undeterred, Judith's immersion in Dr. Suzuki's pedagogy grew stronger as she went on observing his charismatic style of teaching and way of developing talent and self-confidence in children from all over the world at numerous conferences and workshops in Europe and the USA.

In 1980 she spent time following his teacher training sessions in Matsumoto, Japan, benefitting immeasurably from the experience and happily bringing back new ideas to her growing numbers of enthusiastic students in Geneva (both in her Conservatoire class and in the private programme she had started simultaneously, all of her students coming together for workshops and concerts). It is undeniable that Judith's students profited greatly from a most valuable combination of her own early traditional educational experience, with its emphasis on the highest of standards, ongoing hard work and strict discipline as far as technique work was concerned, and her total commitment to Dr. Suzuki's philosophy and principles that included joyful learning along the way.

Her years of Suzuki teaching were marked by much success, as her students made steady progress. Both she and many of them took part in numerous public performances and concerts, both in Switzerland and at Suzuki conferences and workshops in Europe, the USA and Australia. Several of her students won prizes in the Swiss Youth Competition, her Conservatory students passed exams with merit, and the Conservatoire Populaire honoured her achievements on the 20th anniversary of the beginning of her Suzuki Violin Programme by organizing a special concert in 1993 at the Radio Geneva studios at which some of her outstanding students were invited to play. It was during these years too that Judith, once again on the invitation of Dr. Suzuki, had been instrumental in co-founding in 1989 the Suzuki Institute of Switzerland with Lola Tavor, who was Director of the Suzuki Piano Programme.

It is a fitting tribute to the fine quality of Judith Berenson's teaching that so many of her students are now pursuing careers as professional violinists in orchestras and respected teaching institutes, both in Europe and in the USA. Her lasting gift to them, and to all the young people she taught, was the basis she applied to her own life and constantly tried to convey through their musical education, of never being satisfied with less than the best they could do, illustrating very well Dr. Suzuki's wish that his teaching method would enable children to "continually strive for higher levels of achievement and thereby become wonderful human beings."

Submitted by Sheila Barnett.

International Suzuki Association

USA Office: Paul Landefeld, CEO, 212 S. Cottonwood Dr., Richardson, TX 75080. Ph. 972-437-6422 x2331. ceo_isa@verizon.net

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