

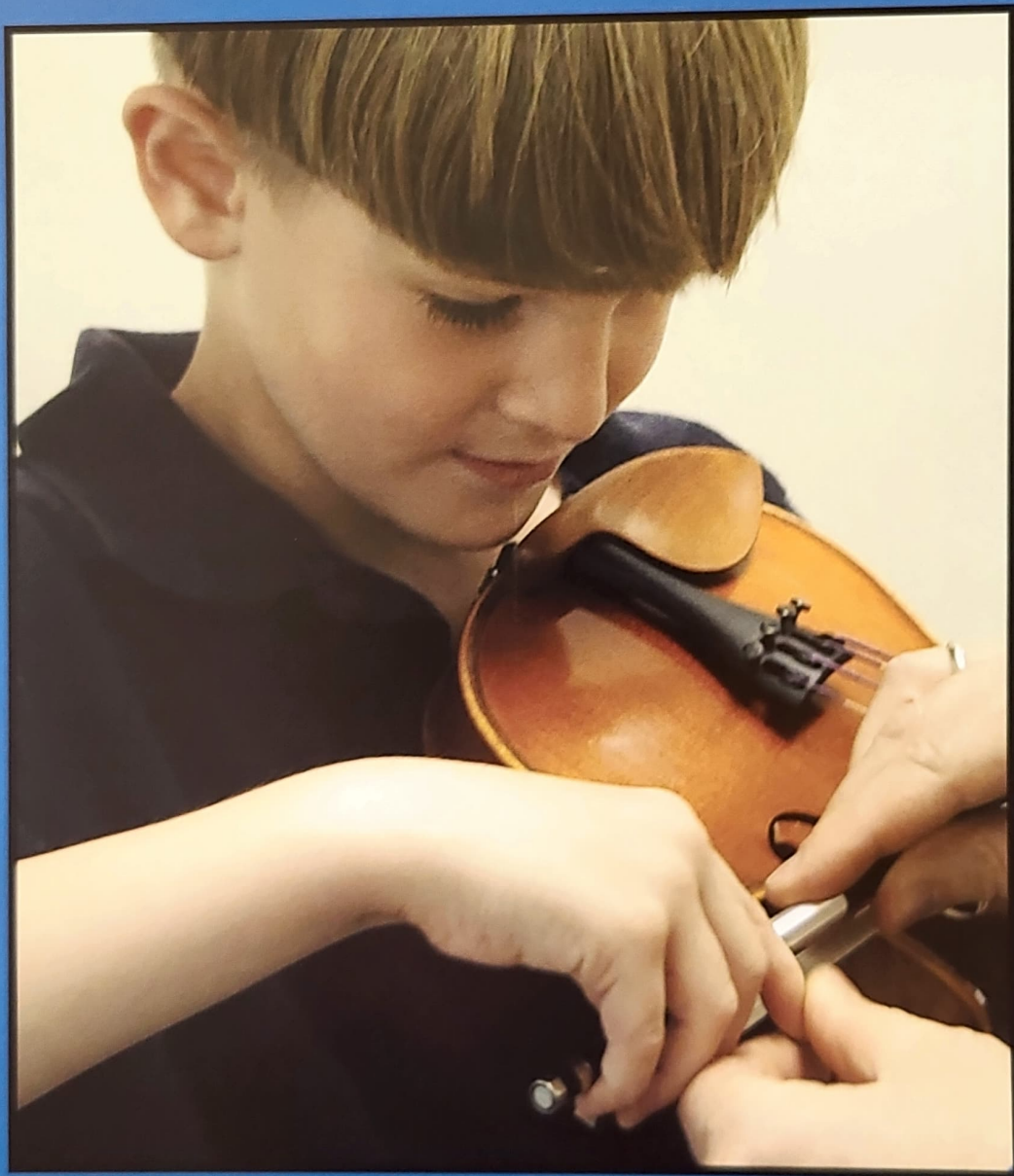
American Suzuki Journal

The official publication of the Suzuki Association of the Americas, Inc. ▶ Volume 35 #2



*The Pasadena Suzuki
Music Program
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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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ECC Courses



The following list does not include sessions sponsored by Institutes. Those are listed in the Summer Institutes section beginning on page 54.

February 17, 9am-4pm, Fayetteville, AR
Facilitator: Steve Sandven
Fee: \$50.00
Contact: Mark Smith
859 S. California Blvd.
Fayetteville, AR 72701
Phone: (479) 575-5250
Email: sms@mark.edu

March 17, 9am-4pm, Ann Arbor, MI
Facilitator: Christie Belosky
Fee: \$100 + \$15 for optional lunch
Contact: Gabriel Fokong or Laura Sky Brown
6 Lois Ct.
Ann Arbor, MI 48103
Phone: (734) 538-2100
Fax: (734) 996-8045
Email: gbelosky@yahoo.com

March 31, 10am-5:30pm, Sandy, UT
Facilitator: Odo Brimhall
Fee: \$95
Contact: Leslie Thackeray, President-Elect SAA
6887 S. Starlight
West Jordan, UT 84084
Phone: (801) 824-2563
Email: lesliethack@yahoo.com

April 1, 9am-4pm, Cambridge, MA
Facilitator: Kim Lormer
Fee: \$25 US, lunch included
Contact: Lisa Lederer, Director of Suzuki Program
1 Follen St.
Cambridge, MA 02138
Phone: (617) 524-1737
Email: lisalederer@comcast.net

April 22, 9am-4pm, Warwick, RI
Facilitator: Mychal Gendon
Fee: \$90
Contact: Mychal Gendon
222 Richmond St., Suite 112
Providence, RI 02903
Phone: (401) 881-3123 ext. 27
Email: mgendon@philharmonic.org

May 12, Philadelphia, PA
Facilitator: Joan Krzywicki
Fee: \$120
Contact: Barbara Di Toro
Temple University Music Prep. Division
1515 Market St., Suite 501
Philadelphia, PA 19102
Phone: (215) 204-2087
Fax: (215) 204-5292
Email: bd@temple.edu

June 3, Toronto, ON
Facilitator: Susan Gagnon
Fee: \$180 CAN
Contact: Lisa Grifflits
Phone: (416) 408-2824 ext. 320
Email: lsag@rcmusic.ca

Chair's Column

by Paul Salerni



Paul's Psychic Predictions for the Middle of the 21st Century:

1) Thanks to a generous donation from the All Set, (THICK) BIG Foundation, all children in the Americas past the age of three are offered an appropriately sized musical instrument with which they can begin musical training as well as financial support for lessons prior to entering private or public school.

2) Music teaching in public and private schools is uniformly excellent and nurturing thanks to the integration of the Suzuki Method into the vast majority of music pedagogy programs in colleges, conservatories, and universities in the Americas.

3) Because of the increase in musical instruction for children, there has been an explosion of youth and community-based musical ensembles and choruses making American culture much more participatory and sophisticated. That increased participation on the amateur level has reinvigorated the audience for professional musical organizations so that orchestra series, jazz festivals, oratorio and operatic productions, chamber music concerts, and musical presentations of all sorts are well-attended and well-funded.

4) The Suzuki Association of the Americas has changed its name to the Society for the Preservation of the Legacy of Doctor Suzuki and his Method. (SPSLDMS). Since the Suzuki approach has been so universally accepted at all levels of both music and general education, it has become common practice for all teachers to be well trained in its approach. That condition has obviated the need for the oversight and registration functions of the SAA, changing its mission to the collection and preservation of information about the history of Dr. Suzuki and his Method. Hence, the change in name.

5) Because of the worldwide dissemination and implementation of Dr. Suzuki's ideas and the ensuing unprecedented increase in both classic and popular

music activity on Earth, lever wars are being fought and widely disparate cultures are helping each other to prosper and grow.

Despite the apocryphal family stories about my Italian grandmother who thought who could overturn the evil eye (*malocchio*) and see the future, I really don't believe I've inherited her psychic ability. As I approach my last months as a governing officer for SAA, I did, however, want to indulge in the little bit of future gazing you've just read. One of the most important functions of the SAA Board is to try to imagine how the world can change as the result of our existence. As wonderful as the scenario I've imagined is, that ideal condition is perhaps not achievable, much like the absolute perfect performance of a piece of music is not achievable. Nonetheless, it is our duty as SAA members and exponents of Dr. Suzuki's approach to continually look to the future and to strive for that ideal outcome.

As a child of the sixties and I (hope) an environmentally conscious person, I have often heard, and still ascribe to, the "think globally, act locally" mantra. For those of us involved in the Suzuki Method, this mantra might also be a helpful guide. We should keep in mind that our small, everyday actions might eventually have a profound, widespread effect. Who would have thought that bringing a touring group of young Japanese violinists to the Americas would have, in less than 50 years, changed the face of musical education in those Americas? In less than 30 years from now, who is to say that our encouraging that one family to begin musical instruction might not snowball into the ideal condition imagined above? I know you've heard this from me before in this column, but what we do on a daily basis in our studios, classrooms, and practice dens constitutes the necessary building blocks for achieving the big dreams we dream. My fervent hope is that the SAA continues to provide you with a supportive framework for both acting and dreaming. ☺

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School of Music, Chapman University

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Attention, SAA Active Members

• If you were a current Active Member as of February 1, 2007, your 2007 Board Election ballot was included with your Journal and must be returned (postmark date) by April 15, 2007. Results of the election will be announced at the Annual Meeting, May 25, 2007. The Board is pleased to announce the following well-qualified candidates: Dr. Susan Baer, Lubbock, TX; Ruth Engle Larner, Ft. Collins, CO; and Carol Ourada, Wheaton, IL. Two will be elected.

At the January meeting, the Board welcomed Teri Einfeldt as a newly appointed Board member, effective January 1, 2007. Teri also accepted appointment as Chair-Elect for the term of August 1, 2007-July 31, 2009, and Christie Felsing accepted the post of Board Secretary for that same term of office.

• 2007 Membership Directories will be mailed in March to all Active Members. In addition to member listings, the Directory includes SAA Committee listings, donor acknowledgements, bylaws and minutes and other useful organizational information. It is available to Associate members upon request for \$10 US/\$14 Canadian.

SAA Leadership Retreat

Information about the SAA's biennial Leadership Retreat, Creating the Future Together 2007 "Enhancing Our Professional Image Internationally," is available on the SAA website. This year's Retreat is the first SAA-sponsored event to take place in Canada. We are pleased to support our 600+ Canadian members by bringing this event to the Toronto area. Teacher Trainers, Institute Directors, Chapter affiliate and Suzuki program representatives and all others interested in developing their leadership skills are encouraged to attend this event.

The Retreat (lodging, sessions and activities) will take place May 25-28, 2007 at the Nottawasaga Resort in Alliston, Ontario. A beautiful area just an hour's drive north of Toronto, the location provides a great opportunity to take a few extra days' vacation, if your schedule allows!

Annual Fund Campaign

The SAA Board and Staff wish to thank all who have contributed to the Annual Fund Campaign in the past few months. This year's campaign ends March 1. While donations are welcome and greatly appreciated throughout the year, your gifts during this annual winter campaign help us plan and budget for the coming fiscal year.

Suzuki Teachers Recognized

Alice Joy Lewis, beloved Suzuki Teacher and founder of Ottawa [KS] Suzuki Strings, has been named the recipient of a 2007 Governor's Arts Award. The Governor's Arts Awards is an honor given annually to distinguished Kansans since 1974 arts educators; the award has been given annually since 1974 by the governor and the Kansans Arts Commission. Alice Joy will be honored at a ceremony on June 7 in Topeka, KA. In addition to her many achievements in the Kansas area, Alice Joy is well-known and respected throughout the worldwide

Suzuki community. She received an Excellence in Teaching Award from the SAA in 1996 and was featured as a keynote speaker at both the 1996 and 2006 SAA Conferences.

Carol Carlson Tarr of Lakeswood, Colorado, received the Colorado ASTA Distinguished Service Award for 2007 at the Colorado Music Educators Convention in Colorado Springs on January 19. Carol has served music education in Colorado for 30 years and, in addition to private cello teaching, directs the long-term Suzuki Cello Teacher Training Program at the University of Denver Lamont School of Music. She is a member of the SAA Cello Committee, advisor to the ASJ, member of the 2008 Conference Team and former SAA Board member.

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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 8 column inch paragraph in the next ASJ. Deadlines: December 15-Winter issue; March 15-Spring; June 15-Summer; September 15-Fall. Listings included are paid advertising; no endorsement by the SAA is implied.

POSITION(S): Suzuki Violin, Viola, Cello, Piano and Classical Guitar Teachers
LOCATION: Buffalo, NY
DESCRIPTION: Buffalo Suzuki Strings is a not-for-profit music program with 300 violin, viola, cello, piano, and classical guitar students. Infant/Toddler, elementary and enrichment classes are offered. Work in a well-established, nurturing, supportive environment.
DUTIES: Private and group lessons, beginning, intermediate, and advanced. Two 15-week terms plus 8-week summer sessions.
QUALIFICATIONS: Bachelors in performance or music education preferred. SAA registered teacher training preferred. Additional training available.
SALARY: Commensurate with experience. Health benefits.
CONTACT: Send resume and cover letter to Mary Kay, 4 Webster Street, North Tonawanda, NY 14220. Phone: (716) 743-8728. Email: info@buffalosuzukistring.com. Website: www.buffalosuzukistring.com.

POSITION: Violin, Viola, Piano and cello Suzuki Teachers
LOCATION: Norwalk, CT
DESCRIPTION: Norwalk is one hour from NYC and New Haven. The Talent Education Suzuki School is a growing organization which seeks to provide parents, children, and teachers the opportunity to achieve their best. Teachers are given benefits, beautiful teaching spaces, administrative support, and complete compensation. They are encouraged to be creative and individual in their teaching while maintaining a common curriculum, standard and community.
SALARY: Part-time, please contact for details.
DUTIES: Maintain a private studio, group classes, minimal administration.
QUALIFICATIONS: Minimum of a BM, SAA training through Book 2, two years Suzuki teaching experience. Current member of SAA.
SALARY: Please contact for details; benefits available.
CONTACT: Ebecki Christopherson, Director of Faculty, 3 Quincy Street, Norwalk, CT 06850 or email: admin@musicsttes.com.

POSITION: Suzuki Violin Teacher
LOCATION: Peoria, Illinois
DESCRIPTION: The Suzuki School of Music, founded in 1979, is a non-profit Arts and Sciences Agency with 70 piano and violin students.
DUTIES: Teach private, group, and orchestra. Participate in recitals and concerts. School year is September to May with summer options. Teach beginning to advanced students, ages 3/5 to adult.
QUALIFICATIONS: SAA certified/Suzuki certification. Strong commitment to the Suzuki philosophy. Bachelors in Music and proficient in accompaniment. Organized, well trained, experienced.
SALARY: Based on experience and training.
CONTACT: Susan Foundation (Phone: 309)254-8403; Fax: (309)246-3480. Email: sunfdn@mtco.com. Website: www.sunfdn.org.

POSITION: Suzuki Violin Teacher
LOCATION: Santa Fe, NM
DESCRIPTION: Live in the beautiful mountains of Northern New Mexico while making a real difference in the lives of at-risk children. The Santa Fe Youth Symphony's Mozart y Marachi program serves 80+ students in in-school and after-school group lessons.
DUTIES: Administer and teach Suzuki-based group violin program feeding award-winning Marachi and youth orchestras. 8-12 teaching hours per week; administrative duties include scheduling, hiring, community relations, recruiting.
QUALIFICATIONS: Registration through violin Book 1 required. Interest/experience in Marachi music and Spanish language skills desirable. Suzuki in the Schools training desirable.
SALARY: Part-time, please contact for details.
CONTACT: Rick Lohmann, Music Director, SFYS, 551W. Cordova Rd., Suite 190, Santa Fe, NM 87501; Phone: 505/233-9242; Email: mfy@sfva.com.
POSITION: Suzuki/Orchestra Teacher
LOCATION: Peckin, IL
DESCRIPTION: District Wide/K-8
DUTIES: Teach Suzuki violin and orchestra in a highly collaborative and flexible public school setting.

QUALIFICATIONS: Possess or be willing to obtain: SAA/Suzuki certification, appropriate Illinois teaching certification, and NCLB Highly Qualified Teacher status. Please find an explanation on the District 108 website.
SALARY: 180-Day Bargaining Unit Position, salary and benefits commensurate with contract. District 108 is an equal opportunity employer.
CONTACT: Jill Puller, Peckin Public Schools District 108, 501 Washington Street, Peckin, IL 61554; Phone: (309)477-4740. Email: jpuller@pekin.net. Apply online at: <http://www.pekin.net/pekin108/>.

POSITION: Suzuki Violin Teacher
LOCATION: Huntsville, ON
DESCRIPTION: Suzuki School of Music offering violin, viola, cello and piano in the heart of beautiful Muskoka. Two hours north of Toronto.
DUTIES: One year (36 week) contractual leave position. To teach approx. 40 students, beginner to Book 8, private and group lessons. Sep 2007-June 2008.
CONTACT: Mary Elliott, Clinton Florida
LOCATION: Lemmie Bloom, Hollywood
DESCRIPTION: Live in the beautiful mountains of Northern New Mexico while making a real difference in the lives of at-risk children. The Santa Fe Youth Symphony's Mozart y Marachi program serves 80+ students in in-school and after-school group lessons.
DUTIES: Administer and teach Suzuki-based group violin program feeding award-winning Marachi and youth orchestras. 8-12 teaching hours per week; administrative duties include scheduling, hiring, community relations, recruiting.
QUALIFICATIONS: Registration through violin Book 1 required. Interest/experience in Marachi music and Spanish language skills desirable. Suzuki in the Schools training desirable.
SALARY: Part-time, please contact for details.
CONTACT: Rick Lohmann, Music Director, SFYS, 551W. Cordova Rd., Suite 190, Santa Fe, NM 87501; Phone: 505/233-9242; Email: mfy@sfva.com.

POSITION: Suzuki Violin Teacher
LOCATION: St. Louis, MO
DESCRIPTION: St. Louis School of Music has been established to provide music lessons to the residents in St. Louis. This area has a thriving and active Suzuki community, as well as vibrant musical scene.
DUTIES: Full time position. Teaching private and group lessons. Help with recitals and school events.
QUALIFICATIONS: Bachelor of Music required. SAA-registered training through Bk. 2, prefer Bk. 4. Commitment to Suzuki philosophy and experience with young children.
SALARY: Competitive annual salary commensurate with experience. Health and benefits.
CONTACT: Please send letter of interest and resume to: St. Louis School of Music, Suzuki Violin Teacher Position, P. O. Box 28384, St. Louis, MO 63146. Phone: (314) 469-4980. Email: info@stschoolofmusic.com.

POSITION: Suzuki Piano Teacher
LOCATION: Denver, CO
DESCRIPTION: Music School in Denver-Metro area with 2 studio locations and various pre-school locations. 10 - 30 hours per week, some morning and early afternoon classes.
DUTIES: Teach private lessons and group class, participate in faculty meetings, learn and implement parent training sessions, some office work available, summer camps, possible working into directorship of school.
QUALIFICATIONS: BM, SAA training, teaching experience in BK 1A and/or BK 1B.
SALARY: \$25 - \$40 per hour.
CONTACT: Heartstrings Music Academy, 2000 Wadsworth Blvd., #114, Lakewood, Colorado, 80214, Phone: (303)907-5719; Email: heartstringsmo@myway.com.

new active members

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 Alyssa Valencia, Fairbanks
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 Anna Tsai, San Diego
 Susan Adette, Los Angeles
 Nandine Fyvan, Santa Rosa
 Marissa Sunde, San Diego
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CONNECTICUT
 Miho Matsuo, Hartford
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 Julianne Murphy, W. Hartford
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 Maria J. Dizez Gonzalez, Col Chimalistac A, Moretama
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Calendar of Events

(All dates represent fax date, email date or postmark date.)

- March 1** Board Election Ballots go out to Active Members
- March 1** ASJ deadline, v35#3 (spring)
- March 25** 2007 Scholarship announced
- April 1** Leadership Retreat registration due
- April 15** Postmark deadline for ballots
- May 25-28** SAA Leadership Retreat Nottawasaga Resort, Alliston, Ontario
- May 25** SAA Annual Meeting 4:30 pm, Nottawasaga Resort
- June 1** ASJ Deadline, V35 #4 (summer)

Upcoming Workshops

MARCH

March 11-12
Pasadena Conservatory of Music, Pasadena, California, Violin 2 with Ed Keitman. Please contact Rick Mooney, Pasadena, CA. Phone: (909) 592-4222 Fax: (909) 592-1970 Email: music@pasadenaconservatory.org www.pasadenaconservatory.org

March 12-16
Suzuki School of Newton, Newtonville, Massachusetts, Violin 4 with Carol Sikes. Cello 2 with Nancy Haie. Flute Practicum with Kim Lortimer. Please contact Sachiko Ishiura, Suzuki School of Newton, 225 Nevada St., Newtonville, MA 02460. Phone: (617) 964-4522 Fax: (617) 969-8918 Email: sachiko@suzukinewton.org

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by Claudia Reynaud



Fun With Compositions in Mexico

This summer I received an email from Claudia Reynaud, Mexico City, asking if she could send me a booklet and a CD of pieces that her students had composed. Of course I was anxious to see what they had written and asked her to share with the ASJ what this did for her studio and students. —Carol Tarr, ASJ Cello Editor/Advisor

The idea first started when my three-year-old son Alonso composed a song about how much I have to work. I taught him how to play it on the cello. Then Myles, a five-year-old student of mine, composed a piece called *Vanijitas*. I had promised Myles that he would eventually get to play his piece in public, but two years went by, and we just couldn't find the chance. Last year, the Suzuki teachers at the school (including myself) decided to have a year-end recital for each instrument where the kids would get to play a polished solo piece by themselves. As there are not many cellists, I thought to myself, "This is the perfect chance for

Myles to play his own piece, and since Alonso has already composed a piece, I am going to ask the other kids if they would like to compose a piece to play at the recital." It took most of the kids a little bit of time to warm up to the idea, most of them because they thought they could never compose anything, but eventually, they all composed their own piece and became very excited about playing it in public! They became especially excited when I arranged their pieces as duets. I remember the day that I was doing the arrangements on the computer, my sons came into my room and said, "Wow,

Mom! What's that?" They simply could not believe it was the piece my older son had composed, arranged for two cellos. They asked me to play all the other pieces, again and again. The three of us sat in front of the computer for about an hour!

By the end of the project, my students were singing each others' pieces, and some of them could even play the other kids' pieces just from hearing them during the recital rehearsals. At the recital, they all played their most polished Suzuki piece and their own composition. I could tell by the look on their faces that they were all very, very happy with the results.

El gato y el ratón

Jimena Zamora Sierra

Andante

Cello 1

Cello 2

accel

Allegro

Vc. 1

Vc. 2

rit



Claudia Reynaud

One particular student was getting a little bit frustrated with this assignment, so she decided to write a story and put music to it, which gave the project a new twist. She even gave one of the moms in my class the idea for this year's project, in which we randomly select a piece from Suzuki Book One, I play it for the children in group class, and then each one gets to say the story that the piece is trying to tell. Their story will be "musicalized" with Suzuki pieces, and a narrator will share the children's story line after they play each piece. The first piece chosen was *Twinkle Theme*. The story is about a man who falls out of a rocket and starts seeing rainbows and shooting stars, but there is one star that starts getting brighter and brighter, so he lands on it and he discovers that it is made of rosin. He takes out his cello, puts rosin on his bow, and decides it is time to start playing *Twinkle*. Isn't it fascinating what children can come up with?

I have truly never seen the kids so motivated to play, learn, practice, and polish their pieces so thoroughly. They usually want to skip to the next piece as fast as they can without stopping to take care of details, but when it was their own piece, they would spend an entire class trying to polish it. The project also taught the kids that they could do something creative with their cellos, something that is unique to each of them, instead of just "re-creating" something somebody else wrote. The mere feeling of creating something that is valuable enough to show in public was a huge self-esteem booster for all of them. I wish I had photos of their faces when they first composed their pieces. They were so utterly proud of themselves! This was not just about learning a new "difficult" technique, like a new bowing or shifting to second position, this was about the pride they felt about creating something entirely new from their own hearts and imaginations. My youngest student was four years old, and the oldest students were eight years old, and most of them came up with pretty interesting stuff, musically speaking, just knowing that they have this whole new world inside of them to explore was a fascinating discovery for most of them.

The Eton/Suzuki workshop started out with Suzuki violin six years ago. I enrolled my oldest son in the workshop when he was three and a half years old, and for the year-end recital, the violin teacher asked me if I could play the accompaniments on the cello. Shortly after the recital, the principal came up to me and asked if I

Carta del sol para la luna

Álvaro González Reynaud

Andante

Cello 1

Cello 2

C. 1

C. 2

Students and their compositions:

Back row, l to r: Guidian Shurman ("La canción del Piano"), Alonso González ("Mi mamá está trabajando") and Álvaro González ("Carta del sol para la luna")

Front Row: New student Arielle Shurman, and Daniela Beck ("La canción de la mar").



would be interested in teaching cello at our school. So two weeks later, I was on a plane to Chicago, to attend an Institute. That's how I became one of the first registered Suzuki cello teachers in Mexico (if not the first). I started out my first year with three students, which a few months later turned into six, and then the cello program grew up to a total of 12 students. We're now starting our fifth year of the cello workshop. Last year another violin teacher from Seattle was invited to teach, and piano was offered as well. The long-term goal of the program is for the school to have its own orchestra, something only very few private schools here in Mexico have.

I am very grateful for the encouragement that both the school's principal and my own cello teacher gave me, because teaching cello to kids has definitely been one of the most enjoyable and uplifting experiences in my life, second only to being a mom. ☺

Claudia Reynaud lives in the western part of Mexico City. In her fifth year as a Suzuki Cello teacher, she teaches at Eton School in Lomas de Chapultepec. Her two cello sons are Alonso (age 7) and Álvaro (age 9).



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Some Home Practice Tips for Parents

A Brainstorming Session From "Suzuki Piano Friends," Columbus, Ohio

Be prepared before the home practice session.

Take good notes and/or tape-record the lesson. Most teachers ask that the notes be in a notebook, not just on pieces of paper that can get lost. This way, you can refer to past weeks' notes. This is particularly helpful when reviewing or if you have a second or third child studying the same instrument.

After you have taken notes, or while you are taking notes, set up a practice chart for the week's lesson. That way if you don't cover everything in one day you will know what to hit the next day. Ask questions if you aren't sure. If you get home and are confused, email the teacher or call at a convenient time when you won't disturb somebody else's lesson.

Ask the teacher to indicate how many repetitions should be done; a child will often accept instructions from a teacher more willingly than from a parent.

If you can't read music, you might want to take a lesson alone to learn how. There are also cardboard keyboards, books, and other things you can buy to help. Even if you are very slow at reading you will be better able to help your child.

One point

A vital component of effective practice for a student of any age is to have to concentrate on only one point at a time. Make sure the student knows what that point is before playing. After the student has played, deal only with that point (although you may give compliments on other points later, or fix other points in a few minutes or the next day).

Watch and listen closely as the teacher hears the student play, and if the teacher has not announced it, try to guess what the one point will be for that passage or piece. If you're not sure, leave a space in

your notes and be sure to ask before the teacher moves the student on to the next task. The success of your practice week depends on knowing what to work on.

Although your teacher may suggest several points to work on, especially as the student advances, only practice one point at a time. After you have worked on that point, then you may cover another.

Listening

Listening teaches much more than just notes, rhythm, and form. It teaches tone quality, articulation, tempo, dynamics, phrasing, mood, and balance between the accompaniment and the melody.

Ask your teacher how far ahead in the repertoire to listen, and of course continued listening to "old" pieces is great! Some people say if they listen to an old piece, they hear so many new things that they think that the recording had changed!

When a student is more advanced, it is fun for them to listen to a recording made by a different artist. Pianists might want to hear Mitsuko Uchida playing Mozart or Andras Schiff playing Bach; violinists, Hilary Hahn playing Bach or Itzhak Perlman playing Kreisler. Your teacher will have suggestions.

Take care of yourself.

If you are tired or sick or stressed, plan a simple no-fall practice the child can do, or ask another person to oversee the practice. Yes, it might be more of a performance than a practice, but that's a good thing too.

Consistency

Dr. Suzuki said you should only practice on the days you eat. A daily routine is the easiest way to establish consistency; having a set time is great. If there is a shared custody situation and the other parent is unable to practice with the stu-

dent, at least the listening can be done. If your spouse or another adult needs to take the child to an occasional lesson or share in the home practice, brief them as much as possible and explain the situation to the teacher so she/he can give extra help with note-taking, if necessary.

Know your child.

Know your child and adjust the home lesson to fit him or her.

- Some children are not morning people. If you have to practice in the morning anyway, warm up with something really low-key and easy.
- People learn in different ways. Be aware of your child's strengths and weaknesses. Some kids can play a rhythm but can't clap it, while others learn to play a rhythm best if they clap or tap it first.
- Some children need more time to answer questions than others.
- Use age-appropriate images for storytelling. (Little children identify with having a teddy bear or a kitten rather than romantic love.)
- Tap into your child's particular interests, whether they be video games, animal stories, constructing things, or counting small items.
- Most children love humor as long as it is age appropriate so they "get it."

Length of practicing

Whenever possible, tie the length of practice to a goal rather than to clock-watching. Let the child know ahead of time when the practice will be done. Some students do much better with two short sessions rather than one longer one.

Order of practice

Start with something familiar. Once

reading music has begun, the reading assignment should probably be the next item on the agenda every day for at least the first 100 days to ensure that it gets done. Scales or other technical exercises are best practiced before the working piece. Do the detailed work on the working piece first, then let the student play through the whole piece as "dessert."

Keep a practice record or chart so that you know what has been done and when. Your child will feel most confident if s/he comes to the next lesson having practiced all the assignments fairly recently. It is difficult to demonstrate good work in a lesson if the piece or exercise hasn't been done for four days.

Other people can help.

Most kids enjoy practicing in front of others and are often more co-operative when they have an audience. (One playmate is usually the most that will sit quietly and listen to your child practice.) Make sure the tasks can be

accomplished fairly easily so your student is not embarrassed or intimidated. If you are lucky, the listener will even be interested in learning something!

Immediate family, visiting guests, and paid help such as babysitters or practice coaches can also help. If they know how to play the piano, they can help young pianists polish a piece, duet one hand, or play the accompaniment part for a string or flute student. If they play a string instrument, they can help a pianist by playing the melody or the accompaniment while the pianist plays the other hand, or help a string student polish a piece.

Other Suzuki parents that you can talk to at group class or at concerts can help you get over the humps. Also, if you have internet access, go to www.suzukiassociation.org and click on either "Parents" or "Chat." To provide support, Suzuki parent associations have been established in some areas.

Your teacher can give you help with home practicing. You can make a recording (audio or video) of your

home practice sessions and ask your teacher to listen to some of it and give suggestions.

Go to institutes, workshops, performances, recitals, etc. and talk to the other parents or even to the performers if there is a meet-and-greet reception. Let your child talk to the performers, whether they are adults or other kids. Don't worry if you think the comments or questions won't be the most intelligent. Just make contact! Many famous performers like Hilary Hahn are glad to talk with kids at receptions. Every artist was once a child.

Thoughts on Rewards

When possible, make the music the reward.

But, if used, extrinsic rewards don't need to cost money. A reward can be a smile, an honest compliment, a pat on the back, a hug. Some of my students like to earn the honor of being called "Duke of Dynamics" or "Princess of Posture." Young children may be delighted to have a simple smiley face or other sign

drawn with washable fine-line markers on their hands. Or for each step taken towards a goal parent or student could make one fold in a paper airplane or a paper fan or simple origami. For a job well done, a fledgling basketball star may throw a paper wad or soft nerf or koosh ball into a trash can, hoop or drawer. Or there is always the tried and true filling in of a chart with hand-drawn icons or stickers or stars.

Other Practicing Games

Simon says...

Counting games: Move erasers, paper wads, or cotton balls from one side of the keyboard or music stand to the other. (Beware of pennies on the keyboard: they can get stuck between the keys or scratch the piano.)

Card game scramble: For a four-section piece that the student knows pretty well, use the aces, twos, threes, fours and one five and one joker or wild card from a deck of cards. With the faces hidden the students pick one card. If the card is a one, two, three or four they will play the corresponding section. A five allows them to choose their favorite section. A joker or wild card calls for the whole piece. (You can stack the deck if more or less work is needed on a specific section.)

Dice game: Roll a die and then use it in the way that cards are used in "Card game scramble" above, using a roll of six to play the whole piece. This is more random than the card game.

Bother game: For a well-known piece this is good recital preparation. While the student is playing the piece, somebody else turns the light out, simulates a phone call, talks like an audience member, squirms, chews gum loudly, or finger-walks like a bug walking up the student's back.

Fun break: Keep a water bottle handy, or have the student get up and do stretches, five jumping jacks, or roll over on the floor.

Recording: Make an audio or videotape and send a copy to a relative.

Concerts: Give a concert for a pet, a doll, a teddy bear, or open the windows and play for the flowers or birds (or mosquitos if you're really desperate). Or organize a mini-concert with other student friends.

Silly positions: Once in a while play in a strange position (e.g. pianists playing standing up or even lying down, string players kneeling or lying down). ♡



Suzuki Piano Friends: Front row, left to right: Leta Mason, Carolyn Grah, Caryl A. Palmer. Back row, left to right: Carol L. Thompson, Merry Bing Pruitt, Maryfrances Kirsh, Melissa Sengstack Rohb, Melody Lewis, Sharleen Worsfold. Not pictured: Judy Mains Seurel.

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by Sally Gross, 13th Conference Coordinator
(May 22-25, 2008)



Carol Ourada, Pam Brasch and Sally Gross

I am honored to have been chosen the 2008 SAA Conference Coordinator, which will be held in Minneapolis, and an excited about the eighteen months ahead.

I have been teaching Suzuki cello since 1981 first in Canada and now in the Chicago area. For years I have been the recipient of other people's volunteer efforts in the SAA, and I am pleased to be able to give back to an organization that has given me so much over the years. I am looking forward to working with Pam Brasch and the SAA staff as well as a great team of area coordinators and assistant coordinators, whose roster is currently being filled.

I have attended most of the SAA conferences over the years starting with the one in Schaumburg, Illinois, in 1984 and without doubt they have changed my teaching. Attending sessions full of thought-provoking ideas certainly is a predominant benefit; however listening to our American and Canadian pioneers in the Suzuki field has been "priceless." In the early days of the SAA conferences, Dr. Suzuki would more than often be present with his latest idea in tow. I felt like a rookie and my tongue got all tied when he spoke to me. However I was lucky to have been in the presence of his magic. Now that he is gone, the likes of John Kendall, Bill Starr, Tanya Carey and many, many others carry the inspiration to the Suzuki membership.

I have also had the privilege of having my students participate in David Einfield's orchestra in 1996 and again in the International Ensembles Concert in 2004. It was a thrill for the students to see firsthand how large the Suzuki community is and for them to participate side by side with so many other Suzuki students from throughout the Americas. I have also had the opportunity to do a few presentations myself. Although it is wonderful being a participant in the conference, to sit back and receive rather than to give, as we all do on a daily basis, it is also important to acknowledge the fact that we do have something to share.

I encourage you all now to put May 23-25, 2008 in your calendar. We are hoping to have a larger contingent of Latin Americans and Canadians than ever before and perhaps attendees from other parts of the world as well. For some of us, the financial and scheduling commitments to attend a conference seem overwhelming, and speaking from past experiences, it is often because we plan too late. Perhaps you can levy a small fee per family in your studio to assist with your professional development. After all aren't they the ones who will benefit the most from you attending? Most likely they will be happy and willing to assist you. Just ask. If only one member of your Suzuki faculty can attend, ask them to present their discoveries at your faculty meeting.

Every one of us has something to share. Think now about putting in a session proposal on a topic that is high on your agenda at this moment. Even though the deadline is months away (watch the web and next issue of the Journal for exact deadlines) don't procrastinate until the last minute. Think now and let your ideas

"simmer on the stove." If you don't wish to present yourself, put the idea forth to your colleagues. There are over a hundred sessions at each of our conferences, a formidable task to pick which one to attend, but a rich, varied array of offerings.

When it comes to student participation, a very common mistake is often made: "I have a student who really is ready to participate but I thought about it too late." The deadlines come up very fast in the fall, but you, the teacher, have to have the student prepared this spring, perhaps with the audition videotape already made. Please watch the Journal and the website for audition details; we will get the information to you as soon as possible. Meanwhile you might want to look at the audition requirements from the Spring, 2005 ASJ to get an idea of what is expected.

In case of financial assistance look to your local music and service clubs, or do some fundraising within your community. Remember that what that one student brings back to your studio benefits all the students. There will be student participation in masterclasses as well as the Suzuki Youth Orchestra of the Americas. We would also love to see a truly international International Ensembles Concert with a diversity of instruments represented. Use your group's spring performance as your audition tape! The pianists also have an exciting new opportunity for participation, which will be announced shortly.

If you have a favorite local music store or luthier that might be interested in participating as an exhibitor, please tell them about the conference. Then let the SAA office know about their interest and information can be sent out. The exhibitors at the SAA conference are many and varied. The number of items I have bought are many and the money I have spent . . .

I encourage you as a member of the SAA to attend the next conference. Reacquaint friendships with old friends and colleagues and make new friendships with other teachers and remember also to reach out to those outside your own generation! One of the most wonderful benefits of attending the conference is the networking that goes on. I have been known to come away from a conference with a future student exchange planned or a workshop planned. The greatest advantage of attending a conference is a gift that Dr. Suzuki gave us all—that we can all learn so much from each other and take home many new ideas to our Suzuki families.

See you in Minneapolis in 2008! >

Sally Gross was on faculty with the Suzuki String School of Guelph in Ontario from 1981-2004, as well as the Artistic Coordinator for most of those years. In the fall of 2004 she joined the Western Springs Suzuki Talent Education Program in Illinois where she is also the Cello Director. Sally graduated from Northern Illinois University with a BM in Performance. She received her MM in Performance with a Suzuki Emphasis from Ilhaca College where she did her cello Suzuki teacher training with Carey Beth Hockett. She has been a SAA Teacher Trainer since 1990.

columns

by Kelly Williamson



Cultural Exchanges

Last spring I had a special privilege: that of introducing the flute to a young visitor from Norway. Ida, age 6, and her family were to spend about seven months in Montreal while their parents worked and studied. Ida and her sister Siri attended school and music lessons and took advantage of the opportunity to learn new things and meet new friends.

It would be a new challenge for me also, to teach a beginner student who spoke neither English nor French. Since her mother spoke English very well, I planned to explain to Hilde what I wanted, so that she could translate for Ida. It soon became evident, however, that this would not be ideal for a period of several months' study. After a couple of lessons, I saw that Ida would not build a relationship with me this way, since her attention was focused entirely on her mother. Hilde approved the idea of my conducting the lessons in English, aided by some universal hand signals, with the option of asking for a translation if I hit a sticky spot. I took care to make my explanations clear, simple and direct, both in words and with my visual demonstrations. Of course the children were learning English in school, and Hilde was confident that they would become fluent in a fairly short period, given that they were being entirely immersed in the language.

This turned out to be the case. Week by week, Ida's communication skills improved, as did her flute playing. Within a short time we were able to have conversations in lessons, and Ida was able to ask me questions and tell me her thoughts. As her mother said, it was actually starting to be difficult for her *not* to talk during her lesson as she became more comfortable with the language, and with me. She quickly learned to play the notes B, A and G, as well as some French folk tunes using these three notes: *Fais Dodo* and *Au Clair de la Lune*. I chose these songs to complement her French studies at school, and so she would have them as a sort of souvenir of her stay in Montreal. She then learned *Mary had a Little Lamb* and *Fingerties* and the fingering for C.

Given the short time we would have together, I decided to bypass *Kagome*—Ida's ear was excellent, and I was sure she would learn it on her own, since she listened regularly to the CD and could sing all of the first songs perfectly. We proceeded to preparation exercises for *Cinobus*. I taught her the fingering for B flat, and then we began to learn the first five notes of the ascending F major scale.

Ida became quite excited at this point and said, "It's like the song!" I told her I wasn't sure which song she was referring to, so she began to sing a song in Norwegian to

show me. Of course I didn't know this song at all, but it did indeed begin with the F scale that we had just learned together. Now it was my turn to get excited: this was an excellent song to practice both the F scale and also that tricky finger change between C and D, without having to learn to produce the second octave as we do for *Twinkle, Twinkle*. It could be introduced anywhere between *Kagome* and *Twinkle, Twinkle* to reinforce the order of the notes between F and C, and to preview the addition of the note D. It is also very nice to have a Norwegian folk song to add to the French, English and Japanese songs which are already among the Book One repertoire pieces. (Note: the melody for *Twinkle, Twinkle* is the French melody "Ah! Si vous étiez si mignon.")

Hilde kindly wrote out the tune as well as the words in Norwegian, and a pronunciation guide for English speakers. I told Ida that I would print this for the *American Suzuki Journal* so that flutists all over the world could learn her song. The flute group of the McGill Conservatory in Montreal, where Ida had her lessons, also learned the song for our May group concert. I announced before we played it that this was a special song brought all the way from Norway by Ida Ejlvaar, and that it was called *Lisa Gikk Til Skolen* or *Lisa Went To School*.

Lisa Gikk Til Skolen

Norwegian Song



Lisa gikk til skolen
Lisa gikk til skoolan

Tripp-trip det sa
Tripp-trip det sa

Iden nye kjolen
Elen neuh nylen

Tripp-trip sa glad
Tripp-trip sa glad

by Analia Capponi

The Suzuki Voice Method in Argentina Unforgettable experiences and a Suzuki family that grows beyond frontiers

Other Exchanges

My flute students have benefited from other cultural exchanges with Suzuki flute students and teachers elsewhere. As I mentioned in a previous article, Fernando Formigo and I have exchanged arrangements over the internet, and he continues to send me updates of his work with his students in Argentina. The students at the 2005 Montreal Summer Institute enjoyed learning his arrangement of *Huachito torito*, which we performed at the institute's final concert. Suzuki flute teacher Sara Traficante is teaching it this fall to her students at the National Capital Suzuki School in Ottawa, to perform it at their fundraiser concert in November, 2006. In another Conservatory group concert, McGill Conservatory students Saki Kajita, Rosey Jakimowicz, and Hanna Greig Steinmetz enjoyed performing another treat that was sent to us by Fernando, a beautiful arrangement of Piazzolla's *Adios Nonino*.

So to Ida and Hilde, who are now back home in Norway, and Fernando in Patagonia, *takk skal du ha og gracias por la música!* (Thank you—and merci beaucoup—from Montreal.)

Note: Suzuki flute students all over North America have also benefited from numerous exchanges closer to home. Noelle Perrin's arrangement of *Mary Had a Little Lamb* with Dvorak's *New World Symphony* theme has been played and enjoyed countless times already in many different studios, thanks to her generosity with her work. Her Christmas and Hanukkah arrangements featuring *Fireflies*, *Twinkle* and *Lightly Row* are likewise very popular, and "*Flight of the Honeybee*" was a big hit with my students last June. I can't wait to hear *Fireflies Over Swan Lake*... Bravo, Noelle!

Other well-loved arrangements are the special obligato parts created by Sarah Hanley and David Gerry for *Cuckoo* and *Lightly Row*, and the *Hot Cross Buns Fantasy* which was co-created with Susan Friedlander. It is no wonder Suzuki flute students are excelling in all their endeavours, when we have talented teachers like these in our community. ▶

Compiled and submitted by Kelly Williamson. Kelly is a Flute Teacher and SAA Flute Teacher Trainer residing in Hudson, QC. She served as Flute Coordinator for the 2006 Conference and is a frequent columnist for the ASJ.

Huachito torito
arr. Sergio Formigo Ferrer

Top right: Fernando's "Ensamble"
Bottom right: "Una oreja de flautistas"



The Suzuki Voice history in Argentina began in the year 1999 when I first came into contact with the Suzuki philosophy in a course given by teacher Caroline Fraser in La Plata Conservatory, Buenos Aires, Argentina.

At that moment I realized that things were not so simple in the area of singing. The only teacher trainer was from Finland. Fortunately, the following year, the Suzuki Association of Peru would bring Dr. Päivi Kukkamäki to give a course at the 2000 Suzuki Festival. Of course, I was there at the singing workshop in Lima.

I was astonished—the experience was so interesting and special that it marked the course of my professional life for the years to come. I had previous studies and experiences in music education and opera singing, but in the Suzuki Method I found a very good way to combine all my previous knowledge in different areas and to build my identity as a Suzuki teacher. The Suzuki Voice Method changed my life and made me grow as a teacher and as a person.

The Suzuki Voice Training

The first step was to be accepted as teacher in training by the European Suzuki Association. After that, in the year 2001 I travelled to Finland for the first time to do an intensive training with the ESA teacher trainers Päivi Kukkamäki and Mette Heikkinen. In the same year I passed the ESA Level I Suzuki Voice examination.

Prof. Mette Heikkinen evaluated my singing technical skills, pronunciation of all the languages and the right interpretation of each lieder and aria. Singing lessons with Mette were very useful.

Dr. Päivi Kukkamäki taught me wonderful things; by the observation and the teaching in practice I learned thousands of things that I use in my classes. We worked a lot with the vocal pedagogy courses and thoroughly analyzed every song. Dr. Päivi Kukkamäki taught me to live the Suzuki philosophy in my daily life. The experience was wonderful since the Suzuki Voice families from Finland and I shared the music and started up a friendship that would develop through the years.

I started teaching in Argentina in my Studio in La Plata city—my first experiences with Suzuki Voice Method as a teacher. The experiences and the results were very rewarding.

In the year 2002, I traveled to Finland for the second time to attend classes, and I passed the ESA Level II examination. Furthermore, in this opportunity I could take a part in the International Suzuki Voice Workshop and sing in the opera *Hänsel and Gretel*, by Humperdinck, along with the Finnish Suzuki Voice students. Teachers from Italy, Japan and Spain also participated in the opera; it was the 15th Suzuki Voice anniversary celebration.

During the years 2003 and 2004 I worked in my country, strengthening the group of students and Suzuki families and developing the Suzuki Voice Method in Argentina. However, communication never ceased to exist between the international Suzuki community. The ESA teachers and I always shared videos, concert materials and pleasant experiences with each other.

I was interested in writing and researching about singing and the psychol-

ogy of music, and at that time I started to work on the postgraduate Master in Psychology of Music in La Plata National University and became a member of the Argentine Society for the Cognitive Science of Music—SACCOM.

At the beginning of the year 2005, with the aim of continuing my studies, I traveled again to Finland for training, and I passed the Level III examination. This time the final concert was accompanied by a wonderful chamber music orchestra. Also I could sing with the Finnish Suzuki Voice students in the opera *Pass in Boots* (Gato con Botas), by Xavier Montsalvatge.

When I was back in Argentina I worked a lot with the students and in the end of the same year we performed the opera *Gato con Botas* by Montsalvatge in Buenos Aires and La Plata. The premiere took place in the Opening Concert of the Buenos Aires Suzuki Festival—COSAL.

At the beginning of the year 2006 I had Level IV training in Finland and helped Dr. Kukkamäki to plan concerts and other activities that we would share in the 14th Suzuki Method World Convention in Turin.

In April 2006 my students and I attended the Turin Convention where we shared concerts with students and teachers from Finland, Iceland, Sweden, Italy, Spain and Australia. It was an enriching experience; the students and the teachers put on solo and group performances. The Final Scene of the opera *Hänsel and Gretel* by Humperdinck was interpreted by the Suzuki voice students accompanied by the Stefano Di Timpia Orchestra di Torino. It was performed in the Theatre of the Verdi Conservatory.

My passion to work with children grows every day. It is wonderful to see how Suzuki students learn; they enjoy the singing and the music, they are happy at concerts and recitals. Every student discovers the unique sound of their own voice. Their voices are healthy, free, natural and brilliant.

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Book 1 *Pam Devavenport - June 15-23*

Book 2-3 *Carey Cheney*

Check website for more information:
www.intermountainsuzukistringinstitute.com

A few months ago, the Argentinian Suzuki Voice students performed the Humperdinck *Hänsel and Gretel* in German. It was premiered in the city of La Plata (November 28th, 2006). More than forty students participated, the youngest being only two years old.

It is important to highlight that all through these years I have counted on the economic collaboration of Model Hangar - Department of Music Company and Sepho Savolainen and in addition, in the year 2005 a subsidy from a Finnish cultural foundation was received.

This year 2007 a scholarship from the Suzuki Association of the Americas helped me to continue my training in Finland and to take my Level 4 examination.

Thanks to all of them to make this possible!

The Argentine Students of Suzuki Voice

At the moment, the Argentine Suzuki Voice group consists of students two and three years of age (who are exposed to early musical vocal stimulation with their parents), and the group of children and junior students and their families who also actively participate in the musical activities.

The work with Suzuki Voice is based on the acquisition of a correct and healthy vocal technique which "takes care of" the delicate voices of children and teenagers who are beginning to sing following this method, and which also allows them to develop technical abilities and expressive abilities in singing.

As regards the repertoire, to each carefully selected song, there corresponds a particular teaching point to be worked on. Besides, these songs are not only sung in Spanish, but also in other languages such as English, French, Italian, Japanese, German and Finnish.

Because participation in recitals and concerts is encouraged, public performance becomes a natural, artistic expression, and the student enjoys the musical moment as much as the audience.

The Suzuki Voice concerts have been performed in formal and informal

spaces and concert situations: radio, local television, formal concerts and musical meetings, sometimes sharing the stage with Suzuki children who play other instruments. The junior group has also performed Educational Concerts at kindergartens.

Concerts have been run in other important concert halls of the city of La Plata such as the Gilardo Gilardi Conservatory, Pasaje Darío Rocha and the Argentine Theatre of La Plata. Moreover, the Suzuki Voice students have also sung in COSAL, at the Law University and in other halls of Buenos Aires capital.

Chamber music concerts have also been performed in which the Suzuki instrumental and the singing students have agreed on their interpretations and played together.

The experiences gathered throughout these years have shown that children can develop considerable refined abilities if we provide them with the necessary means and motivation.

Sharing these kinds of experiences among students, teachers, parents, complete families of different ages and cultures, shows that human beings bring a set of previous musical experiences which form part of our culture and which deserve to be shared.

The work of the Method founder, Dr. Päävi Kukkamäki, has contributed to revive the belief that working with music and singing from early ages, even before birth, contributes to create a sensitive human being, and to develop, the musical and vocal abilities and the cognitive and emotional behavior.

So many experiences and emotions that go beyond frontiers make us feel that the Suzuki family grows across distances, countries, languages and cultures, because it is the singing and the music which make us feel part of the same shared project.

What is it Suzuki Voice Program? by Päävi Kukkamäki

- It has been specially designed to learn vocal technique and style in a progressive manner.
- By singing repertoire, the students and teachers are able to learn from one another's countries and to understand more about different cultures and languages.
- It enables a student to start listening to songs during pregnancy and continue singing until adulthood. (The Program has been developed in Finland since 1986. The original voice students have followed the program already for 20 years.)

Official Suzuki Voice Teacher Training and exams (five levels) have been conducted in ESA and PPSA. Suzuki Voice short term courses have been conducted in SAA since 2005.

There are trained teachers in 15 countries including America, Australia, Europe and New Zealand.

Happy News!

Suzuki Voice Program 20th Anniversary in 2007

"Songs for sharing" -International Suzuki Voice Workshop will be held in Finland June 25-29th 2007.

New Opera: "Roope" composed by Timo-Juhani Kyllönen for Suzuki Voice students, will be performed 18th November in Vantaa, Finland.

Both celebrations are open to all the Suzuki Voice teachers and students around the world.

Welcome to the 20th Anniversary of Suzuki Voice Program celebrations! 🎉

Submitted to the European Suzuki Association and the SAA for publication.



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Composing the future.

by Andrea Cannon



A New Experience At Suzuki Institute

I have written before about my experiences at Suzuki Summer Institutes—about how each one possesses its own personality. As one who visits many Institutes, I am frequently asked a difficult question by parents and students—which Institute is the best? I would like to begin this time by saying again that asking which is the best is like asking a mom which of her children she likes best. There are too many excellent programs available to say that any one of them is the best.

Ann Arbor hosts a very good Suzuki Guitar Institute. Many Suzuki Institutes include excellent guitar representation and programming among their many instrumental offerings. Beaver Creek and Hart Suzuki Institutes are two that fit that category.

In this column I would like to introduce a new institute at which I had the opportunity to teach last summer. Alexandria Guitar Festival and Suzuki Guitar Institute differs in one way from every Institute I have visited in the past in that it is focused only on the guitar and includes all performance levels. Some of today's leading classical guitar concert artists conduct classes side-by-side with Suzuki Institute events. In addition to the typical course for Suzuki students, there are also masterclasses and workshops for intermediate and advanced

collegiate guitarists taught by some of the finest teachers and tutors on our instrument.

While my Suzuki students were in their group classes, we could hear other advanced guitar participants down the hall warming up for their masterclasses. What a difference from the sounds of bowed instruments usually floating through the hallways of Suzuki Institutes! It was a truly exciting opportunity for the young guitarists, who perhaps didn't even realize how this exposure would advance their playing.

One Suzuki teacher from Pennsylvania, Joette Giorgio, attended this event to take advantage of the upper level masterclasses while also observing the Suzuki group classes. Some of her students were enrolled, so she was able to advance her own playing and network with Suzuki colleagues in the same week.

This Institute featured full-length lunchtime recitals by teachers and trainees in the Suzuki program. Festival Director, Dr. Nathan Fischer invited the Suzuki instructors as well as trainees to present masters recitals, allowing them to display their artistry for the students, parents, trainees, and the public each afternoon during the week. The kids received five afternoon solo and chamber guitar recitals of varied and interesting music played at a wonderfully high level.

The Suzuki students and their parents all received a pass to the concerts which are part of the Alexandria Guitar Festival. A unique facet of these evening concerts was that participating Suzuki students had the opportunity to open the concert with a solo. The featured performers in these recitals included world-class players who were also teaching at the festival such as Ricardo Cobo and Benjamin Verdery.

Another perk in attending this Institute is its proximity to our Nation's Capital. Washington, DC is about fifteen minutes away from Old Town Alexandria where the Festival Events takes place. One family visited the Smithsonian on their two-hour break during the day. Another student was a big panda fan and was able to visit the new baby panda just minutes away at the National Zoo. Others chose to walk around the historic district of Alexandria and soak in the history and charm of this truly inspiring city.

Last summer, this institute was in its second year and already had an established student population from local teachers as well as teachers at the Levine School in the DC area. I asked some of the parents and students to give their feedback and



Andrea Cannon playing a game with students

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Group photo of Andrea and guitar students

here is what they had to say:

"Cassidy *really* enjoyed the lessons with you in Virginia. She talks about returning next year, which is very cool. Thanks for all that you did to help and encourage her while she was yours ..."
—Melissa in Pennsylvania

"Dear Andrea,
I wanted to thank you for a rewarding and inspirational week.

"Thank you for the concert too. Jonathan and I enjoyed the variety of songs you played. Please let us know if you perform in this area again, we would love to attend."
—Rebecca M.

"Guitar camp was an opportunity for my six-year old son to spend concentrated time with his guitar. During the masterclass, he saw other children who showed a thirst for learning and witnessed that learning does not come easy. Students at their different skill levels faced their own challenges. He had fun while grasping more complex theory concepts with Music Mind Games. To top it off, he saw first-hand what is possible with the guitar by the amazing performances of the instructors who attended the institute."

"Here is my son's reaction: 'I liked learning the different varieties of Go Tell Aunt Rhody, hearing the teachers play concerts and art class.'"
—Aichele and Riley P.

"My student who went to Alexandria Institute had a great time. Cassidy liked the masterclasses and said it was fun to see what the other kids could do and it was good to improve her playing. She also liked the art classes. She is also looking forward to corresponding by e-mail with the other girl. The

mothers have already exchanged e-mail. She will probably go again next year.

"I hope to get a few more students to come to Alexandria next year as that is the closest institute. It was neat to have the Guitar Festival the same week."
—from Jettie G.

It is a fun experience to go to Suzuki Institute and meet other students. All of the Institutes I visit offer a range of classes and excellent teaching with a personality stamp all their own. I hope I see you at Institute this summer, wherever you choose to attend! >

Andrea Cannon attended Berklee College of Music where she majored in Guitar Performance with an emphasis on jazz. She currently teaches private students, ensembles and Suzuki Early Childhood Music at Guitar Arts Studio. In addition, she has produced teaching materials including Guitar Arts Flash Cards and guitar ensemble arrangements. Andrea is an SNA Registered Teacher Trainer in Guitar and is Nationally Certified in Guitar by the Music Teacher's National Association. She and her husband Jim live in Houston, Texas, and have two children.

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by Joan Linklater



Suzuki Piano Group Classes: A Teacher's Reflections

When I first started teaching Suzuki piano, I was fortunate to be working with a remarkably gifted Suzuki violin teacher. I watched him teach his violin group classes with admiration and awe. The children in his classes were wonderful young musicians with outstanding ensemble skills, and their parents were committed to the Suzuki philosophy in a profound way. I wondered if I could create a similar environment for the students and parents in my Suzuki piano group classes.

What are the advantages of having frequent and regular group classes?

Group Classes Promote Social Interaction and Build a Sense of Community

The social element of group classes is one of the most powerful influences of the Suzuki piano experience for both children and parents.

Social Interaction Has a Profound Impact on Children.

Bringing children together regularly in a group class setting plays a significant role in how children respond because they are profoundly influenced by their peers. Children learn attitudes and behaviors from each other. When they see other children responding positively and seriously to musical instruction, they will be inclined to react in a similar manner. Children also learn musicianship from each other. If they hear their peers playing beautifully and with great artistry, they will be inclined to imitate this model. One fine performance of a piece by a popular student can affect a child more deeply than multiple repetitions of the same piece on their CD. Similarly, children imitate poor attitudes and sloppy, unmusical performances by their peers. That is why it is essential that the group class environment be positive and supportive and that children perform accurately and artistically at all times.

Suzuki Families Support Each Other.

It is very important for parents to support each other and to support all the children in the program. There are many ways that parents can show this support in the group class setting. Parents can watch the group class activities attentively and make positive comments about the children and the activities. Children are very aware of non-verbal messages that parents send during group class. For example, pleasant facial expressions, eye contact, nodding and smiling all send positive messages to the children. On the other hand, frowning, reading the newspaper, typing on a laptop, chatting with other parents, or nodding off to sleep send negative messages to children about how important and exciting the parents find the group class.

Suzuki Parents Model Group Class Behavior

During group class, parents would like their children to be attentive and excited about what they are learning and to participate positively. Therefore, it is important for the parents

to model the same behavior.

It is very effective if teachers include parents in some of the group class activities each week. This makes it easier for parents to stay alert and gives parents a direct opportunity to demonstrate their enthusiasm for learning. Children love it when their parents participate. One approach is to teach the children something and then ask the children to show their parents how to do it. The children are proud to show their parents and parents can show the children that it is fun to learn new things and that it is not a problem if they make mistakes.

Parents are a Resource for Each Other.

Group classes give parents a healthy perspective about their own child because they have a chance to see other children in the same environment. One of my parents (Samantha's mother) wrote the following:

"I am so enjoying watching Jessica, Olivia, and Tess grow and progress in their music! Now I get to see what other parents saw watching Samantha. It gives me goose bumps as I watch them and think, 'Wow, that was what Sammie was like!' It is very different when you are not the parent, just the observer."

Suzuki parents can be a great resource for each other. Approximately once a month, I invite my students' parents to meet in a separate room during group class. Sometimes they have a topic to discuss, such as:

"Share one positive moment and one challenging moment you had this week."

However my parents are also happy to chat freely without any guidelines. One parent says, "When parents have a chance to chat, we get so frustrated and strategies, and realize that we are not alone."

The Effect of Competition and Comparison.

It is important for parents and teachers to be aware of the effect that competition can have on young students. Suzuki parents and teachers try to nurture the uniqueness of each child, and to celebrate the progress of each child, no matter how fast or slow that may be. Having a common repertoire has many pedagogical advantages, but it can also lead parents and students to compare and compete with each other. Comparing one child with another can be damaging and non-productive. Therefore, I ask my students' parents and the students themselves not to ask each other this question, "So, what piece are you on?" No matter what the answer is to this question, someone's feelings could be hurt.

One of my parents wrote the following:

"The wonderful parents of these children all take an active interest in their children's learning. Above that, these parents give encouragement not only to their own children, but also to the other children as well. Again, very refreshing not to have some crazy competition between parents about whose child is the best or the farthest along."

Lifelong Friendships

The Suzuki experience goes much deeper than learning notes and rhythms. Both children and parents develop lifelong friendships and group classes contribute significantly to developing and nurturing a community of people who care about each other.

Group Classes Provide Performance Opportunities

Solo Performance

Weekly group classes provide every student with a regular and frequent forum to perform in front of an audience. During the last ten minutes of class, each student plays the piano for everyone. These performances are so frequent that performance protocol such as bowing and walking to and from the piano becomes automatic. Furthermore, the audience is small and friendly so that students are comfortable and successful in this non-threatening and supportive atmosphere. Then, when the children play in a more high-pressure situation, in front of a larger audience and/or in a larger hall, they find it very natural and second nature and they perform with ease and success. Children who start playing in public like this at an early age develop outstanding ability to perform successfully for an audience.

Ensemble Performance

Suzuki students have a common repertoire. One huge advantage of having a common repertoire is that students are able to play their pieces together.

Ensemble playing offers enormous musical benefits. It can bring students' playing ability to a new level of finesse. When students play with someone else, playing the correct notes has to be second nature, because now they are forced to listen and be sensitive to the other person so that they stay together and match the other person's nuances of tone, volume, phrasing and dynamics. It takes great sensitivity and teamwork to be a successful duo pianist. What a great lesson for life!

During one lesson with six-year old Devin, he and I played a Chant Arabe duet in which we added lots of rubato. We listened to each other intensely as we played, following every small nuance. After the final ritardando, we lingered on the last note and finally came off together. The light was in the air and everyone in the room held their breath. When we all began breathing again, he turned to me and said, "Our hearts just talked to each other." We had both experienced the magic of ensemble playing.

Playing with friends is a lot of fun and highly motivational. It is very beneficial for less experienced students to play with more experienced students. Younger children feel a great sense of pride when they play with older, more experienced students. And more experienced students learn a lot about empathy and sensitivity when they play with someone who is so little and inexperienced.

Finally, ensemble playing gives parents and students a very tangible reason for keeping up their review pieces.

Performing with Artistry and Finesse

Everyone wants every child to perform successfully and beautifully in public. No one wants to hear a performance that is full of incorrect notes, false starts, stumbles and shaky rhythms. One way that Suzuki teachers ensure successful performances is that students do not perform in public the piece they are currently learning or have just learned. Rather, they perform pieces that are well back in their repertoire. It is wise if teachers establish how many pieces back students must go to perform.

If students and parents are fully aware of the "rule," then parents

and teachers are relieved of the difficult and thankless job of judging whether or not a child is "ready" to perform a certain piece. Very often a student is very proud (and rightly so) of the piece they have just learned. This doesn't mean however that it is ready to perform. There is a great risk of failure if a student performs a piece in public that is relatively new, even though it sounds very good at home.

Group Classes Provide A Forum to Develop Musical Knowledge

Learning in Group Class is Efficient.

Teaching musical knowledge in group class is efficient because teachers can present concepts to everyone in the group at the same time and avoid reiterating the same thing over and over to each child in their individual lessons.

Learning in Group Class is Thorough.

The presentation of a concept in group class can be very thorough because teachers are not trying to squeeze it into the precious individual lesson times. Individual lessons can focus on the child's piano playing skills.

Learning in Group Class is Fun.

The group class presentation of concepts is fun and meaningful because children enjoy interacting with each other during group class activities. As one of my parents says, "Group class enforces the idea that the skill being developed is one that you can enjoy with others."

Learning in Group Class is Effective.

Learning concepts in group class, away from the piano is effective because the child is focused totally on that one idea. If for example, the teacher presents the reading of the quarter rest to the students away from the piano, they can read examples of rhythms using the quarter rest in isolation.

On the other hand if the quarter rest is presented while they are playing a reading piece on the piano, the student has many other things to think about such as hand position, posture, correct notes, correct fingering, clef, time signature, in addition to reading the quarter rest.

Ideally, children will be repeatedly read a musical element correctly and with ease during group class before they meet it in a music reading activity at the piano. When they see the element while reading music at the piano, they will recognize it easily and play it successfully.

Conclusion

Group classes provide teachers, students and parents with a rich opportunity for learning and making music together. Classes are lively events, filled with joy and motivation for making the world a better place that is filled with beautiful music. What a wonderful way for families to come together and experience the satisfaction of raising their children to be fine, noble human beings, just as Shinichi Suzuki hoped. As he said, "The main concern for parents should be to bring up their children as noble human beings." ✦

Joan Linklater holds a B.M. from Brandon University, an M.M. from the University of Michigan, an ARCT in piano performance from the Royal Conservatory of Toronto, and ORC certification from the University of Denver. She is currently an assistant professor of music and chair of the music education department at the Faculty of Music, University of Manitoba, where she teaches courses in elementary music education and aural skills and is the coordinator of the highly respected ORC Certification Program. She began teaching Suzuki piano 12 years ago and maintains a large and lively studio of students.

PSMP Tours Sweden, the Land of the Midnight Sun!



by Karla Berglund Hughes

In July 2006, a group of students from the Pasadena Suzuki Music Program (PSMP) was invited to go on a 20-day tour of Sweden. They toured with the Vasa Jr. Folk Dance Club, led by Sharon and Armand Deny, along with Barbara Ellnor. The Vasa Jr. Folk Dancers are a youth-oriented offshoot of the Swedish Folk Dance Club of Los Angeles, which promotes Scandinavian cultural events

and education by performing Swedish dances in traditional costumes at various venues around Los Angeles. The Vasa Jr. Folk Dancers wished to collaborate with PSMP after they learned of our Swedish folk music workshop with the Redlands Suzuki Group, which utilized Goran Berg's arrangements of his *Fiddle Heart* books. Of course, we said, "Ah, sure, you betcha!"

Our group included PSMP board secretary and staff member Karla Berglund Hughes and six advanced violin students: Claire Diaz, Stephanie Cho and Lisa, May and Yuko Tang, and Sean Tomikawa. PSMP students Elina Hughes and Leif Bonfils added a special flavor with their dulcimers.

We were also accompanied by PSMP moms Jessie Diaz, Cecelia Cho and Yuko Tang, who sewed lovely traditional Swedish costumes; PSMP dad, Yung Cho, who provided medical expertise and long-time PSMP supporters, Carl and Avis Berglund who translated for us.

All 26 of us met at LAX for our 15-hour flight. We commend Continental Airlines for beautifully accommodating our instruments and our one young wheelchair

user. We arrived in Stockholm on July 5th to an absolutely gorgeous day and were warmly greeted by our bus driver, Roger. The group immediately embarked on a three to five hour drive to Harnosand. Because Swedish law states that all bus drivers must not drive too many hours at one time without a break, we had ample opportunities throughout the trip to stop for strong coffee and yummy Swedish-style snacks. Swedish ice cream, pronounced "gloss" was, of course, one of the all-time favorites for everyone. Mmmm!

Once we finally arrived in Harnosand, we met our hosts at the *Vandrer's Hem* (Wanderer's Home), a type of European youth hostel for travelers who are willing to share bathrooms, bring some of their own bedding and clean up after themselves. After unpacking, we ventured over to the dance club house to greet new friends, share a delicious meal and have a break out fiddle/folk dance session outside with the local town musicians.

Some Swedish Suzuki students joined us in impromptu fiddling and playing the Handel Chorus and Humoresque; and then we graciously took turns learning

new tunes from each other. This wonderful introduction to the warm culture of Sweden caused the children of both countries to quickly shed their initial shyness and soon were running around chasing each other gleefully. The following day, we met the Harnosand Suzuki students again and together with the Vasa Jr. Folk Dancers, we all performed in the town's main cultural square and then at an "All City Sing" event. The open air stage and hillside looked like we were playing for the equivalent of the Swedish Style version of the Hollywood Bowl!

We next stopped at the cities of Forsa/Hudiksvall on our cultural adventure. The Forsa Folkdanceslag hosted our group. We met their master folk dance fiddler and had a jam session in which he taught us many local tunes. We played lots of silly games and toured a historical family farm dwelling from the 1600s.

One day, the Suzuki group woke up at 5 a.m. in order to observe the Hambo Dance Contest, a monster dance marathon that begins in the cow pasture at 7 a.m. Yes, Swedes are actually crazy enough to dance in the cow pasture, and we even met a few trolls wandering inconspicuously throughout the crowd! The next phase of the contest consisted of couples dancing down the main street of Bollnas where one of the highlights was the inclusion of a team of graceful, flowing wheelchair dancers. This was the first time in about 70 years that people who use wheelchairs have participated in the Hambo contest. These wonderful role models answered our young wheeler's many questions about dancing techniques which inspired her to practice wheelchair dancing and perhaps join them at future events. The final phases of the contest moved from a huge grass park back to the dance floor once again. It was an exhausting day for the dancers in our group as well as for the folk music ensemble who played almost all day so as to ensure consistency in tempo and style. It was a major accomplishment and honor for all who participated.

All of us enjoyed the towns of Mora and Falun. We observed artisans making crafts such as the orange, wooden Dala Horses that are found in most Swedish homes. Hand-made woolen weavings and paintings on the walls of various historical churches were also incredible sites throughout the trip. In Leksand, the Swedish dance club treated us to an evening boat rowing session while the Fagersta Folk dancers treated us to a work day in the life of Pre-Viking times. In costume, we pounded out our own iron tools, smashed up rock with our hands and fete to make flooring for a grass hut, drew water from the lake with wooden buckets, and played various Viking games. We even made our own stew that simmered in an iron pot over the outdoor fire while we kneaded the bread for lunch, burning quite a few biscuits in the process. When the meal was ready, we ate in a very dark grass hut that had only one window so it really did not matter what the meal looked like. We simply could not see what we were eating even though it was light outside! We ate with crudely hand-carved wooden bowls and utensils, and the meal was incredibly delicious. The entire experience effectively taught us what life was like at that time.

Throughout the trip we stayed in wonderful host homes, rooms in dance halls or unique Vanderheims. One unusual night for us was spent in an old prison that had been converted to use for travelers. The rooms were sparse, with



Top: The Vasa Jr. Folkdancers of Los Angeles dancing to our music at the festival in the middle of the closed street. The Europeans drank coffee in the restaurants on the side and many wondered why we Americans bothered to dance to their style of music for them.

Middle: PSMP mom Jessie Diaz assisting the group with a Pre-Viking lunch.

Bottom: Part of the PSMP crew on a rowboat to the Stockholm island that belongs to the "Stockholm Folk Dance Club" ~Jessie Diaz, Yuko Tang, Lisa Tang and May Tang.



Above: Elina Hughes, having fun playing the dulcimer. **Top:** The PSMP group combined with the Swedish Suzuki fiddlers performing in the main town square.

Right: PSMP Student, Sean Tomikawa, discovering and learning Nyckelharpa skills.

Below: The Cho family on the Dala Horse.

Opposite page: Group photo of PSMP, Vasa Jr. Folkdancers from L.A., and musicians at the end of our tour.



small bunk beds and bars still on the window. We used the wide hallway space for brushing up on some dances and chatting about our experiences. One traveler in our group can now say that for her 10th birthday, she spent the night in prison!

In Eskilstuna we performed for the elderly residents of the senior center. They were curious about Dr. Suzuki's philosophy and how our group came to appreciate their folk music style, dance and culture. The children quickly learned that the differences in our languages were no barrier to communication. There was plenty of wonderful music, dances, desserts and smiles to go around the room—enough to brighten everyone's day.

A major highlight for the PSMP musicians was visiting the Nyckelharpa Institute near Uppsala, the old capital of Sweden. The Nyckelharpa, or Keyed Fiddle, is a unique instrument that dates back to the 1500s. (See www.nyckelharpa.org.) The Institute holds music classes, seminars and concerts throughout the year in order to promote cultural understanding and musical enrichment. We were treated to a demonstration of various styles of instrument making and playing. We even got the opportunity to try some Nyckelharpas!

Our final destination was Stockholm, the capital of Sweden. We were brought by boat to an island that is owned by the Stockholm Folk Dancers and stayed at their gorgeous yet simple house with neither phones nor television, and only our music and dancing as entertainment in the evening. Using the outhouse instead of a typical modern bathroom was a first-time experience for many of us city dwellers! Swimming and taking showers in the lake was terrific and refreshing too. The daytime was spent touring palaces, city hall, shopping and experiencing European city life. We toured the Vasa Ship Museum, and the young children enjoyed story time and a play at Junibacken featuring Pippi Longstocking. The cobblestone streets and high curbs throughout Sweden remained a bumpy challenge throughout the trip for walkers as well as our wheelchair user. Unfortunately, most of the



old European buildings still do not have ramps and elevators. Thankfully, many people generously offered assistance and we managed to access most venues with sheer physical strength, strong will and personal determination.

The students of PSMP thoroughly enjoyed our tour to Sweden with the Vasa Jr. Folk Dancers and are grateful for the opportunity to be their folk musicians. We established many friendships along the journey through the power of music and dance. Many of us are still continuing to email our new found pals. Our cultural outreach enriched our lives and we will always remember the personal experiences that brought us closer together in friendship. We are looking forward to other PSMP tours in the future. Who knows where our music endeavors and collaborations will take us next time?!

Karla Berglund Hughes thanks Laura Garrett for her editorial assistance. ♡

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Okagesamade (in your honorable shadow) Suzuki Sensei

From the Heritage Night Keynote Presentation
by Helen Higa and Hiroko Driver-Lippman

Minneapolis, MN, May 26, 2006

Thanks to the SAA Board for this opportunity for all of us to pay tribute to Suzuki sensei's inspired legacy and for sponsoring the Heritage Project. Dr. Suzuki cared so deeply about opening our eyes to see what is truly important in life and also to laugh along the way, and we are both honored and happy to share what it was like to be a child and *kenkyusei* (teacher trainee) with Suzuki sensei.

Hiroko: I thought it would be interesting to start with how my mother, who wasn't a musician, got interested in the Suzuki Method. Just a few years after the war was over I asked her, "What do you remember? Why did you start me with violin?" Her simple answer was, "It is because I had overheard through the grapevine that every child could play. I couldn't believe it! I just wanted to hear and see what it was all about."

It was right after the war, and I still remember military persons walking around. In a way, it was a very nice recovery time. Everybody wanted to start something new.

Over the years Dr. Suzuki sometimes came and gave us a masterclass. I was probably in sixth grade or so the first time I took a masterclass from Dr. Suzuki. I remember how kind he was, and I wanted just to study with him. That's all. I just wanted to study with him, not to become a teacher, but just to be close to him. During this time I met Mr. Kendall, who gave me my first exposure to American violin teachers, which was exciting. I still remember him

coming to Kobe, and all of us going to play for this famous American teacher.

A handful of teachers had come to Matsumoto to study with Dr. Suzuki. He sent them to different parts of Japan, and I was able to study with one of those teachers.

Helen: Mrs. Suzuki once told me that the one thing which amazed her the most about her husband was his ability to treat everyone with the same respect, whether they were the princess of Japan or the janitor at his school. When I first arrived in Matsumoto, I was met at the train station by two *kenkyusei* who took me to the school. They told me that Dr. Suzuki wanted to meet me right away. I didn't feel ready for this and tried to stall, saying that I wasn't dressed appropriately and wouldn't it be better if we waited a day. I know now that Suzuki really lived by the motto, "Never put off until tomorrow what can be done today."

They made me coffee and I was seated across from Suzuki sensei, being treated like an honored guest. I became suspicious that some terrible mistake had been made and that I wasn't who they thought I was. Before matters got out of hand, I decided to tell him the truth—I was an awful violinist who had heard five-year-olds play better than I could, and I wanted to start at the very beginning again. I thought that he wouldn't want to waste his time with me and I was perfectly willing to study with whomever he recommended if he was too busy. He

just kept smiling, nodding and smoking and I thought, "Oh no, he doesn't understand English." Well, talk about dumb luck! I had never had a Suzuki lesson in my life, had just graduated from high school in Hawaii and now I was about to study with the man himself! Believe me, I was absolutely clueless and had no idea how meeting Suzuki sensei would profoundly and completely transform my thinking, my future, and my life.

Hiroko: Well, for *kenkyusei*, life had to start very early in the morning. Dr. Suzuki woke up very early. At that time we were taking lessons at his house, which is now the Suzuki Museum. We rushed to his place at about 7 a.m. and watched each other's lessons all morning. Some of us loved to study and we took our bus and violins when we got on the sky to go to Dr. Suzuki's house. For most of us it was the first time away from home and we really had much fun. We lived in a warm place called Asama where there was a public bath spa. So many things were new to us. We cooked for each other and that was fun. Dr. Suzuki saw us getting fatter and fatter! I am sure that is why he started a sports day!

The year after I came Matsumoto had its first foreign teacher trainee, Susan Shields. She and I became very good friends. We roomed together and that's how I learned some English. Susan is really funny, and could even make jokes in Japanese. Also that was the year I met many of the American

Suzuki teachers. Many of them are still spreading Suzuki's voice: Mr. Starr, Miss Aber, Miss Behrend, Virginia Schneider and many others. That was an exciting time for all of us, but especially for Dr. Suzuki.

I remember the year Dr. Suzuki started writing *Nurtured by Love*. The year after its publication Mrs. Suzuki started translating it. How important this book was to let everybody know about the Suzuki Method!

Helen: According to *Zen and the Art of Archery*, the fundamental relationship of instructor to pupil is that of "demonstration, example, intuition and imitation." By Dr. Suzuki's example we learned about being respectful, open-minded and sensitive in our daily lives. This is part of his legacy—it is not so much about doing what he said or holding the bow a certain way, because he kept changing, but about learning how to observe, reflect and be aware of the consequences of our actions in our daily lives. This study of karma, or cause and effect, was how Dr. Suzuki said he learned to "see" sound. His constant admonition to himself, "Do not dwell in common sense," was how he kept coming up with all of his "new ideas."

Looking back now, I think that Suzuki *sensei* was my very first Alexander teacher. The Alexander Technique is an educational tool that teaches one to become aware of habits of thinking and moving. In an Alexander lesson, we learn how to stop doing the wrong thing so the right thing can do itself. Personally, I needed the Alexander Technique to "translate" Dr. Suzuki's teaching for me, and I trained to become an Alexander teacher in the early 1980's.

To help us develop new skills, Suzuki *sensei* stressed the importance of self-examination and self-correction in order to make changes. In *Nurtured by Love*, he wrote:

"Action cannot be separated from thought. In training oneself, the road to improvement is closed if thoughtful self-examination is lacking ... if the ability is not developed, the power of self-examination, which should be a light to our feet, goes out altogether—we must cultivate thought, or rather, self-correction. But how is it done?"¹

Hiroko: Knowledge is not ability. Ability is knowledge plus 10,000 times. Dr. Suzuki understood the importance of building habits. Habits, good or bad, are the result of repetition. What Dr. Suzuki did was so nice, so subtle. In group lessons he was always watching to see who needed the most attention, and, without telling the particular student that he needed to fix the right hand or the left hand, he would teach that to everybody. I felt that was the essence of the group lesson. I remember him saying that teaching is like playing golf—teaching the student is just like putting that little ball into the hole.

He had a class called "Tuesday lesson." He asked all the teachers in Matsumoto to send him their most challenging student. He taught the student for a few weeks. That student felt honored at being a special student taught by Dr. Suzuki. In a very short time the student improved so much. We saw how much love and attention and good work helps. "Student has to be better than the teacher," he always said to us, and "Ability is knowledge plus 10,000 times."

Helen: I had an opportunity to see Suzuki *sensei* in Chicago after my Alexander teacher training. As far as I could tell his "use" was impeccable. What struck me though was how people in the audience filtered whatever he said through their own consciousness. I learned from personal experience that we are blind to our unconscious habits. When Suzuki *sensei* demonstrated a point, I turned to take a peek at the teachers who were imitating his demonstration through the filters of their own perception. It was fascinating to see how many interpretations there were of his words, "Elbow plays the violin."

I needed study of the Alexander Technique to help me figure out answers to his question, "But how is it done?" However, Dr. Suzuki relied on his "sixth sense"—intuition. He developed his intuition by practicing compassion in his daily life. He always encouraged us to be sensitive and aware of the people around us and to attend to their needs rather than just to think of ourselves. I often heard visiting teachers ask Suzuki how long his Teacher Training course lasted. He used to joke that he could tell if a trainee was ready to graduate when they brought him an ashtray before he had to ask for one. So much of his teaching was done like this, using very indirect and gentle means. In effect, during our lessons, he brought us all ashtrays before we even knew to ask for them.

Since studying with Suzuki *sensei*, I have had the privilege of continuing long-term teacher training with William Starr, Louise Behrend and Hiroko Primrose. From each of these master teachers and many others I have gained new insights and have been able to understand more deeply the basic tenets of Dr. Suzuki's profound work. I will probably continue learning to teach for the rest of my life because I will continue to learn for the rest of my life. As an Alexander student once exclaimed during a lesson, "Oh, now I get it. This is a life sentence!"

We would like to conclude with quotations from *Zen in the Art of Archery* and from *Nurtured by Love*.

"How far the pupil will go is not the concern of the teacher and master. Hardly has he shown him the right way when he must let him go on alone. There is only one thing, music, he can do to help him endure his loneliness: he turns him away from himself, from the

Master, by exhorting him to go further than he himself has done, and to climb on the shoulders of his teacher."²

"I searched for the meaning of art in music and it was through music that I found my work and my purpose in life. Once art to me was something far off, unfathomable and unattainable ... but I discovered it was a tangible thing ... The real essence of art turned out not to be something high up and far off. It was right inside my ordinary daily self ... Art is not in some far-off place. A work of art is the expression of a man's whole personality, sensibility and ability."³

When we bring our full awareness to every moment, open our hearts, and stand on each other's shoulders, we are standing in Dr. Suzuki's "honorably shadow" and sharing in his inspiring legacy.

Thank you, Suzuki *sensei*, and thank you all for carrying on his noble mission. ☺

¹ Suzuki, S. *Nurtured by Love*, 89-91.

² Horiuchi, E., and S. Suzuki. *Zen in the Art of Archery*, 45-46.

³ Suzuki, S. *Nurtured by Love*, 87.

Helen Higa comes from a family of music educators and was born and raised in Honolulu, Hawaii. She studied with Dr. Shinichi Suzuki at the Talent Education Institute in Matsumoto, Japan, receiving her Teacher Certification from him in 1973. She continued her Suzuki training program at the Univ. of Tennessee with William Starr and the NY School for Strings with Louise Behrend. In 1983, Helen became a Certified Teacher of the Alexander Technique from the American Center for the Alexander Technique in NYC. Helen is presently the head of the Suzuki Program at Punahou Music School in Honolulu and has a studio of over 50 students. Her other teaching positions have included the Univ. of Tennessee's Suzuki Program, the NY School for Strings and the Diller-Quaille School of Music. She teaches at many Suzuki summer institutes.

A native of Japan, **Hiroko Driver Lippman** was trained by Dr. Suzuki and William Starr and a graduate of the Suzuki Talent Education Institute in Matsumoto. After coming to the U.S., she studied with Mr. Starr and taught at the University of Tennessee in Knoxville. When Mr. Starr retired, she became director and teacher trainer of the U.T. Suzuki program. She is also a past member of the Knoxville Symphony Orchestra. In 1989, Mrs. Driver Lippman moved to Louisville to teach with the University of Louisville Suzuki program and later became its director. Presently she is the director of the Brevard School of Louisville and a member of the Kling Orchestra and Popolo Trio.



Left to right: Mr. Yasuki Nakamura, Yuko Honda, Helen Higa, Rebecca Paluzzi, Hiroko Driver Lippman, Dorothy Jones and Allen Lieb.

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The Search for Excellence

by Daphne Hughes

The SAA's mission statement speaks of "embracing excellence." The themes chosen to guide the 2004 and 2006 Conferences were "Excellence from the Start" and "Always with Excellence." "Excellence"—a grand and positive and ambitious and idealistic word—is listed as one of the values that we subscribe to as SAA members. But just where and how does it fit into the reality that is the day-to-day world of a Suzuki teacher?

Excellence in playing

As musicians who are competent players and trained teachers on our instruments we probably have a fairly clear idea of what the word excellence means in the context of a student performance at a solo recital or in an orchestral audition. Our work as Suzuki teachers is grounded in the belief that we are helping to develop talent to the highest possible level, and caring for our students carries the obligation to make sure they learn well and experience the satisfaction of disciplined work well done. After all, only by helping our students find the path that leads towards excellence can we, in our limited capacity as Suzuki teachers, play a significant role in launching them on rewarding and meaningful life journeys. Just surrounding them with happy thoughts and loving words without urging them towards high standards will not lead them to where we want them to go.

Excellence in teaching

In the light of this obligation to inspire and train students to reach for high standards, how can we define an excellent Suzuki teacher? Is it the teacher whose students are playing

advanced repertoire at a very early age? Is it the teacher whose students are successful in competitions? Is it the kind, affectionate teacher beloved by students and parents? Is it the teacher whose studio contains only families that listen repetitively, practice efficiently every day, review constantly, and accept enthusiastically and cheerfully the teacher's guidance and instructions at all times? Is it the teacher who never feels discouraged or frustrated or in need of a holiday?

While I believe that many of these descriptions will apply in a good teacher's studio (at least in the long term) they don't really provide a useful measuring stick for defining excellent teaching. As teachers we are not sculptors working with malleable and undifferentiated lumps of clay, molding them single-handedly into forms that will match our vision. Our students and their families are infinitely variable and they bring to us an infinite variety of physical, mental and emotional characteristics as well as many different cultural, educational and social experiences and wildly varying family relationships.

It is within the context of that often unpredictable and chaotic mixture that I would start defining pedagogical excellence. A clear understanding of the paths that lead to good technique and musicianship must be present, but excellent teachers also attempt to understand the individuals they are teaching, tapping into their strengths, and helping them to overcome their weaknesses. They do not try to cram them all into the same mold, but—and here is the crucial point—at the same time they never compromise on their standards or expectations. Every child can indeed learn very well. How and when each



child (or each parent) learns will vary tremendously.

Even as we insist on uncompromisingly high standards as part of our description of excellent playing, we should also recognize that there must be flexibility in the process of working towards those high standards. An excellent teacher will hear exactly what ingredients are contained within a particular student's playing, will diagnose what is working and what is not working both technically and musically, will penetrate to the underlying causes of what is happening and will then plan a course of action that is tailored to that student. There is no room for compromise on the need for certain skills (the product). There are, however, a number of ways to develop them (the process).

The main reasons that certain musical "products" are being manufactured by the student may be physical, intellectual or emotional. When something needs to be improved the understanding of what is (to change the metaphor) a "symptom" and what is the "disease" is crucial. But even when the teacher is aware of the true disease there may be several ways of effecting a cure. In some cases it is essential to go directly to the underlying disease; but sometimes approaching through the symptom may be more successful. The cause of tight, "strangled" tone may well be tension in the bow hand and arm, and bringing the student's attention to this might be the best route to solving the problem. But sometimes students can arrive at a sort of miracle self-cure simply by becoming more aware of the sound they are producing (the symptom) and suddenly—or gradually—experiencing an desire to change it. Very little

overt detailed guidance may be necessary. Different ages, different personalities, different learning styles, different attitudes to learning, different relationships with teachers and parents: all these things can be factors that determine the best way to develop a particular skill in a particular student. Excellent teachers are aware of these factors and respond accordingly.

On whatever road is chosen, however, there will be frequent small "excellences" that can be celebrated. The skillful teacher designs the path to the long-term goal so that the journey progresses through a series of many successes. The student will be—and, just as importantly, will *feel*—competent at each point along the way. Excellence needs to be seen in the successful achievement of small goals which will lead eventually and inevitably to excellence in the long-term goals that we all envision for our students. Teaching is always a "work in progress" and our search for a definition of pedagogical excellence must take that into account.

How teachers deal with the slow learner, with the family whose schedule is too frenetic to permit good, consistent practicing, with the introverted child who plays timidly and without expression, with the family that seems to measure success only by the number of pieces learned, with the child who has a ten-second attention span: an analysis of these processes will give a pretty reliable measure of excellence in the teaching studio. To judge teaching excellence only by a *product* is bound to be misleading. Excellence exists in the *process*. If the process is good, the product will take care of itself—not, perhaps, immediately or even quickly, but inevitably.

Excellence in a Suzuki program

But is Excellence as a *value* of our Association limited to teaching that achieves things like good intonation, expressive vibrato, skillful use of pedal, awareness of appropriate musical style? The derivation of the word from the Latin "ex" (out of) and "celsus" (lofty) adds a dimension that seems to imply more than just superior musical performance, even though we must recognize that as our chosen way of nurturing fine human beings. And this brings us to a consideration of excellence as it manifests itself in the whole educational framework of a Suzuki program or school.

In well-established programs that have benefited from years of good teaching and parenting, the core values and beliefs—in effect the Suzuki philosophy—seem to seep into the lives of students and their families almost by a mysterious process of osmosis, filtering through to attitudes and behaviors that go far beyond playing an instrument. In new programs with young teachers, regardless of their skill, knowledge, training and commitment to the Suzuki philosophy, the process of achieving a common framework of values may not develop as acceptance of these basic conditions may not develop as quickly or as easily. Many teachers who are in the process of creating a new Suzuki program, or who are working to put a faltering program back on track are practicing excellent pedagogy even if their students aren't yet setting the world on fire. The excellent process is in place and will produce results, both narrow and broad, over time. Teachers in these situations need to be kind to themselves as they assess their progress.

What, then, are the conditions that can help us to measure excellence in the broader context? Here are some ideas to contemplate. They spring from my own personal experience as a parent, grandparent and teacher in two very different geographical and cultural environments within Canada. You may well have some different thoughts, but I hope my list will encourage you to contemplate the wider Suzuki environment within which you would like to pursue your teaching career.

An excellent Suzuki studio, program or school needs to establish:

- a co-operative, not competitive, spirit among teachers, parents and students.
- a sense of community, of a group commitment to high standards.
- a shared commitment to ideals and goals that transcend individual achievement.
- a sort of *noblesse oblige* among older, advanced students, and a reciprocal admiration from younger students towards older.
- a cross-generational sharing of music-making without any patronizing attitudes or any concern about the relationship age to level of advancement.
- a sincere pleasure of all in the achievements of others and an appreciation of effort even when the perceived results are not always successful.
- a commitment to excellence in performance, whether in solos or in groups, where sharing of music becomes not

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a display of the latest piece learned (which emphasizes "quantity") but a polished performance at the highest possible level at each stage of development (which emphasizes "quality").

- a community of parents who help each other and share ideas and experiences both good and bad.
- a reciprocal respect in all directions of the Suzuki triangle and between the individual small triangles, and the courses and actions that demonstrate this.
- a willingness of both teachers and parents to go the "extra mile" while still recognizing that teachers must receive adequate remuneration for time and expertise in order to allow for financial stability.
- an identification with the wider Suzuki community by participation (of teachers, parents and students) in workshops, Insütutes and conferences, and membership in local and regional associations.
- an identification of the Suzuki program with the general community within which it operates, whether by sharing music or by volunteering either individually or as a group in other helpful activities.
- an appreciation of the different roles that a variety of personalities can take within the program (whether they be parents, students or teachers) and a recognition that each contribution may be different but still valuable.
- a recognition that older students at an advanced level may well have a variety of worthy academic, career and social goals that call for a variety of curricula. All students need to be valued and appreciated whatever path they

have chosen. Standards at every level of advancement should not be lowered, but every student may not need to enroll in advanced music theory classes or participate in several orchestras and ensembles.

- strong leadership combined with respect for the opinions, education and skills of all participants.
- a clear understanding of the Suzuki philosophy by all participants, including a commitment by all to its application in daily life, and a common belief in its importance in shaping the lives of children throughout the world.

Let us keep these broad educational goals in mind as we continue to work and play together, always remembering that at the core of every Suzuki endeavor is the individual student, together with the teacher and parent, striving towards excellence in playing. Excellent programs are dependent on excellent teaching that commits to high standards at every level from the very first *Twinkle* variation onward. For true nurturing of fine human beings of course we need love. But we need to make sure that love implies something deeper than hugging and praising. Dr. Suzuki said, "Everyone loves children [but] I respect children ... I radiate respect for them."² Respect means a true belief that "Every Child Can!" and we need the courage to be uncompromising in our pursuit of excellence for each child even as we see the need to be flexible in the process that leads us there.

And, lest we get discouraged as we contemplate the complexity of the task that we have set for ourselves, Dr. Suzuki's words can light our way:

Let us instructors harbor this grand dream in our hearts, make it our life work. Let's continue to study the method by which every child grows and to seek the way to raise children better and better "How fortunate it is that we have challenging lives in which we are walking together holding hands."³

Daphne Hughes has been teaching violin and discussing ideas and ideals with colleagues within the Suzuki community for over 30 years. Having spent most of her teaching career as a faculty member of the Suzuki String School of Guelph in urban Southern Ontario, she moved in 1998 to the village of New Denver, British Columbia (population approximately 600) where she enjoys working with a small group of dedicated families and sharing Suzuki Method teaching and learning with her daughter and four of her grandchildren.

1 Shimuchi Suzuki in *Where Love is Deep*, p.41.

2 Ibid., p.20.



by Charles Krigbaum

One of my favorite pastimes is to "talk shop" with colleagues. Gather a group of Suzuki teachers together and inevitably the conversation becomes a brainstorm of ideas concerning pedagogy, repertoire, and ways to help students and parents achieve their best. The reason is simple: we are passionate about the art of teaching.

Sometimes, however, business-related discussions vie for as much attention as teaching concerns. The reason for this is simple: musicians rarely get any business training, either as part of Suzuki teacher education or as part of music degree programs, and consequently they often have an extremely difficult time with this aspect of teaching. Many musicians and music educators are living at or below the poverty level. Then, when they have children or face a medical or legal emergency, or realize they really should have a retirement fund, they either have to get get better at business management or change careers.

I have come to believe strongly that we teachers must run our studios like a business, if for no other reason than to ensure that the students we love will have good teaching available to them in the long term.

Not all of the following ideas—many gleaned from colleagues, books, websites and workshops—will be applicable to your situation, and you may already have a procedure in place that works well for you. However, I hope that within this article you will gather some new tools to use in your studio set-up. Sound business practices are valued and appreciated by parents and will increase the general respect for teachers in today's society.

Tuition fees

Setting your tuition rate can be the most challenging decision you face as a member of the music education industry. There are huge costs in maintaining a quality studio, and often we must invest a great deal of our own resources in order to have the best possible program for our students. We need to take this into account when setting our fees. Charge a competitive price bearing in mind the average rate in your area, but also based on your education, your Suzuki training, your experience, and your established reputation for excellence. Don't

Dollars and Sense

The Tips and Traps of Running a Successful Suzuki Studio

undercharge, but don't overcharge—you'll have a tough time recruiting students if your rate is very much above everyone else's. We are so fortunate in the Suzuki community to have a spirit of cooperation among teachers, and I believe that it is essential to talk with other Suzuki teachers in your area when setting your tuition. In every industry you have a standard of wages—as a member of the music education industry you need to understand that it is important that your wages fall within an acceptable range for your area. Plan tuition increases every year or every other year according to the rise of the cost of living index (usually 2 to 3 per cent).

Accepting payments by the lesson is a recipe for poverty. Rather than accepting payments weekly or even monthly, I have found it extremely useful to develop a fee schedule based on a yearly tuition. I am not suggesting that you ask for parents to pay for a year in advance, but rather that you develop a system that will ensure that you receive steady income throughout your teaching months. In my own program monthly tuition is based upon 34 weeks of instruction (August to May) divided evenly into ten equal payments. To arrive at the tuition amount I multiplied the cost of a private lesson by 34 and then divided that number by 10. This system of billing avoids tying the payment to a specific lesson, preventing statements such as, "Oh, we are only having two lessons this month because of Christmas, so I only have to pay for two lessons." It is essential for teachers to have a predictable income, and December feels so much more festive when one isn't worried about paying the bills!

Logic dictates that the most sensible method of billing is to charge a flat fee for your time, without discounts for siblings or reduced fees for longer lessons or beginner students. (In my experience it is just as much work to teach a pre-Twinkle lesson as it is to teach a major concerto.) Fee for an hour-long lesson should be twice the fee for a half-hour lesson.

Some other thoughts about tuition come from Suzuki mom Cornelia Pokrzawa (Rochester, MI), mother of three Suzuki violin students:

"I know people who have their kids enrolled in lessons with high school students, college students, retired folks, etc

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—and they pay much less. You aren't going to be able to compete with the high school student giving lessons in her neighborhood based on price. I'm not saying this to slam student teachers or any other kind of teacher—I'm just saying that the reason I am willing to pay what I do pay is because our teachers have spent time and money on their education and I see a direct correlation between their level of education and expertise.

Parents need to know that qualified teachers don't come cheap. People associate value with cost—you can bet I don't waste *one minute* of time in my lesson letting one of my kids get away with rude or unfocused attention. My children have no idea what we pay for music lessons (because they are young and I think it would be inappropriate to tell them now), but they pick up on the idea that it's important to me that we get there on time, that we listen attentively, practice diligently and follow instructions."

At the beginning of summer I also collect the yearly registration fee that I charge to fund my teacher development and summer institute study. The purpose of this fee is clearly communicated to the parents. I want parents to understand that there is a direct correlation between the quality of teaching and a teacher's training. This communication is also a way of letting parents know that they are investing in the quality of their child's music education.

Charging for Group Lessons

I feel very strongly that the fees for individual and group lessons should not be separated in the billing structure. When the fee for group classes is simply included in the overall tuition, parents know they have already been paid for, and the whole community is educated in the value of group classes as an inseparable part of the program.

Cornelia Pokrzywa invites Suzuki teachers to consider the situation as a question of marketing:

"If the group class is billed separately from private lessons and is cheaper, then according to the perceived value formula, this class is worth less in the consumer's mind. Follow that line of reasoning and the group class could be perceived as worthless if it is free."

Participation in group is a non-issue because parents are rightfully anxious to get what they have paid for.

Make-up lessons

Ed Sprunger, in a hand-out provided as part of a 2004 workshop for the North Texas Suzuki Association (*Independent Studio Teacher Challenges: A Top Ten Countdown Of Common Issues*), summarizes two central points:

1. Teachers who offer make-up lessons have to deal with deciding what makes a legitimate cancellation and how much advance notice they

need—and what to do when they don't get it.

2. Teachers who do not offer make-ups have to deal with collecting payments for missed lessons, explaining this policy, and possibly having ill students coming to lessons—which may mean making an exception for illness and trusting it won't be abused.

I believe the core issue here is your time. In most cases, a student's lesson time is reserved especially for him; the time passes whether a student uses it or not. *You simply cannot make up time!*

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Some of my colleagues who do have makeup weeks have four weeks a year when they are making up for student absences! Add summer, spring, and holiday breaks onto this and all of a sudden there are a good three or four months a year with no income.

Due to the number of students I teach weekly, rescheduling is an impossible nightmare, and I do not allow any make-up lessons. I, like most teachers, have a hard time saying "no," but it is important to respect oneself by holding tight to policies that have been established for good reasons: the cost of accommodating everyone at your own expense is burn-out, and we owe it to the families we work with to safeguard ourselves against that happening. A student who must miss a lesson may switch lesson times with another student using the "swap list." Participation in the swap list is completely voluntary, and when exchanging lesson times both families notify the teacher of the change.

Taxes and benefits

Don't forget to take out money from tuition payment for taxes. In addition, you must also plan for benefits—at least retirement and health insurance. Start an IRA or other retirement plan and make the maximum allowed contribution every year. Deduct everything that is permitted within the law from your taxes. Health insurance is deductible in some states and under certain circumstances. Take a tax deduction for the space if you are teaching out of your home. Or find an inexpensive, suitable place to teach, and deduct the rent from your taxes. Deduct mileage, phone lines, music, supplies, computers, internet, dry-cleaning your tax, teacher training expenses, etc. Most importantly, do your homework and see an accountant to be sure about what deductions you are able to take. Be sure to seek out professionals who have experience dealing with musicians, music teachers, and self-employed individuals.

Helpful hints and time savers

- Ask parents to communicate through e-mail so you don't waste valuable time playing phone-tag. Of course you will need to use the phone if there is a complicated problem or situation, but routine things and simple questions can be dealt with faster by e-mail, and at a time that is convenient for you.
- During the week try making lists—"things to copy," "things to order," "calls to return"—and then choose one morning or afternoon to do everything. This usually takes less than an hour. Doing little things here and there all week long makes you feel as though you are working all the time.
- Take just one week and keep a journal of everything you do with your time. People do this for money budgets, but it also works well for time budgets. I did this once and went over it with a super-organized friend. She gave me great ideas and helped me see ways I could save more time. Not surprisingly, by limiting the number of times a day that I check e-mail (rather than every chance I can get), I easily gained an extra hour to use for much needed practicing.
- You may not have a choice about where you live, but if this is something under your control make sure that you can earn a living in the place you have chosen. You

can charge more teaching in New York City than in small town South Dakota, but cost of living ratios aren't always equal.

- Obviously there are some supplies you have to buy in order to teach—rubber bands, fingerboard tapes, stickers, pens and pencils, etc. But be careful about giving away items that are truly a parent's financial responsibility. I once found myself in the habit of routinely giving out shoulder sponges without having the parents pay: such things add up. Ask parents if they have recycled paper to bring into your studio for siblings to color on, old books and puzzles for kids to use while their sibling has a lesson, and other old quiet toys. Parents in your program are a terrific resource. There is no need to buy things that many parents want to get rid of!

Summer lessons

The summer months present difficulties for private teachers. It is well within a teacher's right to require a certain number of lessons over the summer if a student is to continue study in the fall. My studio policies clearly state that my program is a year-round program, without exceptions. If I am asked by parents to explain my reasoning behind year-round lessons I tell them the truth: summer lessons are a necessity for me economically, and essential for my students in terms of their progress. The months of June through August are a quarter of the year, after all.

If you are unable to structure a summer policy that you feel comfortable enforcing, at the very least save back a percentage of your income during the year to make the summer manageable.

Recruiting and advertising

Financial reality requires a certain number of students to pay the bills. Philip Johnston's book *The Practice Spot Guide to Promoting Your Teaching Studio* (2003) is the most comprehensive collection of studio promotion ideas that I have ever encountered. I highly recommend this book. It was pivotal for me several years ago and his concepts and ideas have helped me to build a thriving program.

Scholarships

Offering different rates to different families may take you down a slippery slope. It is too difficult to tell what anyone's financial status is. The family that gets the discount may not deserve it the most. It seems to me that families who aren't well off are usually the ones most diligent in making music a financial priority. So much resentment can happen if a teacher treats one student differently from another. Be careful, thoughtful, and continue to reflect on this complicated issue.

Don't get me wrong, I believe there should be scholarships available. However, to be perfectly candid, it is still unclear to me how best to structure a scholarship program. I recently had a dedicated Suzuki family with three children studying whose father lost his job. In this circumstance I was able to offer them a discounted rate because they were willing to take their kids out of school during their lunch period for lessons. Was this the perfect solution? I'm not sure that it was, but it was something we could do to continue while the family recovered from a financial blow.

Final thoughts

Looking at teaching from a business person's perspective was at first a daunting task for me. Musicians choose their careers out of love, dedication, idealism, and passion for what they do, and not for financial rewards. I suspect that more than a few of us feel secretly guilty taking money from our Suzuki parents! But we need to educate ourselves on how to make a living from this career. We need to value ourselves and do some long term planning, especially in regard to finances and studio policies.

A growing number of talented musicians are choosing to become Suzuki teachers, and this can be attributed in large part to the great number of successful teachers who have proven that being a full-time teacher does not mean that you have to live in poverty. The availability of more talented, well-trained and enthusiastic teachers is a great benefit for families throughout the Americas. Policies that attract new teachers and make current teachers happier and more financially stable are ultimately beneficial for everyone. >

Charles Krigbaum is the founder and director of the North Texas School of Talent Education, a Suzuki violin and viola studio located in Plano, Texas. In addition to his membership in SAA, Charles holds a membership in the Gordon Institute for Music Learning. In his spare time Charles enjoys updating his web-site at www.ntste.musicteaching.info.

When I See Strings

by John C. Jarboe

When I see strings taut across a box of spruce and maple

Balanced firmly on a wooden bridge

And held by a brightly smiling person

Whose future stretches far beyond my own

I feel humble, and honored, and grateful.

When I see strings taut across a wooden box

Being coaxed

Being played

Being made into a passing sound

Sometimes tender,

Sometimes rough,

But always moving, moment by moment, sound by sound

Into a future far beyond my own,

I feel good.

I feel very good. >

John Jarboe is a violin teacher in Little Rock, Arkansas.



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Greater Pittsburgh Suzuki Institute, Summer 2007

by Tom Underiner

I attended my first Suzuki Institute last summer in Pittsburgh, and I'm planning to return next summer too. Week-long Suzuki Institutes are held by various schools around the country and all throughout the summer. Having one of the brightest ones growing strongly right here in our backyard provides us with incredible benefits. It's an exciting time to be part of its growth.

At the Institute there are all sorts of opportunities: meeting families from all over the country, students and teachers from other cities and even from other continents. But the opportunity I appreciated most struck a chord much closer to home: the chance to have a glimpse into what Pittsburgh Music Academy's (and Shinichi Suzuki's) approach to music is all about, and to put the entire year's worth of musical effort into perspective.

My son Simon studies piano. I feel that all

the hard work he (and his teachers!) have put into his playing suddenly has acquired a much deeper and richer context for me—I can understand and appreciate his learning in a whole new light. It's not happiness we're pursuing, but beauty... This turned on a light for me—that it's beauty our talent aims to uncover, not pleasure—beauty that technique struggles toward, not accuracy. Paying attention to beauty helps make sense of the difficulties we encounter during practices along the way. Focusing on beauty makes what happens that may come after prevailing over a difficulty, that much more surprising—a true gift, not a reward.

Like most parents, I think, my knowledge of the teaching of Dr. Suzuki is more than a little spotty—in fact, it's mostly gaps. Tantalizingly, summer institute fills some of those gaps. The perspective it offers on the year

is priceless, the context, a treasure. When you sign up for the week, it seems like it's all for the students. And in fact, Simon's hands never flew more surely than after a mistake of daily master classes. But make no mistake, when I sign up for next summer's Institute, I'll be thinking about the growth in store for us parents. ☺

Tom Underiner lives in Pittsburgh, PA, with his wife, artist Lorraine Vullo, and son Simon Vullo Underiner. Simon, ten and a half, has been studying piano with Kiki Barley, director of the Pittsburgh Music Academy, for six years. He also studies rock electric guitar with Paul Fitzsimmons of the band Good Brother Earl. Tom works with photographers and artists to distill the beauty of their images, through mastery of digital and optical technologies, in a business he started called Pixel River.



Tom with son Simon and wife Lorraine



The Ongoing "Nature vs. Nurture" Controversy

by Joseph Kaminsky

My students had just finished performing at a local shopping mall. They looked good in their white tux shirts, adorned with red ties and cummerbunds while supported by a cast of decorated Christmas trees and holiday wreaths. I had just stood in front of approximately 100 people, mostly parents, trying to tie our piece selections together with anecdotes about composers and musicians. I rarely even remember what I say in such a performance, usually just anything that pops into my mind to try to keep the parents entertained and fill up time while the students come out to line up for the next piece. Today as we performed four consecutive pieces by Bach in our program, I had made some quip about J.S. Bach being a prolific composer and being prolific in other ways too, as evidenced by his 21 children.

After the concert one of the parents newer to my program came up to me and remarked, "You are so serious in our lessons, I didn't know that you were such a comedian, you had us in stitches." I answered that it is "in the blood" since my great uncle was an actor, a comedian, a humanitarian, and he even conducted symphony orchestras.

My comment about my personality being "in the blood" got me thinking about the ongoing "Nature vs. Nurture" controversy. Danny Kaye was a big name in the movies in the 1940's and 1950's. He acted in a number of movies and was known as quite a quick wit. He composed and sang a song called "Tchaikovsky" where he could sing the names of 54 Russian composers in only 38 seconds. He even had his own TV show in 1960-61. Some of my friends had even had the pleasure of playing in symphony orchestra benefit concerts Danny had

conducted. They found him to be quite a musician, but simultaneously so comical and creative. The late Danny Kaye's real name was David Daniel Kaminsky, and he was my great uncle. I wish that Danny had lived long enough for me to actually see him conduct an orchestra, or better yet, play in that orchestra. I had never met my great uncle, yet at the same time I wondered if I could I genetically possess a small amount of the attributes that helped propel him to his successful career.

...those who excel in a discipline most likely started at an early age and kept motivated, reaping the benefits from exponential progress, not benefiting from some genetic predisposition to talent.

The discussion of whether "genetics" or "environment" plays a greater role in one's personal development has been around for a long time. Identical twins have been studied giving us a picture of both elements being involved. Now, for right or wrong, the cloning of animals may give us another avenue to explore this question.

Having last summer read the August 2006 "Scientific American" article addressing the "Nature vs. Nurture" controversy through the study on expert chess masters, I was aware (and somewhat surprised) that the magazine basically took the side of those who believe that one's environment is the main determinant of one's talent, rather than one's genetics. *Scientific American* stated that, "The preponderance of psychological evidence indicates that experts are made, not born." Their conclusion was that those who excel in a

discipline most likely started at an early age and kept motivated, reaping the benefits from exponential progress, not benefiting from some genetic predisposition to talent. I immediately thought of Dr. Suzuki's statement saying "Ability fosters Ability" after reading that article and how his genius is continuing to be verified.

Another study resurfaced in my mind that was published in *USA Today* about 10 years ago. This study stated that to become an expert at anything, sports, music, acting, etc., one had to usually start before the age of 13. The synopsis of the article was that it was very rare for anyone to become great at anything unless they started working towards that area at an early age.

Every time my students give a recital I am awestruck watching how my students navigate their pieces. I can often see which students started lessons when they were 3, 4, or 5 years old by the current ease of their playing. There is such naturalness to many of those students who started that young. The students who started on their instruments when they were 6, 7, or 8, also are very free, but generally not quite to the same extent of the students who started younger. And the adults who started in their 20's and 30's often present visual evidence of starting late with their unnatural motions and somewhat rigid performances. This is not to say there are not exceptions, just that there are some correlations between starting young and eventual ease of playing. When I sit in a recital of students whom I do not know, I often like to try to conjure up an age of how old I think a student was when they started their instrument. It is an amusing game and often when I ask those students, their answers confirm my suspicions.

But did just being related to Danny Kaye

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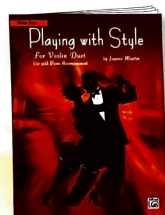
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Joanne Martin

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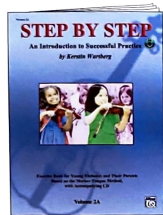


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William Starr

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Violin Book.....(00-25647)	\$6.95
Viola Book.....(00-25648)	\$6.95
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Kerstin Wartberg

The *Step by Step* series is a collection of exercise books and CDs for violin based on Dr. Shinichi Suzuki's Mother-Tongue approach. From the very beginning, it will provide a solid foundation in instrumental technique. The focus is on teaching correct, child-appropriate practice habits that range from listening, singing, and dancing to playing music. The ideas presented should stimulate daily practice and also make it more effective. The CDs include pieces from the *Suzuki Violin School* in various tempo as well as the most important preparatory exercises.

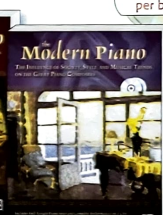
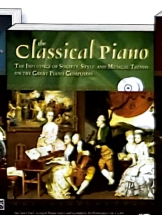
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Suzuki

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have something to do with my love for music, my teaching, or even my personality? That is something that I cannot just totally dismiss. After all, genetics does have bearing on our physical body and probably somewhat on our personality too. Obviously being related to Danny Kaye did nothing for the "nurture" theory since I had never even met him, but what about the effect of *my mom's parents*? I have often wondered, having now written a number of articles for the *American Suzuki Journal*, how I came about to be a frequent contributor to this publication. For a person who has never had a writing course to write so many articles that actually get accepted for publication seems unusual to me. Of course I had my high school courses and my English Composition 101 and 102 in college, but that is the terminal point of my mandatory "literary" career. Certainly my training as an author is in an infantile stage.

Or is it? The fact that both of my parents were writers complicates the issue somewhat. My father was an English professor, and editor of the college newspaper. He founded a course in creative writing at his school, and even had one of his short stories ("The Sound Machine") published in an anthology of the best short stories of 1966. My mother was a poet, has had countless poems published in various magazines, and won many poetry contests in her younger days. She was a managing editor of a magazine in New York City early in her career. And she and my father first met at the University of Iowa writer's workshop, which at the time was considered one of the top programs in the country. Having Robert Penn Warren (the United States's first poet laureate in 1986) as her mentor and Saul Bellow (1976 Nobel Prize winner for literature) as her teacher certainly gave her excellent preparation for the literary world.

I can remember growing up that my grammar was always being corrected by my parents. While my young neighbors could get away with a multitude of linguistic sins, I had to adhere to not using "ain't", avoiding double negatives, and in general speaking proper English, even to the point of addressing my mother as "Mother" in our casual conversation.

In seventh grade when my teacher coerced the class into writing a copious number of papers, I can remember those long evenings sitting by my mother's side while she lovingly volunteered to help me correct my grammar, syntax, and even, God-forbid, my content. Oh, how I loathed her trying to change my content. She would often say, "You can't write that like that, it is just too vague." Often she made me cross out whole paragraphs that I had so time-consumingly written and made me rewrite them from scratch. This made me feel as if I had just wasted my time, and it tended to provoke my consternation. Slowly however, stubborn as I was, I acquiesced to her suggestions, succumbing to the realization that all children must eventually accept: "Just because it makes sense to you doesn't mean it will make sense to everybody else."

I'm sure that she helped me write some papers at an even earlier age. I just don't have any recollection of those memories. I do remember when my English class and had to write many papers for that she was more accepting of my writing, or possibly by that and that she was more accepting of my writing, or possibly by that the greatest compliment, "This article should be read by your father". Being a housewife, my mother was accessible and the conduit for help with my schoolwork, but my father was so busy with editing his college newspaper, editing *Careers* (the annual college literary publication), and just spending countless hours

grading freshman composition papers. To write a paper that was worthy of my father's attention was really a monumental treat for me.

While my father only very occasionally proffered my papers, he would always have some constructive comments. After all, he was the novelist and short story writer. My mother was "only" a poet. But there was something special when my father read my papers, I felt like I had "made it". Once I remember that he even told me that he anonymously had read my high school paper out loud to his freshman English class as an example of a well-written model paper. Boy did that make me feel good!

Looking back for all my upbringing I can see all the components were in place for a "Suzuki upbringing" in the area of writing. Firstly, I had been listening to proper English all my life with both of my parents fully trained in the intricacies of language. Secondly, I had my speech lovingly corrected by my parents as soon as I could talk, thus building the framework in my mind for any future writing expression. Thirdly, as I started to write papers, my mother corrected my feeble attempts with love, giving me the confidence to strive for further goals. Finally, I had my efforts recognized and rewarded by my father, giving me the motivation to keep going, and ultimately, to write articles for the *American Suzuki Journal*!

Even though I never went any further with training for my writing, I had been given all the training I needed anyway, without even realizing it! My training ended with high school, but it gave me enough of a start to use what I had learned to help others understand how to teach through my articles. What a gift my parents had given me! We also know that most of our Suzuki students and children will not go on after high school to major

in music, but they likewise have been given a gift to use in their lives. This gift they may not fully realize they have received until they are older, just as I didn't fully realize my parental gift of nurturing my writing, but just as Dr. Suzuki has given me all a gift through his inspiration, we have an obligation once we realize what we have been given, to keep giving the gift of "nurture" to those around us. We have been empowered through love.

Clearly our environment has so much to do with how we develop ability. Not that I can dismiss my genetic connection to my parents either, but I truly believe that it was that early nurturing "mother tongue" influence that helped me learn how to write. If my parents had not been English majors, in all probability I would not be writing pedagogical articles at all.

Now if you excuse me, after spending three hours writing this article, it is time to reward myself by watching an old Danny Kaye movie! >

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 Landolfi String Quartet, on the music faculty of the University of Missouri-St. Louis, beginning string teacher for the Kirkwood (MO) school district, former member of the Illinois Symphony, and teacher/director of the Kirkwood Academy of Music. Joe taught at the 1998 Suzuki World Conference, is a presenter at the SAA 2004 Conference, and was selected MoASTA Private Teacher of the Year in 2000.

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SUMMER INSTITUTES 2007

Student Programs

PAGE	STATE	NAME	UNIT
57	AK	Suzuki Association of Southeast Alaska Institute	V A C P G
56	AK	Fairbanks Suzuki Institute	V A C F
79	BC	Langley Community Music School Suzuki Workshop	V C P
88	BC	Suzuki Valhalla Institute	V A C
71	CA	CSMA Suzuki Institute for Recorder	R
60,78	CA	California Guitar Institute	None
84	CA	Strings by the Sea	None
71	CA	Northern California Suzuki Institute	V C
74	CA	Holy Names Univ. Suzuki Teacher Trng Institute	None
88	CA	Advanced Suzuki Institute at Stanford	V A C
59	CO	Colorado Suzuki Institute	V A C B P G S F
78	CO	Peaks to Plains Suzuki Institute	V A C P G H F
84	CT	Hartt Suzuki Institute	V A C B P G
64	GA	Atlanta Suzuki Institute	V A C
68	ID	Idaho Suzuki Institute	V A C P
70	IL	Chicago Suzuki Institute	V A C P
58	KS	Sound Encounters	V A C B P
57	KS	Ottawa Suzuki Institute Mid-Southwest	V A C B P
58	KY	Univ. of Louisville Suzuki Piano Institute	P
61	KY	Louisville Suzuki Institute for Strings	V A C
72	LA	Grtr. New Orleans Suzuki Summer Music Camp	V A C B P G H F
67	ME	New England Suzuki Institute	V A C P G
72	MA	Suzuki by the Green	V A C P
83	MA	Suzuki in the Berkshires Summer Flute Institute	P F
64	MI	Ann Arbor Suzuki Guitar Institute	V A C
61	MI	Blue Lake Suzuki Family Camp	P V A C
83	MN	MacPhail Center for Music	P G
85	MO	St. Louis Suzuki Piano Institute	P
75	MT	Montana Suzuki String Institute	V C
74	NE	Lincoln Suzuki Institute	V C P F
68,91	NH	Ogontz Suzuki Institute	V A C B
81	NM	Santa Fe Suzuki Institute	V A C F
69	NY	Westchester Suzuki Institute	V A C
73	NY	Ithaca College Suzuki Institute	V A C
91	NY	School for Strings Suzuki Institute	V A C P
66	NL	Atlantic Canada Suzuki Institute	V A C
71	NC	North Carolina Suzuki Institute	V A C
56	ND	BSC Music Institute	V A C P G
63	OH	Capital Univ. Suzuki Institute	V A C P
82	OH	Internat'l Music Festival/Cleveland Suzuki	V A C B P G H F R S
72	ON	Great Lakes Suzuki Flute Institute	F
90	ON	Southwestern Ontario Suzuki Institute	V A C P H
69	ON	Summer Music Festival - Suzuki Kingston	V A C P G F R S
87	OR	Northwest Suzuki Institute	V A C
67	OR	Oregon Suzuki Institute	V A C P F R
87	PA	Grtr. Pittsburgh Suzuki Institute	V A C P G F
79	PA	Central PA Suzuki String Institute	V A C
81	QC	Institut Suzuki Monreal	V A C P F
74	SC	South Carolina Suzuki Institute	V A C P
58	TN	Univ. of Memphis Suzuki Institute	V A C P
65	TN	East Tennessee Suzuki Flute Institute Internat'l	F
78	TX	Texas State Univ. Suzuki String Institute	V A C B G
69	TX	DFW - WOW Suzuki Institute	V A C
62	UT	Intermountain Suzuki String Institute	V A C B
61	UT	Intermountain Suzuki Flute Institute	F
73	VT	Green Mountain Suzuki Institute	F
84	VA	SAGWA Flute Institute	V A C P F
75	VA	Alexandria Suzuki Guitar Institute	F
65	VA	Music In The Mountains Suzuki Institute	G
68	VA	Grtr. Washington Suzuki Piano Institute	V A C P G F B
63	VA	Grtr. Washington Suzuki Institute	P
88	WA	Japan-Seattle Suzuki Institute Internat'l	V A C B
83	WA	The Evergreen Suzuki Institute	V C
86	WI	American Suzuki Institute	H F

Teacher Training

PAGE	STATE	NAME	UNIT
57	AK	Suzuki Association of Southeast Alaska Institute	V1; P3
56	AK	Fairbanks Suzuki Institute	C1; F2
79	BC	Langley Community Music School Suzuki Workshop	V1; P3,pr
88	BC	Suzuki Valhalla Institute	None
71	CA	CSMA Suzuki Institute for Recorder	R1,pr
60,78	CA	California Guitar Institute	G1,2
84	CA	Strings by the Sea	V3
71	CA	Northern California Suzuki Institute	V1
74	CA	Holy Names Univ. Suzuki Teacher Trng Institute	P1,4,5,pr; Apr; B
88	CA	Advanced Suzuki Institute at Stanford	V8
59	CO	Colorado Suzuki Institute	V1-10,pr; A5,6; C1,2 ;B2; P1-7,pr; F4,5; G2,4,7
78	CO	Peaks to Plains Suzuki Institute	V,3; P,pr; F2; H2
84	CT	Hartt Suzuki Institute	V1,2,3,4; Cpr; P6; G1,4
64	GA	Atlanta Suzuki Institute	V1,2,5
68	ID	Idaho Suzuki Institute	V2,5; P1,2
70	IL	Chicago Suzuki Institute	V1-9; C1-10,pr; P1-3
58	KS	Sound Encounters	None
57	KS	Ottawa Suzuki Institute Mid-Southwest	V1-3
58	KY	Univ. of Louisville Suzuki Piano Institute	None
61	KY	Louisville Suzuki Institute for Strings	None
72	LA	Grtr. New Orleans Suzuki Summer Music Camp	V2,pr1-5; C1; P2; G1
67	ME	New England Suzuki Institute	None
72	MA	Suzuki by the Green	P5
83	MA	Suzuki in the Berkshires Summer Flute Institute	F1,3,8,pr
64	MI	Ann Arbor Suzuki Guitar Institute	G9
61	MI	Blue Lake Suzuki Family Camp	V1; P2
83	MN	MacPhail Center for Music	None
85	MO	St. Louis Suzuki Piano Institute	P1
75	MT	Montana Suzuki String Institute	V1,2
74	NE	Lincoln Suzuki Institute	V1; P1,3
68,91	NH	Ogontz Suzuki Institute	None
81	NM	Santa Fe Suzuki Institute	V1,2
69	NY	Westchester Suzuki Institute	None
73	NY	Ithaca College Suzuki Institute	V1-6; C1,3
91	NY	School for Strings Suzuki Institute	Ypr Adv1-2; Cpr Ppr
66	NL	Atlantic Canada Suzuki Institute	None
71	NC	North Carolina Suzuki Institute	V1
56	ND	BSC Music Institute	None
63	OH	Capital Univ. Suzuki Institute	V1-4,6; P1,6
82	OH	Internat'l Music Festival/Cleveland Suzuki	V1-3; P1-3
72	ON	Great Lakes Suzuki Flute Institute	F1,2,pr
90	ON	Southwestern Ontario Suzuki Institute	V1-3,5; C2; P2
69	ON	Summer Music Festival - Suzuki Kingston	V1,pr; P1,2,4
87	OR	Northwest Suzuki Institute	V2
67	OR	Oregon Suzuki Institute	V4,6,8; A3; P4; F1
87	PA	Grtr. Pittsburgh Suzuki Institute	V2-3,pr; C2-3; P1,3-4; F1; G2-3
79	PA	Central PA Suzuki String Institute	V1; C1
81	QC	Institut Suzuki Monreal	V1,4,5; C1,6; P2; F3
74	SC	South Carolina Suzuki Institute	V1,3; C1; P1
58	TN	Univ. of Memphis Suzuki Institute	V2,3; P1
65	TN	East Tennessee Suzuki Flute Institute Internat'l	F1,2,3,7
78	TX	Texas State Univ. Suzuki String Institute	V1,4; G2
69	TX	DFW - WOW Suzuki Institute	V2,3; C4
62	UT	Intermountain Suzuki String Institute	V1-7,pr; A4; C1,2,3
61	UT	Intermountain Suzuki Flute Institute	F2,8
73	VT	Green Mountain Suzuki Institute	F2,8
84	VA	SAGWA Flute Institute	F2,5,6
75	VA	Alexandria Suzuki Guitar Institute	G1
65	VA	Music In The Mountains Suzuki Institute	V5,ov1-3; C1; P1; G4,5
68	VA	Grtr. Washington Suzuki Piano Institute	P7
63	VA	Grtr. Washington Suzuki Institute	V1
88	WA	Japan-Seattle Suzuki Institute Internat'l	V4,9-10; C2
83	WA	The Evergreen Suzuki Institute	F2
86	WI	American Suzuki Institute	V1-8,pr; A5,6; C1-7; B1; P1-3; F3; H3; S2



V	Violin
A	Viola
C	Cello
B	Bass
P	Piano
F	Flute
H	Harp
G	Guitar
R	Recorder
O	Organ
S	Voice
ECC	Every Child Can
ECE	Early Childhood Ed
pr	Practicum
ov	Overview

May 29 to June 5, 2007

Fairbanks Suzuki Institute
University of Alaska Fairbanks,
Fairbanks, Alaska

Directors:
Dr. Gail Johansen, Music Director
Lisa Daum, Brochures and Registration
Roselyn Baird, Program Administrator and Housing

Faculty:

Violin: Judy Weigt Bossaut (OR), Shalekh Ghoukasian (NV), Michael McLean (CA), Rumi Shimasaki (CA), Margaret Shimizu (CA), Carol Smith (TN), Thomas Wernuth (IL). Viola: Gail Acosta (CA), Cello: Gilda Barston (IL), Pamela Deavenport (GA), Carol Ourada (IL). Flute: David Gerry (ON). Other: David Brown (OH), Kathleen Butler-Hopkins (AK), Susan Hallinan (AK), Christopher Lukben (AK).

Student Program Offerings:

May 29-June 3: Violin, Viola, Cello, Flute Students will receive a daily masterclass lesson, repertoire class, technique class, and a Dalcroze eurhythmics class. They will also choose elective courses that will include fiddle, steel drums, chamber music, and graduation. An opening play-in and final institute concert will frame the institute. The advanced program offers semi-private lessons with two students per hour and includes chamber music in the

basic program. The advanced program is open to traditional students who meet the repertoire level requirements.

Teacher Program Offerings:

Book 1: (28 hours)
Cello 1 Deavenport May 29-Jun 5
Other Units: (15 hours)
Flute 2 Gerry May 29-Jun 3

Additional Teacher Courses:
Pre-Twinkle and Ready to Go! Bossaut, May 29-Jun 3.

Student Fees:

Early discount (if postmarked before March 1): \$25
Registration (non-refundable): \$25

Tuition
Pre-Twinkle-Bk. 3, 4 students/masterclass: \$235
Bks. 4,6, 3 student/masterclass: \$275
Advanced Program Bk. 7+, 2 students/masterclass: \$405; 5 contact hours including chamber music
Enrichments: \$50 each; Chamber music: \$75

Teacher Fees:

Bk. 1: \$575
Bk. 2 and enrichment: \$340
All fee listings are for US\$ only.

Housing:

Hotels and nearby B&Bs are available. University of Alaska Fairbanks dormitory rooms are open to institute participants and families. University housing information is available at www.uaf.edu/reslife under the Conference Housing listing.

Meals:

Nearby restaurants and on-campus cafeteria service available.

Recreation:

Alaska offers a rich array of outdoor activities during the summer months of 24-hour daylight. Nearby hiking trails, natural hot springs, riverboat rides, canoes and kayak rental, and tennis courts are available. Contact the Fairbanks Convention and Visitors Bureau at (800) 327-5774 for information.

Other:

Further information and the institute brochure are available in February at www.suzukifairbanks.com.

Contact:

Lisa Daum, Brochures and Registration
Phone: (907) 455-6445
Email: daum@alaska.net

Roselyn Baird, Program Administrator and Housing
Fairbanks, AK 99709
Phone: (907) 479-3703
Email: akrosie@alaska.net
Website: www.suzukifairbanks.com

June 1 to June 7, 2007

BSC Music Institute

Bismack, Alaska
Bismack, North Dakota

Directors:

Kathy Murphy, Director

Faculty:

Violin: Timothy Durbin (KY), Heidi Martin (MT), Viola: Heidi Martin (MT), Cello: Jennifer Arnold (CO), Piano: Heather MacLaughlin (MN), Guitar: Alan Johnson (MN).

Student Program Offerings:

June 1-3: Advanced Chamber Session: Violin, Viola, Cello
Special teen days for violin, viola, and cello students with Terry Durbin and the North Dakota String Quartet, Book 6 and up. Classes include chamber music, orchestra, and masterclasses.

June 4-7: Session Two: Violin, Viola, Cello, Piano, Guitar
Each day includes a masterclass, group class, recital, theory and two electives. Electives include Intro to Piano, orchestra, art, ensemble, Off, fiddle, flute, Intro to violin/cello.

Teacher Program Offerings:

None offered.

Student Fees:

Advanced Chamber Session: \$150, \$125 if registered for both sessions.

Session Two Tuition:

If received on or before May 1: \$200
After May 1 or after May 1: \$225

Housing:

Area inns and motels, with 5 minute access to Apena hotels and easy campus parking.

Meals:

College snack bar is available for lunches.

Recreation:

Bismack is located on the banks of the beautiful Missouri River. It is home to the State Capitol, as well as being a major hub along the Lewis and Clark exploration route. In addition to many historical sites and attractions, Bismack has the Dakota Zoo, Gateway to Science Center, and the Serotoma Amusement Park.

Contact:

Kathy Murphy, Director
Bismack, ND 58501
Phone: (701) 355-0040
Email: kms1nf@yahoo.com

June 2 to June 10, 2007

Suzuki Association of Southeastern Alaska Institute

Anchorage School District,
Anchorage, Alaska

Directors:

Karyn Grove-Bruce, Director

Faculty:

Violin: Scott Eddy (WA), Margaret Shimizu (CA), Glenn Spring (CO), Kathleen Spring (CO), Viola: Julie Bamberg (CA), Cello: Marilyn George (CA), Piano: Carol Cross (WA), Rita Hawk (OH), Rebecca Martin (CO), Voice: Dr. Robert Hauck (OH).

Student Program Offerings:

June 4-9: Violin, Viola, Cello, Piano, Guitar
Monday play-in, ice-cream social, teen musical, fiddling, chamber music, Dalcroze, chimes choir, voice, masterclasses, music history, percussion, kindermusic, Off, piano rock and blues, composition, lunch recitals, piano recitals.

Teacher Program Offerings:

Every Child Can: (6 hours)
June 2

Book 1: (28 hours)

Violin 1 Spring Jun 3-10
Other Units: (15 hours)
Piano 3 Hauck Jun 3-8

Student Fees:

Registration: \$25 if prior to April 1st, \$50 afterwards.
Tuition:
Bk. 1-3: \$225
Bk. 4+; \$250
Electives: \$45

Teacher Fees:

Every Child Can: \$80
Bk. 1 Violin: \$400
Bk. 1 & EC: \$460
Bk. 3 Piano: \$300

Housing:

Some housing is available with host families, sometimes dorms are available. Please check our website (alaskasuzuki.org) for more information.

Meals:

Meals are either on your own at local vendors, or on one site with a vendor at lunch, Tuesday through Friday.

Child Care:

None available through our institute due to insurance issues. We can help you get in contact with local private "Suzuki" sitters or with other families who might be willing to work out a time share approach. Please email through our website if you are interested.

Recreation:

Some of the most popular recreational activities in Anchorage for families with kids include the zoo with Northern animals, the Imagination, the waterpark, numerous hiking and biking trails, parks, swimming pools, the local chocolate making emporium with a chocolate waterfall, driving down Cook Inlet and watching the bore tide come in, the planet walk downtown, and staying up to watch our midnight sun to name just a few!

Other:

We do offer limited student scholarships, application information and deadlines are on our website. We can accommodate wheelchairs easily as we are either all on one level or have elevator access. We would be happy to make any accommodations we can with advance notice to help arrangements. We can give you some travel tips and housing information if needed; please contact our travel volunteer through our website.

Contact:

Karyn Grove-Bruce, Director
Anchorage, AK 99516
Phone: (907) 243-7038
Email: kgb@gsc.net
Website: www.alaskasuzuki.org

June 3 to June 25, 2007

Ottawa Suzuki Institute

Mid-Southwest
Ottawa University, Ottawa, Kansas

Directors:

Alice Jay Lewis, Director
Darlene Colwell, Bookkeeper

Faculty:

Violin: Eleanor Allen (KS), Dr. Scott Cooklin (IA), Cheryl Conell (MO), Carol Dallinger (IN), Christie Felsing (IA), Julie Hollberg (KS), Sharon Jones (ON), Susan Kemper (NM), Nancy Lukken (MN), Kathy Rollings (MO), Tal Schuller (NY), Stephen Sims (OH), Stan Smith (IL), Beth Tetterton (KS). Viola: Carl Cook (MO), Ruth Meints (NE). Cello: Jean Dexter (KS), Eric Hauck (OH), Ellen Sheltzer (OH). Bass: Kristi Kinsch (MO). Other: Art, Drama: Laurie Vanderpol (KS); Belts: Blakey Bunning (KS); Kiddie Opera: Nan Gebel (MO); Orchestra: Kirsten Marshall (NY); Theory: Duane Booth (KS).

Student Program Offerings:

June 17-22: Violin, Viola, Cello, Bass, Piano

Group classes, private lessons, theory, kiddie opera for pre-readers, orchestra or reading class plus an elective chosen from bell choir, Suzuki rep, variety show, art classes, creative drama, or fiddling.

Teacher Program Offerings:

Every Child Can: (6 hours)
June 3 Jones
June 19 Kemper

Book 1: (28 hours)

Violin 1 Kemper Jun 17-25

Other Units: (15 hours)
Violin 2 Lokken Jun 17-22
Violin 3 Felsing Jun 17-22

Student Fees:

Institute Program Fee (includes registration, tuition, activity fee, T-shirt, and SAA required assessment): \$400
Optional Parent Playing Class (Violin and Viola): \$35
Optional Parent Seminar: \$35
Sibling Elective Classes: \$15 per class
Second Start Early Childhood Education (Birth to age 5) Children's classes: 1 week: \$50, 2 weeks: \$90, 3 weeks: \$120

Teacher Fees:

Registration Fees Required for All Teacher Courses: \$125 (only one registration fee per teacher, no matter how many courses are taken)
Teacher Observer SOLND ENCOUNTERS: \$255
Second Start Early Childhood Education: \$175
Every Child Can: \$130
Early Childhood Education: \$300 per course
Bk. 1: \$330; Bk. 2: \$255; Bk. 3: \$255

Housing:

Housing and Meals (dinner, June 17 through breakfast, June 23):
Adults age 18 and older: \$305
Children age 10 and younger: \$270

Meals:

Meals only (dinner, June 17 through breakfast, June 23):
Adults age 11 and older: \$155
Children age 10 and younger: \$148
Meals available in the University Union on a per-meal basis.
Meals only (dinner, June 17 through lunch, June 25): \$207

Child Care:

Child care is provided free of charge during parent lecture session. Persons interested in child care at other times will be provided with a list of care givers and may make arrangements with those individuals directly.

Recreation:

Supervised recreational activities are scheduled for children age 4 and up. Groups are assigned according to age, and each group will have the same recreation leader for the week. Activities will vary each day. Recreation is offered during the parent lecture time.

Other:

Participants who fly should fly into Kansas City International Airport. Shuttle service from the 1 1/2 hour trip to campus from the airport is available through Kansas Transportation Services, toll-free (877) 942-0544.

The perfect blend of practical and imaginative ideas for parents and teachers looking to expand the Suzuki principles into the fields of reading, writing, math, art, drama and philosophy! A complete and well-tested curriculum!

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Joan S. Mishra, M. Ed



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-Bill Kossler, Suzuki Teacher Trainer and Public School Teacher

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Written by Joan Mishra, M Ed based on years of experience as a Suzuki Teacher and Director of Allegro Conservatory, a Suzuki-based Preschool

Dormitory housing is provided in suites with central living area and a bathroom for each suite of two or three bedrooms. Housing assignments are made on a first-come first-served basis. Participants must bring linens, pillow, and blanket for on-campus housing. Prior notification of handicaps is required so housing can be arranged to be most accommodate needs.

\$50 per registrant is non-refundable. If TOTAL DUE is paid in full and is postmarked April 1 or before, deduct \$25 per registrant. NO REFUNDS after May 1, 2007.

Contact:
Alice Joy Lewis, Director
Ottawa, KS 66607
Phone: (785) 242-0242
Fax: (785) 242-1110
Email: suzukistings@sbglobal.net
Website: www.ottawasuzukistings.org

June 4 to June 8, 2007

University of Louisville Suzuki Piano Institute
University of Louisville,
Louisville, Kentucky

Directors:
Bruce Boiney, Director
Malinda Rawls, Assistant Director

Faculty:
Piano: Bruce Anderson (FL), Karen Hagberg (NY), Cathy Hargrave (TX), Keiko Kawamura (Japan), Linda Nakagawa (CA), Keiko Ogawara (Japan), Rae Kate Shen (CA).

Student Program Offerings:
June 4-8: Piano (Formal evening recitals)

Teacher Program Offerings:
None offered.
Student Fees:
Tuition: \$325

Recreation:
Area attractions include a Six-Flags Theme Park, Churchill Downs and the Kentucky Derby Museum, Louisville Slugger Museum, Louisville Science Center, Speed Art Museum, and the Raussch Planetarium. Within driving distance are Mammoth Cave National Park and the many attractions of Cincinnati, including the Newport Aquarium.

Contact:
Bruce Boiney, Director
Creswood, KY 40014
Phone: (502) 241-5921
Email: boiney@suzuki piano.com

Malinda Rawls, Assistant Director
Louisville, KY 40222
Phone: (502) 429-0463
Email: malindarawls@hotmail.com
Website: www.louisville.edu/music/suzukipiano

June 6 to June 15, 2007
Sound Encounters
Ottawa University, Ottawa, Kansas

Directors:
Elizabeth Johnson, Office Manager
Alice Joy Lewis, Director

Faculty:
Violin: Dr. Scott Conklin (IA), Carol Dallinger (IN), Brian Lewis (TX), Michael McLean (CA), Kathy Rollings (MO), Tal Schiffer (NY), Stephen Sims (OH), Won-Bin Yim (OH), Viola: Peter Chun (KS), Susan Dubois (OH), David Garrett (CA) (OH), Ruth Metten (NE), Cello: Richard Aaron (OH), Amy Barton (NY), David Garrett (CA), Ellen Sherzer (OH), Bass: Kristi Knecht (MO), Hal Robinson (PA), Dennis Whitaker (TX), Piano: Junko Garrett (CA), Laura Kennedy (WI), Chamber Coach: Sharon Jones (ON), Orchestra: David Bag (NY), Quartet Rehearsal Supervisor: Carolyn Mend (MN).

Student Program Offerings:
June 6-15: Sound Encounters: Violin, Viola, Cello, Bass, Piano
Orchestra, chamber music rehearsals and coachings, recitals, masterclasses, repertoire classes and elevenses, bell choir, composition/arranging via computers, practice techniques, alternative styles, conducting.

Teacher Program Offerings:
None offered.

Student Fees:
Program Fees (includes registration, tuition, activity fee, and SAA required assessment): \$600

Housing:
Housing and meals (Wednesday dinner, June 6 through Saturday breakfast, June 16):
Adults (age 11 and older): \$530
Children (age 10 and younger): \$485

Meals:
Meals only (for persons housed off campus: Wednesday dinner, June 6 through Saturday breakfast, June 16):
Adults (age 11 and older): \$275
Children (age 10 and younger): \$230
Meals available in the University Union on a per-meal basis.

Child Care:
Persons interested in child care will be provided with a list of care givers and may make arrangements with those individuals directly.

Other:
Masterclass Application Fee: \$15.
Masterclass Participation Fee: \$80 per Masterclass.
Participants who fly should fly into Kansas City International Airport. Shuttle service for the 1 1/2 hour trip to campus from the airport is available through Kansas Transportation Services, toll-free (877) 942-0544.

Dormitory housing is provided in suites with central living area and a bathroom for each suite

of two or three bedrooms. Housing assignments are made on a first-come first-served basis. Participants must bring linens, pillow and blanket for on campus housing. Prior notification of handicaps is required so housing can be arranged to be most accommodate needs.

\$50 per registrant is non-refundable. If TOTAL DUE is paid in full and is postmarked April 1 or before, deduct \$25 per registrant. NO REFUNDS after May 1, 2007.

Contact:
Elizabeth Johnson, Office Manager
Ottawa, KS 66607
Phone: (785) 242-0242
Fax: (785) 242-1110
Email: suzukistings@sbglobal.net

Alice Joy Lewis, Director
Ottawa, KS 66607
Phone: (785) 242-0242
Fax: (785) 242-1110
Email: suzukistings@sbglobal.net
Website: www.ottawasuzukistings.org

June 7 to June 15, 2007

University of Memphis
Suzuki Institute
University of Memphis,
Memphis, Tennessee

Directors:
Cande Schumann, Director

Faculty:
Violin: Loren Abramson (OH), Libby Armour (TN), Judy Blank (MI), Pak-Chung Cheng (TN), Winifred Crook (MO), Christie Felsing (IA), Erin Hamilton (TN), Kimberly Meier-Sims (OH), Carrie Reuning-Hummel (NY), Suzanne Rickman (IL), Viola: Janse Vincom (WI), Cello: Kay Dykstra (IA), Piano: Connie Almond (CA), Libby Armour (TN), Sofya Bravner (TN), Irene Buchanan (TN), Maria DeBacco (TN), Caroline Fraser (Peru), Alla Ilyin (TN), Jennifer Brooke Taylor (MN), Other: Daltroze: David Brown (OH); Fiddle: Crystal Plohmman (TN); Orchestra: Karla Philipp (TN); World Drumming: Ed Murray (TN).

Student Program Offerings:
June 10-15: Violin, Viola, Cello, Piano
Play-ins, honor recitals, concertino, jazz/orchestra, chamber music, theory/composition, art, parent lectures, fiddle, cello choir, world drumming.

Teacher Program Offerings:
Every Child Can: (6 hours)
Fraser Jun 7

Book 1: (28 hours)
Piano 1 Fraser Jun 8-15

Other Units: (15 hours)
Violin 2 Reuning-Hummel Jun 7-11
Violin 3 Reuning-Hummel Jun 11-15

Student Fees:
Individual Registration: \$60
Family Registration (2 or more students): \$100

Student Tuition: \$290 (pizza dinner & t-shirt included)
Half-Day Tuition for 3-5yr olds (Twinkle-Response Motion): \$175
Early Bird Discount: deduct \$25 from tuition if fees are paid in full by May 1, 2007
Sibling enrollments: \$40 per class for the week

Teacher Fees:
Registration Fee: \$60
Tuition:
Every Child Can: \$95
Piano Unit 1: \$585
ECC & Piano Unit 1 (save \$30): \$650
Piano Unit 2: \$315
Violin Unit 3: \$315
Violin Units 2 & 3 (save \$30): \$600
Early Bird Discount: deduct \$25 from tuition if fees are paid in full by May 1, 2007.

Housing:
Housing is available in university dormitories or Holiday Inn at the U of M (limited space available).

Dormitory Housing:
Student/double/person/night: \$27
Adult/double/person/night: \$33
Adult single/person/night: \$39
Linen and breakfast included.

Holiday Inn at the University of Memphis: \$109/night (limited space available, free shuttle from airport).

Meals:
Sunday pizza dinner included for all full-paying tuition students. All other meals are on your own. A wide variety of restaurants are within a short driving distance and campus dining is also available.

Child Care:
No child care is provided. All students must be accompanied by an adult.

Recreation:
A wide variety of restaurants are within a short driving distance, as are many major attractions including the Children's Museum, IMAX Theater and Pink Palace Museum, National Civil Rights Museum, Botanical Gardens, Memphis Zoo and Dixon Gallery and Gardens.

Contact:
Cande Schumann, Director
Memphis, TN 38152-4090
Phone: (901) 678-2808 ext. 2
Fax: (901) 678-4230
Email: cschumm@memphis.edu
Website: music.memphis.edu

June 9 to June 24, 2007

Colorado Suzuki Institute
Beaver Creek Resort at Vail, Avon, Colorado

Directors:
Gail Seay, Executive Director

Faculty:
Violin: Gail Acosta (CA), Liz Arbus (CA), Dr. Susan Baer (TX), Mark Bjork (MN), Helen Brunner (England), Jennifer Burton (WI), Evid Cleary (IL), Rocky Di Giorgio (FL), Susan McDonald (MO), Ann Montzka-Smelser (IL), Lucy Shaw (TX), Diane Stone (OH), Nicolette Solomon (TX), Carol Waldvogel (WI), Todd Williams (IA), Sonja Zethamel (IA), Viola: Gail Acosta (CA), Janja Hardie (TX), Sarah Bylander Montzka (IL), Ann Montzka-Smelser (IL), Lucy Shaw (TX), Cecile Renata Brutt (CA), Donna Davis (TX), David Evencich (ON), Linc Smeyer (IL), Scott Walker (NC), Bass: Virginia Dixon (IL), John Kennedy (MI), Jesse McQuarters (IL), Piano: Fay Adams (TN), Diana Galindo (CAZ), Gail Gebarth (IL), Linda Guterman (VA), Jennifer Hancock (NC), Dale Hansen (MN), Dr. Doris Harrel (TX), Doris Koppelman (CA), Jane Kutscher (OH), Heather MacLaughlin (MN), Karl Montzka (IL), Marilyn Montzka (IL), Nehama Patkin (Australia), Barbara Shepherd (IN), April Travers (CO), Nancy Tsuchihashi (Japan), Flute: Pandora Bryce (ON), Kim Lorimer (MA), Gary Beth Norris (CO), Kenichi Ueda (ON), Guitar: Andrea Cannon (TX), Mychal Genovese (RI), Seth Himmelhoch (NJ), David Madsen (CT), Joseph Psorotas (NC), Cal Taylor (CO), Bruce Mary Eckler (CA), Diana Galindo (AZ), Dale Hansen (MN), Nehama Patkin (Australia), Early Childhood: Meredith Haynes (IL), Other: Chamber Ensembles: Yuri Chen (CA), Adrian Fung (CA), Valerie Li (CA), David Samuel (VA), Nan Shannon (CO); Composition, Musicianship: Carl Van Wyk (TX); Early Childhood Music: Meredith Haynes (IL); Ensembles: Scott Neumann (ND); Fiddling: David Smith (WI); Alone, Performer: Bob Adams (Br), Eliot Monaco (IL); Musicianship: Anne Baker (IL), Phoebe Bushman (TN), Gay Freeman (CA), Bill Kronenberg (IL), Rachel Schultz (OH).

Student Program Offerings:
June 11-16, Colorado Suzuki Institute, session 1: Violin, Viola, Cello, Bass, Guitar, Voice
Masterclass, repertoire class, and musicianship or improvisation class are included in the cost.
curriculum for all students plus 1 enrichment class from the following options: accompanying skills, bass, experienced bass, bluegrass for cell/bass, chamber music, chorus, composition, experienced composition, fiddling/flamenco guitar, Irish cello, Irish ensemble, mime, experienced mime, penny whistle, experienced penny whistle, performer's body, piano style exploration, practice mentoring, singing, or viola for violins. Depending upon playing level some students are added to orchestra, piano, voice, flute, or guitar ensemble at an additional charge. Daily recitals, play-ins available. A daily music readiness program is also available for children ages 6 months-6 years who study an instrument

Teacher Program Offerings:
Every Child Can: (6 hours)
Kutscher Jun 9

Book 1: (28 hours)
Cello 1 Evencich Jun 10-17
Piano 1 Kutscher Jun 10-17
Violin 1 Arbus Jun 10-17

Other Units: (15 hours)
Violin 1 Bjork Jun 18-23
Violin 2 Zethamel Jun 18-23
Violin 3 Cleary Jun 11-16
Violin 4 Cleary Jun 11-23
Violin 5 Baer Jun 11-16
Violin 6 Arbus Jun 18-23
Violin 7 Brunner Jun 11-16
Violin 8 Brunner Jun 11-23
Violin 9 Bjork Jun 11-16
Violin Pr: Baer Jun 18-23
Viola 5 Hardie Jun 11-16
Viola 6 Hardie Jun 18-23
Cello 2 Evencich Jun 18-23
Bass 2 Dixon Jun 18-23
Piano 2 Kutscher Jun 18-23
Piano 3 Adams Jun 11-16
Piano 4 Koppelman Jun 18-23
Piano 5 Galindo Jun 11-16
Piano 6 Patkin Jun 18-23
Piano 7 Patkin Jun 11-16
Piano Pr: Adams Jun 18-23
Flute 4 Bryce Jun 18-23
Flute 5 Lorimer Jun 18-23
Guitar 2 Genovese Jun 11-16
Guitar 4 Cannon Jun 11-16
Guitar 7 Madsen Jun 11-16

Additional Teacher Courses:
Violin Tuning for Teachers: Teaching your students to tune, Acosta, Jun 16 and again Jun 23; Teaching Viola to Violin Students as a 2nd Instrument, Acosta, Jun 12-16 and again Jun 19-23; Teaching

at the pre-Twinkle or Twinkle level, or who have not yet started specific instrumental instruction. Parents: Daily forums include managing practice, motivation, how to choose an instrument, injury prevention, preparing students for competitions, basic music appreciation classes for parents. All of the daily discussion seminars for parents lead by faculty members, concert/recitals, and observation of any student's music is included in the registration fee paid by students. Parents can also register as a student on any of the above instruments, at the student rates, and any of the teacher enrichment courses, at the teacher rate. Non-parent observers may observe any part of the student courses.

June 11-24: Chamber Music of the Rockies: Violin, Viola, Cello

Two week advanced chamber music, coached daily by Afara String Quartet, professional string quartet in residence. Faculty guest artists, the Alhara String Quartet (CA), will present concerts on June 13 and 20. Students in this program are in 2 string quartets and a chamber coaching seminar daily. Daily masterclasses with faculty from the Suzuki Institute is included in tuition.

June 18-23: Colorado Suzuki Institute, session 2: Violin, Viola, Cello, Bass, Piano, Flute, Voice
See session 1 description.

Teacher Program Offerings:
Every Child Can: (6 hours)
Kutscher Jun 9

Book 1: (28 hours)
Cello 1 Evencich Jun 10-17
Piano 1 Kutscher Jun 10-17
Violin 1 Arbus Jun 10-17

Other Units: (15 hours)
Violin 1 Bjork Jun 18-23
Violin 2 Zethamel Jun 18-23
Violin 3 Cleary Jun 11-16
Violin 4 Cleary Jun 11-23
Violin 5 Baer Jun 11-16
Violin 6 Arbus Jun 18-23
Violin 7 Brunner Jun 11-16
Violin 8 Brunner Jun 11-23
Violin 9 Bjork Jun 11-16
Violin Pr: Baer Jun 18-23
Viola 5 Hardie Jun 11-16
Viola 6 Hardie Jun 18-23
Cello 2 Evencich Jun 18-23
Bass 2 Dixon Jun 18-23
Piano 2 Kutscher Jun 18-23
Piano 3 Adams Jun 11-16
Piano 4 Koppelman Jun 18-23
Piano 5 Galindo Jun 11-16
Piano 6 Patkin Jun 18-23
Piano 7 Patkin Jun 11-16
Piano Pr: Adams Jun 18-23
Flute 4 Bryce Jun 18-23
Flute 5 Lorimer Jun 18-23
Guitar 2 Genovese Jun 11-16
Guitar 4 Cannon Jun 11-16
Guitar 7 Madsen Jun 11-16

Additional Teacher Courses:
Violin Tuning for Teachers: Teaching your students to tune, Acosta, Jun 16 and again Jun 23; Teaching Viola to Violin Students as a 2nd Instrument, Acosta, Jun 12-16 and again Jun 19-23; Teaching

Double Bass to String Students as a 2nd Instrument, Dixon, Jun 12-13 and again Jun 19-20; Flute Repair and Maintenance, Level 1, North, Jun 19; Flute Repair and Maintenance, Level 2, North, Jun 19; Chamber music coaching practicum, Quartet, Jun 12-16; Chamber music coaching practicum, Quartet, Jun 19-23; Sibelius 4: Using theory, ear-training, and notation software to enhance the teaching studio, Wyk, Jun 17; The Penny Whistle as a Pre-Suzuki Instrument, Norris, Jun 17.

Student Fees:

Tuition:
Bk. 1 and beyond: \$505 per session
Music Readiness: \$365 per session
2 week advanced chamber program: \$1,010
Enrichment classes for sibling: \$165
Fees are higher if completed after February 10, 2007.

Teacher Fees:

Every Child Can: \$198
Bk. 1: \$924
2 and beyond: \$499/15 hour course
All other courses: \$33/hour

If your course hours total 30 hours or more, subtract 10% from total tuition. PLUS: For each of your students who attend the 2007 Colorado Suzuki Institute and pay in full, your SAA teacher workshop tuition will be refunded 10% after Institute is over. Have 10 students attend and your SAA course tuition will be refunded in full. Fees are higher if completed after February 10, 2007.

Housing:

Very attractive lodging rates in this mountain resort available for 3 days before and 3 days after the Institute dates of June 11-23. All have outdoor pools with hot tubs, phones, TV and laundry facilities. After receiving your music registration, we send a confirmation number from the Institute and then you can call toll free numbers in Beaver Creek to reserve your lodging. Suite rooms include a beverage refrigerator and coffee maker. Condominiums: fully equipped kitchens, fireplaces with firewood supplied. Most units have cable, HBO, VCRs, and access to an exercise room and outdoor grill. For virtual tours of lodging options, see our web site. As a courtesy to participants, we try to accommodate your request for roommates, but we cannot guarantee you a roommate.

Rates beginning at:
Hoelzinger: \$94 includes breakfast
Suites/night (includes hot breakfast): \$123
Condo: One bedroom/1 bath/night: \$102
Condo: Two bedroom/2 bath/night: \$123
Condo: Three bedroom/3 bath/night: \$143
Condo: Four bedroom/4 bath/night: \$215

Meals:
Beaver Creek has a wide variety of choices among its 25 restaurants and all are within walking distance or a short free shuttle ride away. A supermarket is located nearby for those who want to prepare meals in their condominium kitchens.

Child Care:
Small World Playschool offers quality childcare for ages 2 months-5 yrs. to guests of Beaver Creek Resort with camp-type activities for ages 2-5 including arts and crafts and outside play. Lunch and snacks provided. Location: Creekside in the Park Plaza, across from the Beaver Creek Lodge. See our website for more info, or call (970) 845-5325.

Recreation:
The whole family can enjoy an affordable rocky mountain vacation at a world class resort in Beaver Creek. Opening day of each session begins with an outdoor ice skating party and climbing wall fun. Evening activities during Institute include: family concerts and jam sessions, family movie night at the Vilar Center for the Performing Arts, www.vilarcenter.org. Suzuki night at the rodeo, followed by relaxing in heated swimming pools and hot tubs. For the adventures: bungee trampoline, rodeo, white water rafting, hot air ballooning, hot schack riding, hammer/peeping tours, mountain biking, rafting and kayaking, ski lift rides, hiking, fly fishing, golf, and tennis. View www.beavercreek.com.snow/summerhome or call (970) 845-9090 for advice on these activities.

Other:
Beaver Creek, elevation of 8,100 feet, is located 100 miles west of Denver, 15 miles west of Vail, and 30 miles east of Eagle/Vail airport, all on and 70 miles east of Denver. June frequently reach 75-80 degrees but nights can be cool. The village is friendly to walkers and has many elevators and escalators to improve accessibility. A shuttle service is available between various Institute lodging, concert, restaurant, and classroom facilities, and

is lift-equipped; most lodging is handicapped accessible. Travel arrangements can be made through Vail Beaver Creek Travel for travel by air, ground transportation via van shuttle or car rental. www.vailbeavercreektravel.com for more information.

The CSI offers a limited number of partial scholarships to both students and teachers in support of tuition cost only. To be considered for scholarship assistance, students/teachers must submit the scholarship application packet postmarked by Feb. 15. We operate an instrument donation program where you bring from home your no-longer-used musical instruments and supplies. We provide you with a tax receipt for your donation (we are a 501c3 organization) and your instrument is then distributed to teachers worldwide to make music available for children everywhere. ;Viasu Suzuki!

Contact:
Gail Seay, Executive Director
Denver, CO 80220
Phone: (303) 399-5764
Fax: (303) 399-2999
Email: galseay@coloradosuzuki.org
Website: www.coloradosuzuki.org

June 9 to June 17, 2007
California Guitar Institute
Longo Conservatory of Guitar,
Santa Clara, California

Directors:
Kim Buller, Administrator

Faculty:
Guitar: Frank Longay (CA).

Student Program Offerings:
None offered.

Teacher Program Offerings:
Every Child Can: (6 hours)
Longo Jun 9

Book 1: (28 hours)
Guitar 1 Longay Jun 10-17

Teacher Fees:
Every Child Can: \$110
Bk. 1: \$590

Housing:
Housing is available at hotels within walking distance. Referrals available upon request.

Contact:
Kim Buller, Administrator
Santa Clara, CA 95054
Phone: (408) 343-0933
Email: kim@longay.com
Website: www.longay.com

June 10 to June 15, 2007
Louisville Suzuki Institute
for Strings
School of Music, University of Louisville,
Louisville, Kentucky

Directors:
Amy Brooks Hoffman, Institute Director
Heidi Saunders, President, Louisville Suzuki String Assoc. Inc.

Faculty:
Violin: Timothy Durbin (KY), Brice Farrar (KY), Hayes Hendricks (MO), Sarah Smith (IL), Mary Ann Tordella (VA), Viola: Joanna Birkford (KY), **Cello:** Wendy Bissinger (NC), Wayne Krueger (KY), **Other:** Orchestra: Chris Lerner (KY).

Student Program Offerings:
June 10-15: Violin, Viola, Cello Group and master Suzuki classes, advanced string program, daily student recitals, faculty performances, music and movement, fiddling, four levels of orchestra.

Teacher Program Offerings:
None offered.

Student Fees:
Registration: \$35. Before May 1, \$95 after May 1
Tuition: New Beginners, Pre-Twinklers, and Twinklers: \$110 (Suzuki class, Music & Movement, plus observation of Book 1 classes)
Tuition: Bks 1-10: \$225 (3 Suzuki classes plus Orchestra or Music & Movement)
Advanced Program: \$225
Student Solo Recital: \$30
Enrichment (Fiddling, Music & Movement): \$65

Housing:
The University Dormitory is within walking distance of Institute classes: Single \$28/night, Double \$28 per person/night. One child age 8 and under may stay for free in a double room.

Meals:
Several restaurants are within walking distance of the Institute and dormitory.

Child Care:
Siblings may register for the Music & Movement Enrichment class.

Recreation:
Nearby attractions include Louisville Slugger Museum, Science Center, Planetarium, Speed Art Museum, Six Flags Amusement Park, Churchill Downs Derby Museum, History Museum, and Muhammad Ali Museum. An indoor pool is within walking distance.

Other:
All buildings are handicapped accessible and air conditioned.

Contact:
Amy Brooks Hoffman, Institute Director
Louisville, KY 40292
Phone: (502) 852-0537
Email: LSSA@bellsouth.net

Heidi Saunders, President, Louisville Suzuki String Assoc. Inc.
Louisville, KY 40292
Phone: (502) 852-0537
Fax: (502) 267-4654
Email: LSSA@bellsouth.net
Website: www.neighborhoodlink.com/org/suzuki

June 11 to June 15, 2007
Intermountain Suzuki Flute Institute
University of Utah, Salt Lake City, Utah

Directors:
Karen Perkins, Director

Faculty:
Flute: Joyce Bennett (VA), David Gerry (ON), Cindy Henderson (UT), Cynthia Man (NV), Rebecca Paluzzi (TN).

Student Program Offerings:
June 11-15: Play-in, daily recitals, theory and Music Mind Games, repertoire classes, tone & technique classes, masterclasses.

Teacher Program Offerings:
Units: (15 hours)
Flute 2 Paluzzi Jun 11-15
Flute 8 Gerry Jun 11-15

Student Fees:
Registration: \$35
Tuition:
Bk. 1&2: \$300
Bk. 3+ \$350
After May 1, 2007 add \$25 late fee.

Teacher Fees:
Registration: \$35
Bk. 2 or 8: \$450
After May 2, 2007 add \$25 late fee.

Housing:
Recommended hotel: Chase Suite Hotel by Woodfin, 765 East 400 South, Salt Lake City, 801-532-5511. Close to the University, on local Tax line [light rail], Hotel shuttle, \$99/night sleeps up to 4 persons. \$149/night sleeps 8 persons.

Recreation:
The University of Utah is situated at the base of the Wasatch Mountains. There are nearby hiking trails, also Red Butte Arboretum with extensive gardens and displays. Across the street from the School of Music is the Museum of Natural History, and a few blocks away is the Museum of Fine Arts. The local Tax line leads to downtown Salt Lake City, home to Temple Square and plenty of shopping.

Contact:
Karen Perkins, Director
Holladay, UT 84121
Phone: (801) 272-2225
Email: kareper@uvmision.com
Website: www.suzukimusic.utah.edu, click on Flute Institute

June 12 to June 24, 2007
Blue Lake Suzuki Family Camp
Blue Lake Fine Arts Camp,
Twin Lake, Michigan

Directors:
Patricia Smith, Registrar
Marilyn Kesler, Director

Faculty:
Violin: Tomio Anderson (MI), Wendy Azrak (MI), Mary Baldwin (MI), Jilienne Bowers (MI), James Butler (MI), Claire Charboneau (MI), Dana Duncan (MI), Rebecca Ensworth (OH), Susan Guber (MI), Rosanne G. Gustafson (MI), Sheryl Huller (MI), Anne Kearney-Looman (MI), Cassandra Kroonkyk (MI), Elaine Osterbur (MI), Judy Palac (MI), Nancy Powers (MI), Patricia Reiter (MI), Karen Roth (MI), Rebecca Sandrolf (IL), Sam Spurbuck (MI), Gabriel Vaisurda (MI), Viola: Lisa Hirschmugl (IL), Anne Kearney-Looman (MI), Cello: Andrea Martella (MI), Carol Ourada (IL), Molly Rebeck (MI), Paul Rebeck (MI), Piano: Susan Crosser (MI), Patricia Heinenman-Vernon (IL), David Lepps (MI), Armeta Larderson (MI), Linda Smith (OH), Other: Chamber Music: Nancy Martella (MI), Marla Smith (MI), Dolores Wilson (IN); Chamber Music, Orchestra: Patricia Smith (MI).

Student Program Offerings:
June 13-16: Session 1: Piano
Since each session is only 4 days long, many families elect to attend 2 sessions. In Session 1 there are classes in piano, piano ensemble, movement, beginning theory, and improvisation for advanced students. Piano chamber music is available to students ages 9 and older in Book 3, Kuhlau Sonata and above.

June 17-20: Session 2: Viola, Violin, Cello, Piano
Piano classes offered are the same as Session 1. String classes are offered at every level. String chamber ensembles and orchestra are available for all students 9 years and older. Violin Bk 5 up, Viola, Bk 3 up, Cello Bk 3 up. Students in chamber ensembles will have 4 classes each day. The "A" private lesson class, "C" repertoire class, chamber ensemble, and orchestra. All others will have 3 classes. All string repertoire classes are taught by the teachers of the "A" classes. Fiddling classes are offered all during the day for all students and parents from beginning to advanced level. Bring your guitar or bass to play along with us. Special musical activities offered include daily recitals, a beginning note reading session, daily parent teacher panels and an orchestra session for parents who bring their own instruments. For an additional fee, adult piano lessons are offered with Linda Smith of Toledo, OH and childhood music classes for younger siblings with Patricia Heinenman-Vernon of Skokie, IL. Session 3 classes and activities for string students are the same as Session 2.

June 21-24: Session 3: Violin, Viola, Cello
Session 3 classes and activities for string students are the same as those offered in Session 2.



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Teacher Program Offerings:

Book 1: (28 hours)
Violin 1 Azzak Jun 16-24

Other Units: (15 hours)
Piano 2 Anderson Jun 12-16

Student Fees:

Registration: \$40
Tuition: \$115
One session: \$110
Pre-Twinkle Class: \$35
Chamber music for piano or strings: \$40
Adult piano lessons: \$35

Teacher Fees:

Violin Bk. 1: \$225
Piano Bk. 2: \$170

Housing:

Prices are for 1 session only. Cabins and facilities are similar to those found in Michigan State Park. Cabins (twice both) 1 family, minimum charge: \$160 or \$60 per adult, \$50 per child under 12. Cabin with shared bath building, 1 family: \$50 per adult, \$40 per child under 12. Shared cabin, usually moms and children, shared bath facilities, \$40 per adult, \$30 per child under 12. RV and tent sites available: \$55. Tentroom, with counselor, for students over 12: \$60. Models available in nearby Whitford, MI.

Meals:

Prices are for one session only. 10 meals, lunch the 1st day to lunch the last day.
Ages 5-14: Free
Ages 5-11: \$45
Adults: \$55

Recruitment:

The emphasis is on family at this camp, which blends music and outdoor experiences for the whole family. Blue Lake is unique in that many extra activities are centered around the outdoors. An outdoor swimming pool, lake-side sand for children to play, campfires at night, picnic on the shore of Lake Michigan between sessions, and guided nature walks keep families busy between and after classes. There is a soccer game every afternoon for students. Parent volunteers share their special interests with other campers by way of extra classes and special activities. The Art Barn, where there are different art projects every hour of the day is a separate facility which is geared to creative activities for students of all ages. It is a favorite of most of the campers, young and old.

Other:

The Suzuki Family Camp offers an opportunity for Suzuki students and their families to visit the Blue Lake Fine Arts Camp which is located in a beautiful rustic setting in the southern tip of the Manistee National Forest, 15 mi. north of Muskegon, MI, 4 hours northeast of Chicago. Facilities at the camp are accessible to all. John Kendall Scholarships are available for violin students in need of financial assistance. For a copy of an application and requirements contact Suzukicamp@aol.com.

Contact:

Patricia Smith, Registrar
Okemos, MI 48864
Phone: (517) 349-1230
Email: suzukicamp@aol.com

Marilyn Kesler, Director
Okemos, MI 48864
Phone: (517) 349-9459
Website: www.bluelake.org

June 13 to June 23, 2007
Intermentumn Suzuki String Institute
Junio Diego Catholic High School,
Draper, Utah

Directors:
Ramona Stirling, Director
Trina Christensen, ISSI Registrar

Faculty:

Violin: Juliana Athayde (CA), Diane Austin (CA), Lauren Barber (LA), Barbara Barber (UT), David Becker (WI), Goran Berg (CA), Judy Blank (MI), Lamar Blum (IL), Gabriel Bolkoski (MI), Judy Weigert Bossaot (OR), Pat D'Ercole (WI), Teri Einfield (CT), Linda Fiore (CT), Kelko Furness (GA), Shakeh Ghoukassian (RI), Bob Godfrey (UT), Connie Hudock (IL), Helen Hips (HI), Carolyn Huob (TN), James Hutchins (MD), Joseph Kaminsky (MO), Rosalie Keddington (PA), Sylvia Khoo (Singapore), Katherine Kunz (UT), Cathryn Lee (CA), Kathy Letzig (CO), Sue Levine (CO), Allen Lieb (NY), Donna Lin (CA), Tamara Linn (TX), Julie Maurs (IL), Rebecca McFaul (UT), Michael McLean (CA), Deborah Moench (UT), Mary Ann Morgan (UT), Mark Mutter (MI), Amy Packman (CO), Fernando Pinero (Argentinian), Doris Precuil (IA), Shelley Rich (AZ), Robert Richardson, Jr. (MB), Suzanne Rickman (IL), Margaret Shimizu (CA), Sven Sjogren (Sweden), Sarah Smith (IL), Glenn Spring (CO), Kathleen Spring (CO), William Starr (CO), Mary Straub (NH), Ashley Waube (UT), Rebecca White (OH), Janis Wittig (IL), Lisa Yong (MO), Viola: Stacey Brady (CO), Dee Maritz (WI), William Precuil (IA), Cello: Barbara Balatero (WA), Amy Barston (NY), Carey Cheney (UT), Elliott Cheney (UT), Pamela Deavenport (GA), Rousley Farrar (CO), Beth Goldstein-McKee (OR), Julie Newton (CA), Alicia Randis-Hooker (TN), Bass: Domenick Fiore (CT), **Other:** Art: Ruth Gliedhill (UT); Chamber: Robert Baldwin (UT), Brant Bayless (UT), Russell Fallstad (UT), William Fedkenheuer (UT), Yi Ching Fedkenheuer (UT), Anne Francis (UT), Jesus Morales (UT), David Porter (UT), Denise Willey (UT), David Vavornitsky (UT).

Student Program Offerings:
June 14-16: Advanced Chamber Music: Violin, Viola, Cello

Three full days of chamber music coaching with the Fry Street Quartet. Students will be grouped in string quartets, with 32 students will be accepted. Students must be Book 6 and above (violin) and Book 5 (viola, cello). Existing string quartets may apply as a group. All groups will remain together for the second week and must be enrolled in ISSI.

June 18-23: Violin, Viola, Cello, Bass
Recitals: play-ins, theory, chamber music, orchestra,

performance class, guest artist concerts, advanced string camp, supplementary classes: art, voice, dance, African drumming, kindergarten, juggling.

Teacher Program Offerings:

Every Child Can: (6 hours)
Lieb Jun 14
Bossuati Jun 14

Book 1: (28 hours)
Cello 1 Deavenport Jun 15-23
Violin 1 Bossuati Jun 15-23
Violin 1 Lieb Jun 15-23

Other Units: (15 hours)

Violin 2 Starr Jun 14-22
Violin 2 Einfield Jun 14-22
Violin 3 Starr Jun 18-23
Violin 3 Einfield Jun 18-23
Violin 4 Barber Jun 14-22
Violin 5 Barber Jun 18-23
Violin 6 Fiore Jun 14-22
Violin 7 Fiore Jun 18-23
Violin Pr. D'Ercole Jun 18-23
Viola 4 Precuil Jun 13-17
Cello 2 Cheney Jun 14-22
Cello 3 Cheney Jun 18-23

Additional Teacher Courses:

Top class, Lee, Jun 18-23; Advanced Lit, Precuil, Jun 14-16.

Student Fees:

\$50 Family Registration fee (\$25 if registered before March 1st)
Twinkle (two classes per day): \$140
Lower Suzuki (violin bk. 1-3, cello/viola bk. 1-2): \$395
Upper Suzuki (violin bk. 4-8, cello bk. 3-6, viola bk. 3-5): \$450
Advanced String Camp (violin bk. 9+, viola bk. 6+, cello bk. 7+): \$470
Advanced Chamber Music (3 extra full days): \$230 plus enrollment in ISSI
Enrichment: \$60
Registration deadline April 1st.

Teacher Fees:

\$50 Registration fee (\$25 if registered before April 1st)
Every Child Can: \$110
Bk. 1: \$490
Single unit: \$400
Double unit: \$600
Practicum: \$400
Violin enrichment course: \$350

Housing:

Contact Residence Inn, Sandy, UT, 801-561-5005.
Hampton Inn 801-571-0800, Fairfield Inn 801-572-1200. Call for other hotels. No dorms available.

Meals:

Lunch meal ticket available with registration.

Child Care:

Child care will be available on campus if you pre-register for it.

Recreation:

Salt Lake City is located only 20 minutes from beautiful mountain resorts for hiking, tram rides, alpine slides, etc. Local attraction: Historic Temple Square.

Other:

All classes will be held in one building at our host facility, Junio Diego Catholic High School located at 300 East 11800 South, Draper, UT 84020, in the Salt Lake Valley. Everything is only a 20 minute ride from the Salt Lake International Airport. Everything is handicap accessible. For scholarships see our website.

Contact:

Ramona Stirling, Director
Salt Lake City, UT 84121
Phone: (801) 943-5327
Fax: (801) 571-4110
Email: issifac@shire.net

Trina Christensen, ISSI Registrar
Sandy, UT 84094

Phone: (801) 571-1006
Fax: (801) 571-4110
Email: issif@mission.com
Website: www.intermentumnstringinstitute.com

June 16 to June 24, 2007
Greater Washington Suzuki Institute
Columbia Institute of Fine Arts, Falls Church, Virginia

Directors:

Florence Kwak, Business Director
Ronda Cole, Music Director

Faculty:

Violin: Willinda Atchley (NC), Courtney Baker (FL), Mary Ann Basinger (OH), JoAnna Basta (PA), Ronda Cole (VA), Pamela deWall (GA), Timothy Durbin (KY), Phyllis Freeman (MD), Cathleen Howard (MA), Dana Meyer (TN), Brook Moses (CA), Clorinda Noyes (ME), Edmund Springer (MO), James Stern (MD), David Stron (VA), Kerri Tomenko (MD), Viola: Timothy Durbin (KY), Phyllis Freeman (MD), Dana Meyer (TN), Cello: Trina Carey Hodgson (IL), Deborah Parks (NY). **Other:** Conductors: Anne Rupert (VA); Scottish Fiddling: Melinda Crawford (OH).

Student Program Offerings:

June 19-22: Enrichment: Violin, Viola, Cello
Royal Scottish Fiddling

June 19-23: New Readers Orchestra: Violin
For students in late Book 1 and others who are just being introduced to reading.

June 19-23: Applied study: Violin, Viola, Cello
Masterclass lessons, repertoire classes (except viola), play-ins, orchestra, concerts and recitals

June 19-23: Chamber Music: Violin, Viola, Cello

Trios, quartets and small chamber groupings coached by a faculty member.

June 19-24: Four Performing Orchestras: Violin, Viola, Cello, Bass

Four orchestras from middle books through advanced players.

Teacher Program Offerings:

Every Child Can: (6 hours)
Cole Jun 16

Book 1: (28 hours)
Violin 1 Cole Jun 17-24

Additional Teacher Courses:

Group 3 class Teaching, Bks 1-4, Springer, Jun 19-23. Student Fees:

Registration: \$35
Sibling Registration: \$25
Tuition:
Bk. 1-4: \$245
Bk. 5 up & 2065
Bk. 1-4: \$225
Bk. 5 up: \$245
Quartet: \$130
Fiddling: \$85
Late fee: \$40 (postmarked after 5/26/07)

Teacher Fees:

Registration: \$35

Every Child Can: \$125 (including manual)
Bk. 1: \$516
Violin Ov. 1-4: \$275

Group 1-4 Teaching Technique Observer flat fee: \$115

Housing:

Housing in nearby hotels to be listed on website if www.sagwa.org, click on String Institute.

Meals:

Lunch available at the institute on cash basis.

Recreation:

Walking distance to East Falls Church Metro station in Virginia to DC Smithsonian Museum Mall and other points of interest. Smithsonian Museums are 10 miles and 20-minute drive.

Other:

Major highway Rte. 7, Rte. 66, and Metro subway station East Falls Church are all nearby. Tysons Corner, area's largest shopping mall, 5 miles, 12-min drive. Reagan National Airport: 9 miles, 20-min drive. Washington Dulles International Airport: 19 miles, 23-min drive.

Contact:

Florence Kwak, Business Director
Annandale, VA 22003
Phone: (703) 256-3031
Fax: (703) 256-6363
Email: cfkwak@aol.com
Website: www.sagwa.org, click on String Institute

June 16 to July 13, 2007
Capital University Suzuki Institute
Capital University, Columbus, Ohio

Directors:

Douglas Locke, Co-Director
Susan Locke, Co-Director

Faculty:

Violin: Elizabeth Council-Phelan (OH), Bruce Erwin (OH), Bruce Farrar (KY), Colleen Fitzgerald (WI), Michael Hanson (CA), Christina Huntington (OH), Eileen MacNaughton (NM), Marlene

Moses (OH), Mary Cay Neal (NY), Julie Parkerson (OH), Joe Petron (PA), Vincent Phelan (OH), Susan Sommerville (OH), Linda Stieg (OH), Roger Stieg (OH), James Van Reeth (OH), Viola: Marjan Goss (OH), Cathy Hanson (CO), David Levine (NY), Deborah Price (OH), Cello: Joanne Erwin (OH), David Evenchick (ON), Nathan Kufchak (OH), Jill Wright (OH), Piano: Karen Chiu (OH), Cathy Fatrak (OH), Rita Husock (OH), Lisa Hill (OH), Marygrace Kirsh (OH), Catherine McMichael (MI), Jean Moran (OH), Mary Craig Powell (OH), Merry Bing Putri (OH), Judy Scurci (OH). **Other:** Ching-Chu Hu (OH), Amy Mailer (OH), Jody Porcua (OH), Paul Porcua (OH).

Student Program Offerings:

June 18-23: Capital Suzuki Institute: Violin, Viola, Cello, Piano/Masterclass technique, large repertoire, chamber music, orchestra, piano theory, improvisation, composition, fiddle, Kodaly musicianship, trend musical theater, orchestra solos concert, grand concert, solo recitals, fiddle contest.

Teacher Program Offerings:

Every Child Can: (6 hours)
L. Stieg Jun 16

Book 1: (28 hours)
Piano 1 Powell Jun 17-24
Violin 1 L. Stieg Jun 17-24

Other Units: (15 hours)

Violin 2 Neal Jun 18-22
Violin 3 Neal Jun 22-26
Violin 4 R. Stieg Jun 16-20
Violin 6 R. Stieg Jun 20-24
Piano 6 Powell Jul 9-13

Student Fees:

Registration: \$75 (non-refundable)
Tuition:
Twinkler: \$200
Suzuki Bk. 1-5: \$295
Advanced Bk. 6-9: \$295
Enrichment (fiddling, improvisation, etc.): \$55

Teacher Fees:

Every Child Can: \$100
Bk. 1 Violin: \$475
Bk. 2 Violin: \$350
Bk. 3 Violin: \$350
Bk. 4 and 3 Violin: \$475
Bk. 4 and 6 Violin: \$350
Bk. 6 Violin: \$350
Bk. 4 and 6 Violin: \$475
Bk. 4 and 3 Violin: \$475
Bk. 6 Piano: \$350

Housing:

Housing is available in university residence halls. Per person per night: \$35
Teen Dormers/person/week: \$280

Meals:

Meal passes are available at the campus dining hall.
12 meals: \$62
7 meals: \$42

Recreation:

The campus is located in Bexley, Ohio, a suburb of Columbus, known for beautiful homes and small-town lifestyle. On campus the conservatory of

music features performance and classroom space ideal for music study. Recreation facilities include tennis courts, a bowling alley, sand volleyball, sports field and basketball. Columbus is an attractive metropolitan area that boasts of beautiful parks, exciting shopping, and unique neighborhoods.

Other:
Need-based scholarships are available for teachers and students. Amounts of awards range from \$25 - \$150. Forms are included in the brochure and application materials.

Contact:
Douglas Locke, Co-Director
Columbus, OH 43209
Phone: (614) 236-6471
Fax: (614) 236-6935
Email: dlocke@capital.edu
Website: www.capital.edu/suzuki

June 18 to June 22, 2007
Ann Arbor Suzuki Guitar Institute
Bethlehem Church, Ann Arbor, Michigan

Directors:
Mary Lou Roberts, Director

Faculty:
Guitar: Andrea Cannon (TX), Mychal Gendron (RI), Michele Horner (PA), Laura Knight (IL), Frank Longay (CA), Mark Marston (PA), Brian Roberts (MI), Mary Lou Roberts (MI)

Student Program Offerings:
June 18-22: Guitar
Guitar Ensembles, afternoon mini concerts, theory games, movement activities.

Teacher Program Offerings:
Other Units: (15 hours)
Guitar 9 Longay June 18-22

Student Fees:
All Tuition and fees:
Bk. 1-3: \$290
Bk. 4-6: \$320
Bk. 7-9: \$340
Theory Games or Ensemble is included with an extra charge.

Teacher Fees:
All tuition and fees, participant or auditor: \$340

Housing:
Best Western: 1-734-665-4444
Steiner House: marianleon@yahoo.com

Meals:
Meals available at many restaurants within easy walking distance in downtown Ann Arbor.

Recreation:
Gym and playground on premises for noon time recreation. The Ann Arbor Summer Festival offers outdoor evening entertainment. Ann Arbor Children's Hand's on Museum within walking distance, as well as many flavorful icecream stores, curious shops, book stores and art galleries in a college town atmosphere.

Contact:
Mary Lou Roberts, Director
Ann Arbor, MI 48103
Phone: (734) 769-5704
Email: institute@arb.orguitar.org
Website: www.arb.orguitar.org

June 22 to June 30, 2007
Atlanta Suzuki Institute
TBA, Atlanta, Georgia

Directors:
Kirsten Browning, Co-Director
Rachel Bachmeyer, Director of Finance
Tracy Shealy, Institute Director

Faculty:
Violin: Loren Abramson (MO), Reagan Brasch (IL), Beth Car Novak (IL), Teri Einfield (CT), Betsy Fee (SC), Erin Hamilton (TN), Kevin Horne (MI), Edward Kreitman (IL), Jennifer Lester (CO), Kirsten Marshall (NY), Kimberly Meier-Sims (OH), Carrie Reuning-Hummel (NY), Yoko Kathy Almqvist (MA), Edward Kreitman (IL), Cello: Carolyn Mead (MN). **Other:** Orchestra: Tim Anderson (GA).

Student Program Offerings:
June 24-29: Violin, Viola, Cello
Masterclasses, technique and repertoire classes, recitals, orchestra, eurythmics, play-ins, talent show.

Teacher Program Offerings:

Every Child Can (6 hours)
Reuning-Hummel June 22
Book 1: (28 hours)
Violin 1 Reuning-Hummel June 23-30
Other Units: (15 hours)
Violin 2 Einfield June 25-29
Violin 5 Meier-Sims June 25-29

Student Fees:
Registration: \$100
Tuition:
Bk. 1-3: \$275
Bk. 4 up: \$285
Enrichments (orchestra, fiddling, eurythmics): \$60

Teacher Fees:
Every Child Can: \$80
Bk. 1: \$500
Bk. 2: \$275
Bk. 5: \$275

Housing:
Housing is available at local area hotels.

Contact:
Kirsten Browning, Co-Director
Roswell, GA 30077
Phone: (404) 216-3090
Email: knadean@gmail.com

Tracy Shealy, Institute Director
Roswell, GA 30077
Phone: (404) 216-3090
Email: tracyshealy@yahoo.com
Website: www.atlantiasuzuki.org

June 22 to June 30, 2007
Music In The Mountains
Suzuki Institute & Fry St.
Chamber Music Camp
Emory and Henry College,
Emory, Virginia

Directors:
Nan Freeman, Administrative Director
Sally Ross, Chamber Music Director

Faculty:
Violin: Libby Armour (TN), Timothy Durbin (KY), Betsy Fee (SC), Will Freeman (NC), Ben Hutchins (NC), James Hutchins (MD), Jane MacMorran (TN), Rebecca McFaul (UT), Julie Swenson (TN), Violet Russell Fallstad (UT), Cello: Beth Cantrell (VA), Anne Francis (UT), Sally Ross (NC). **Piano:** Susan Fralin (VA), Joan Krzywicki (PA), David See (TN). **Flute:** Suzanne Williams (NC). **Guitar:** Adam Kossler (NC), David Madsen (CT).

Student Program Offerings:
June 22-28: Fiddle Camp / Suzuki Institute: Violin
Jane MacMorran Scottish Fiddle Camp and Suzuki Institute begins on Friday and leads into the regular Suzuki Camp.

June 23-29: Fry Street Chamber Music Camp:
Violin, Viola, Cello, Bass
An intensive chamber music camp for intermediate and advanced string students.

June 24-28: Adult Chamber Music and Suzuki

Institute: Violin, Viola, Cello, Bass, Piano
Adults take part with a small group of musicians and learn the fine art of playing chamber music. They have a masterclass and orchestra. Adults are also welcome to play in the Suzuki group classes for their instruments and levels.

June 24-28: MIM Suzuki Institute:
Violin, Viola, Cello, Piano, Guitar, Flute
The Suzuki Institute offers for each student a masterclass, a large group and a small group class plus either a theory or orchestra class. We also have electives of fiddle, folk dance, golf, etc.

Teacher Program Offerings:
Every Child Can (6 hours)
Armour June 22

Book 1: (28 hours)
Cello 1 Cantrell June 23-30
Piano 1 Krzywicki June 23-30

Other Units: (15 hours)
Violin 5 Armour June 22-26
Violin Oct-13 TBA June 22-27
Guitar 4 Madsen June 22-26
Guitar 5 Madsen June 26-30

Additional Teacher Courses:
Teaching Group Lessons, Durbin, June 22-26.

Student Fees:
Registration Fee for family or teacher: \$75
Student Tuition: \$275
Fiddle & Suzuki Institute Tuition: \$395
Chamber Music Camp: \$395

Adult Chamber Music Institute: \$275
Enrichment Classes: \$75 each (fiddle, folk dancing, golf, jazz piano, chamber music electric for strings and pianists, jazz guitar, alternative guitar, organ for pianists)

Teacher Fees:
Every Child Can: \$125
Bk. 1 (any instrument): \$425
Bks. 2-6: \$295
Advanced Techniques for Violinists: TBA
Group Lessons: TBA
E-mail for full brochure

Housing:
Housing is available in college dormitories. Prices available in full brochure.

Meals:
Meals are included in the housing package. Commuter meals are available in the cafeteria on a pay as you go basis a la cart. Prices available in full brochure.

Recreation:
Emory and Henry is known for its scenic beauty, including dozens of handsome old maple trees, a spring-fed duck pond, and plenty of open spaces perfect for biking, roller blending, skateboarding or just strolling on a pleasant summer night. Recreational opportunities include a 9-hole golf course on the grounds, tennis courts, an indoor swimming pool, soccer fields, and nearby hiking. The Virginia Creeper Trail is a popular hike or bike ride for many families.

Other:
Music in the Mountains offers a concentrated week of private lessons, group lessons, chamber

music, fiddling, orchestra, concerts, and musical enjoyment for students, parents and teachers already involved in Suzuki lessons, or those who want to learn more about Suzuki. The institute provides activities for students of all ages and playing abilities. Parents have the opportunity to share ideas and gain new skills for helping their children. Teachers may enhance their skills through workshop study and observation of outstanding teachers. The Suzuki institute will run concurrently with the Fry Street Quartet Chamber Music Workshop. A parent or responsible adult must accompany students under 13 years of age. A parent or responsible adult may either accompany students age 13-18, or they must be under the care of the teen counselor. For an additional fee, The Music in the Mountains Suzuki Institute is held at Emory and Henry College. E & H is located in the small community of Emory, Virginia, one mile off Interstate 81 (exit 26) in the foothills of the Appalachian Mountains. It is near the historic town of Abingdon, VA, home of the renowned Barger Theater. The college is within view of Virginia's two highest peaks, Mount Rogers and White Top Mountain.

There are some partial scholarships available for students or teachers. Application is by a letter stating your needs and outlining what you hope to gain from the institute. The scholarship letter is due with your registration form. Anyone who would like to make a contribution to the scholarship fund is encouraged to do so, thus helping to make the institute opportunity available to more students and teachers. There is also a Betty Newell Memorial Scholarship which goes to a deserving student. Please send in a full brochure for more information.

Contact:
Nan Freeman, Administrative Director
Hickory, NC 28603
Phone: (828) 322-2694
Fax: (828) 322-2793
Email: musicinthemountains@yahoo.com

Sally Ross, Chamber Music Director
Hickory, NC 28601
Email: musicinthemountains@yahoo.com

June 22 to June 30, 2007
East Tennessee Suzuki Flute
Institute International
East Tennessee State University,
Johnston City, Tennessee

Directors:
Rebecca Paluzzi
Faculty:
Flute: Joyce Bennett (VA), David Gerry (ON), Rebecca Paluzzi (TN), Wendy Stern (NY), Kenichi Ueda (ON).

Student Program Offerings:
June 24-29: Flute
Honors Solo Recital, Carnegie Lunchtime Recital, Flute Choir, Chamber music, Orchestral studies, Music Mind Games, College Prep Class, Teen Dorm

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Teacher Program Offerings:

Every Child Can: (6 hours)

Paluzzi Jun 22

Book 1: (28 hours)
Flute 1 Gerry Jun 23-30Other Units: (15 hours)
Flute 2 Ueda Jun 24-29
Flute 3 Paluzzi Jun 24-29
Flute 7 Gerry Jun 24-29**Student Fees:**

TBA

Teacher Fees:

TBA

Housing:

Housing is available in university efficiency apartments and dorms.

Meals:

Three special meal events are included for all participants. Family members may purchase tickets for these events. A meal plan is included for all Teen Dorm participants. Food service is available in the university cafeteria. In addition, a wide variety of restaurants are located adjacent to the campus within easy walking distance. All campus lodging has kitchen facilities.

Recreation:

Located adjacent to the Great Smoky Mountain National Park and the Blue Ridge Mountains, Northeast Tennessee is a great starting point for hiking on the Appalachian Trail, biking the Virginia Creeper Trail, visiting

Davy Crockett's birthplace, or shopping in Jonesborough, Tennessee's oldest town.

Participants may purchase a pass to the 100,000-square-foot ETSU Center for Physical Activity. Amenities include an aquatics center, an aerobics and martial arts studio, basketball courts, a climbing wall, fitness centers, indoor track, racquetball and squash courts. Adjacent to the center is the Basler Challenge Course, one of the region's most complete high and low element adventure education facilities. The campus also offers outdoor tennis courts and mountain bike trails.

Wetlands Water Park is located in nearby Jonesborough as is the International Storytelling Center, which hosts nationally-acclaimed teller-in-residence in daily performances throughout the summer months.

Other:

Johnson City is served by Tri-Cities Regional Airport (TRI) which is located approximately 20 minutes from campus. We are easily reached by car via Interstates 26 and 81.

The official hotel of the East Tennessee Suzuki Flute Institute is the Carnegie Hotel, a 4-star facility offering special rates to Suzuki families. 423-979-6400

Contact:Rebecca Paluzzi
Johnson City, TN 37614
Phone: (423) 439-6956
Fax: (423) 439-8466
Email: suzuki@etsu.edu
Website: www.etsu.edu/music/suzuki/institute.htm**June 23 to June 30, 2007****Atlantic Canada Suzuki Institute**
Suzuki Talent Education Program of N.L. St. John's, Newfoundland**Directors:**

Sean Conway

Faculty:**Violin:** Helen Brunner (England), Nancy Case-Oates (NL), Jennifer Johnson (NL), Heather Kao Wood (NL), Kristen Oliver (NL), Evelyn Osborne (NL), Christina Smith (NL), **Viola:** Sean Conway (NL), **Cello:** Matthew March (NL), Sandra Pope (NL).**Student Program Offerings:**June 25-29: Violin, Viola, Cello
Orff, choir, theory, orchestra, chamber music, play-ins, solo recitals.**Teacher Program Offerings:**Book 1: (28 hours)
Violin 1 Branner Jun 23-30**Contact:**Sean Conway
St. John's, N.L.A1B 4J9
Phone: (709) 754-6710
Email: seanconway@gmail.com
Website: www.aifd.com-4step**June 24 to June 29, 2007****New England Suzuki Institute**
Saint Joseph's College, Standish, Maine**Directors:**
Clorinda Noyes**Faculty:****Violin:** Cathleen Howard (MA), Betsy Kobayashi (ME), Rachel Noyes (MD), Beverly Shin (PA), Monica Vanderban (CT), Katherine Wood (MN), **Cello:** Richard Noyes (ME), **Piano:** Malgosia Lis (CT), **Guitar:** Nathan Kolosko (ME), **Other:** Chamber Music, Naren Ensemble; Grayshen Beacham (ME); Fiddle: Ellen Gawler (ME), Kaitly Newell (ME); Keyboard, Music History; Keyboard Speicher (NJ); **Orff:** Nancy Cash-Cobb (ME); **Sight Singing:** Anthony Antolini (ME).**Student Program Offerings:**June 24-29: Violin, Viola, Cello, Piano, Guitar
Suzuki Institute offers: Daily private lessons, group classes and play-in or recital. Also: enrichment classes age and experience directed; Orff, sight singing, 'musical history mystery tour', keyboard harmony, fiddle, chamber music and contraband.**Teacher Program Offerings:**

None offered.

Student Fees:

A non-refundable deposit of \$125 per student is due with registration, with the additional balance due by June 1st. No money will be collected on campus. No new registrations will be accepted after June 1st without director's consent. There is a 10% discount for siblings.

Level 1, ages 6 and under, 3 classes assigned: private lesson, group class and Orff class. The additional balance due: \$225.

Level 2, ages 7 and up, 2 classes assigned: private lesson and group class, plus two elective enrichment classes. Choose from sight singing, 'musical history mystery tour', fiddling, or keyboard harmony for a total of 4 classes per day. The additional balance due: \$325.

Chamber music elective, \$100 (music reading ability and Suzuki book 4 level expected). Choose Level 2 plus chamber music elective for the additional balance due of \$425.

Parent Performing Group elective, \$100 (all levels, music reading ability required).

Housing:

Housing is available in modern suite-style college dormitories. Meal service is provided by 'Bon Appetit!' a superlative dining service offering a buffet style meals per day. Each total includes 5 nights (Sunday check-in through Friday checkout) and 16 meals (Sunday dinner through Friday dinner).

1. No charge for child 5 and under
2. \$46 per night child 6-12. Total for 5 nights/16 meals: \$230
3. \$52 per night age 13 through adult. Total for 5 nights/16 meals: \$260
Please add \$12 per person for linens (sheets,

blanket, pillow and pillow case) or elect to bring your own.

A key deposit will be required at check-in.

Meals:
Commuter Lunch Plan:
5 Lunches for adult: \$30
5 Lunches Child 5-12: \$17.50
Under 5 free.**Recreation:**Saint Joseph's is located in Standish about 20 miles west of Portland on 331 acres overlooking Sebago Lake, one of Maine's most beautiful spots. The campus itself is easily navigated on foot or bicycle. Scenic paths connect campus buildings, and a brisk five-minute walk will take you anywhere you need to be. A hilly descent to our own private sandy beach opens onto a panoramic view of the lake with the White Mountains in the distance. To view the campus, visit www.sjcm.edu. The Alford Rec Center (fitness room, indoor track, basketball courts) is available to adult participants and to children accompanied by adults. The pool may be open for scheduled lap swims for a small fee (\$3 per swim) and use of the Alford Center Rock Climbing Wall may be scheduled.**Other:**Scholarship help may be available. Contact: Maine Suzuki Association: www.msasmusic.org

A parent or an adult who has been appointed by the parent to take responsibility for the child while on campus must accompany each student. We are not offering a teen dorm this year.

Contact:Clorinda Noyes
Portland, ME 04102
Phone: (207) 761-4639
Fax: (207) 761-4639
Email: clorinda@maine.net
Website: www.newenglandsuzukininstitute.org**June 24 to July 1, 2007****Oregon Suzuki Institute**
George Fox University, Newberg, Oregon**Directors:**Cynthia Scott, Co-Director
Kathie Reed, Co-Director**Faculty:****Violin:** Yoko Acheson (CA), Clarisse Atcherson (OR), Judy Weigert Bossuot (OR), Suzanne Gaye (OR), Michael Hanson (CO), Tracy Helming (WA), Helen Higa (HI), Joseph Karimsky (MO), Sandra Payton (WA), Margaret Shimizu (CA), Glenn Spring (CO), Kathleen Spring (CO), **Viola:** Richard Bauer (IL), Cathy Hanson (CO), Elizabeth Stuenkel (CA), Leo Whitlow (Belgium), **Cello:** Marilyn George (CA), Ann Grabe (OR), David Holmes (MN), **Piano:** Karlyn Brett (WA), Carol Cross (WA), Ethel Fang (TX), Peggy Swingle (WA), **Flute:** Kim Lorimer (MA).**Student Program Offerings:**June 24-29: Violin, Viola, Cello, Piano, Flute, Recorder
Additional honors recitals daily; evening concerts: enrichment courses: chamber music, chorus, orchestra, Orff, Dalcroze, eurhythmics for teens, marimba, piano improvisation, folk dance, arts and crafts, organum.**Teacher Program Offerings:**

Book 1 Lorimer Jun 24-Jul 1

Other Units: (15 hours)Violin 4 Bossuot Jun 24-29
Violin 6 Spring Jun 24-29
Violin 8 Karimsky Jun 24-29
Viola 3 Stuenkel Jun 24-29
Piano 4 Swingle Jun 24-29**Student Fees:**

TBA

Teacher Fees:

TBA

Housing:

Housing is available in university dormitories. Fees: TBA.

Meals:

TBA

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Recreation:
Evening concerts. Teen evening activities. Located in historic Newberg, one hour from Portland, one hour from the coast, and a short distance from the Cascade Mountains.

Other:
Scholarships available.

Contact:
Cynthia Scott, Co-Director
Oregon City, OR 97045
Phone: (503) 655-7839
Email: oskathie@aol.com

Kathie Reed, Co-Director
Oregon, OR 97223
Phone: (503) 639-5795
Fax: (503) 639-5795
Email: oskathie@aol.com

Website: www.oregonsuzukiinstitute.org

June 24 to June 29, 2007

Idaho Suzuki Institute
College Church of the Nazarene,
Nampa, Idaho

Directors:
Nona Haddock, String Director
Milana Colt, Piano Director

Faculty:
Violin: Diane Austin (UT), Kimberlee Dray (ID),
Melissa Fife (ID), William Wharton (ID). Piano:
Karlina Brett (WA), Cheryl Hansen (ID). Other:
Judy Bush (ID), Kristi Foreman (ID), Tina Myer
(ID), Justin Nielson (ID), Maud Sundrud (ID)

Student Program Offerings:
June 25-29: Violin, Viola, Cello, Piano
Honor Recitals, choir, folk dance, penny whistle,
guitar, cello, chime bells, Advanced chamber,
ensembles, orchestra, composition, theater, music
theory games

Teacher Program Offerings:
Units: (15 hours)
Violin 2 Lee Jun 24-28
Violin 5 Lieb Jun 25-29
Piano 3 Brett Jun 25-29

Student Fees:
Registration: \$50 per student / \$75 per family
Tuition:
Pre-Twinkle/early book 1 half day (3-6 yrs.): \$100
Bk. 1-3: \$250
Bk. 4-10: \$275

Teacher Fees:
Violin Bk. 2 and 5: \$295
Piano Bk. 3: \$295

Housing:
Housing available in university dormitories, prices
not yet available. See our website for further
information.

Meals:
A meal deal providing lunches Tuesday - Friday
will be available on site for \$22 per person. Check

website for further information for those staying in
the dorms.

Child Care:
Child Care available on site. See website for further
information.

Recreation:
Nampa, Idaho, located in the Treasure Valley is
close to a variety of summer recreation activities:
Tubing the Boise River, white water rafting and
kayaking on the Payette River, water skiing,
swimming, bicycling. Roasting Springs water slide,
Boondocks, visiting ghost towns and sightseeing.

Other:
Nampa, Idaho, is approximately 20 minutes from
the Boise, Idaho, airport.

Contact:
Nona Haddock, String Director
Meridan, ID 83642
Phone: (208) 888-4303
Email: redgrandma12@msn.com

Milana Colt, Piano Director
Boise, ID 83709
Phone: (208) 362-1548
Email: milana@colnet.net
Website: www.idahosuzuki.org

June 25 to July 6, 2007

Ogontz Suzuki Institute
Camp Ogontz, Lisbon, New Hampshire

Directors:
Domenick Fiore
Linda Fiore

Faculty:
Violin: Lily Keller Fay (CT), Linda Fiore (CT),
Michelle Greger (OH), Michael Greger (QC),
Vera McCoy-Sulentic (IL), Melanie Leacan (CA),
Laura Nerenberg (ON), Susan Reed (MA), Viola:
Melinda Daetsch (CT), Gerry Rice (NJ), Cello:
Chris Fiore (IL), Nancy Hair (MA), Carmen Irons
(CT), Sera Smolens (NY), Catherine Walker (QC),
Bass: Domenick Fiore (CT). Other: James H.
Selway (VA).

Student Program Offerings:
June 25-30: Violin, Viola, Cello, Bass
Masterclasses, group classes, recitals, orchestra,
chamber music, music appreciation class.

July 1-6: Violin, Viola, Cello, Bass
Masterclasses, group classes, orchestra, recitals,
chamber music, music appreciation.

Teacher Program Offerings:
None offered.

Student Fees:
Registration: \$50
Tuition: \$290
Quartet Fee (Book 6 and above): \$75

Housing:
Room/Board/Activities: \$275
Accommodations include rustic cabins, a few with
indoor plumbing, while others have open sides
with canvas roll-downs which can be occupied

by families of 2-6 people. All have electricity and
beds. Bring your own sleeping bags and pillows.
Shower and toilet facilities are nearby.

Meals:
Homemade meals, with bakery on the premises,
Ogontz is a magnificent 300-acre facility in the
White Mountains of New Hampshire, which
includes log cabin accommodations, meeting
halls, lodges and dining hall. Ogontz is run with
a cooperative plan: all families participate in food
preparation and cleanup.

Recreation:
Located on a secluded lake surrounded by pine
woods. Activities include arts and crafts, hiking,
swimming, boating (life guard on duty) and tennis.

Contact:
Domenick Fiore
West Hartford, CT 06119
Phone: (860) 233-9719
Email: fioreous@aol.com

Linda Fiore
West Hartford, CT 06119
Phone: (860) 233-9719
Email: fioreous@aol.com
Website: ogontzsuzukiinstitute.com

June 25 to June 29, 2007

Greater Washington Suzuki
Piano Institute
St. Matthew's United Methodist Church,
Annandale, Virginia

Directors:
Susan Matson, Director

Faculty:
Piano: Fay Adams (TN), Kiri Barley (PA), Frank
Condon (DC), Christopher Liccardi (NY), Other:
David Brown (OH), Camille Haberfeld (VA),
Ronnie Waters (PA).

Student Program Offerings:
June 25-28: Piano
Daily masterclass lesson, daily recital, theory/
musicianship/performance class, Dalcroze,
Orff, keyboard improvisation, piano ensembles,
handbells, choir.

Teacher Program Offerings:
Units: (15 hours)
Piano 7 Barley Jun 25-29

Student Fees:
Ages 4-6: \$290
Ages 7-11: \$320
Ages 12 & up: \$335
Handbell elective: \$40
Late registration (postmark after May 5): \$45

Teacher Fees:
Bk. 7: \$360
Late registration (postmark after May 5, does not
apply to observers): \$45
Observer, weekly: \$120
Observer, daily: \$40

Housing:
Nearly motel information available upon request.

Meals:
Bk lunches available. Other meals at nearby
restaurants; information available upon request.

Recreation:
Playground on site. Sightseeing, other activities in
Washington, DC area.

Other:
Handicap accessible.

Contact:
Susan Matson, Director
Greencastle, PA 17225
Phone: (717) 597-4573
Fax: same as phone, call to arrange
Email: pianoinstitute@sagwa.org
Website: www.sagwa.org

June 26 to June 30, 2007

Westchester Suzuki Institute
Manhantawville College,
Purchase, New York

Directors:
Amy Rosen

Faculty:
Violin: Nancy Dexter (NY), Mary Ann Meade
(NY), Naomi Rooks (NY), Amy Rosen (NY),
Sandra Schipior (NY), Heather Vogel (NY), Viola:
Naomi Rooks (NY), Cello: Connie Barrett (NY).
Other: Earthyithmics: Susan Harris (NY), Elizabeth
Chang (MA).

Student Program Offerings:
June 26-30: Violin, Viola, Cello
Dalcroze earlyrhythms, plays-ins, recitals, chamber
music, orchestra, parent discussion groups, Viola
for the Violinist, fiddling, composition.

Teacher Program Offerings:
None offered.

Student Fees:
Registration: \$25
Pre-Twinkle Part Day: \$250
Bk. 1-3: \$400
Bk. 4-4: \$420
Enrichments (fiddling, composition, chamber
music): \$75
Late Registration fee - after May 15, 2007: \$25

Meals:
No meal plan available. Cafeteria and snack bar.
Picnic area. Restaurants nearby.

Contact:
Amy Rosen
New York, NY 10538
Phone: (914) 834-5945
Fax: (914) 834-5213
Email: amystring@aol.com

June 29 to July 8, 2007

DFW - WOW Suzuki Institute
American Airlines Training & Conference
Center, Fort Worth, Texas

Directors:
Tami & Ben McLallen, Co-Directors
Patty Parcell, Assistant Director

Faculty:
Violin: Dr. Susan Baer (TX), Gabriel Bolkowsky
(MI), Jennifer Burns (WI), Dr. Scott Conklin (IA),
Christie Flesing (IA), Irene Michal (TX), Nicolette
Solomon (TX), Edmund Sprunger (MO), Viola:
Liese de Villiers (TX), Cello: Carey Cheney (UT),
Rodney Furrow (CO). Other: Bruce Erwin (OH),
Joanne Erwin (OH).

Student Program Offerings:
June 29-July 6: Advanced Violin Camp: Violin
Requirements: Completed Book 6 and up, age
12 and up. Includes masterclasses, chamber
music, advanced technique classes and other
skills development and enrichment classes.

July 1-5: Violin, Viola, Cello
Includes masterclasses, rep. & technique classes,
plays-ins, orchestra, and other enrichment classes,
along with parent education seminars and fun,
family-oriented evening activities.

Teacher Program Offerings:
Units: (15 hours)
Violin 2 Sprunger Jun 29-Jul 3
Violin 3 Sprunger Jul 4-8
Cello 4 Cheney Jul 1-5

Additional Teacher Courses:
Solos for the Young Cellist 4 hours, Cheney, Jul 6.

Student Fees:
Fees include \$25 Registration Fee:
Book 1-4: \$299
Book 5 up: \$350
Pre-Twinkle (violin only): \$249
Advanced Violin Camp: TBD

Teacher Fees:
Violin 2: \$350
Violin 3: \$350
Violin 2 & 3: \$600
Cello 4: \$350
Solos for the Young Cellist: \$75

Housing:
Everything is located in one convenient and well-
designed conference facility. Hotel-style housing for
the main student institute is available onsite at a rate of
\$68 per room/night. Advanced Violin Camp tent
housing charges TBA.

Meals:
Pre-paid meal cards available at registration;
prive TBD.

Recreation:
Swimming pool, lighted tennis and sports courts,
game room, walking trails and fun evening activities,
like pupama play-in, stories & songs in an aircraft
cabin simulator, movie night, etc.

Contact:
Tami & Ben McLallen, Co-Directors
Bedford, TX 76095
Phone: (817) 319-7818
Email: btmclallen@suzukiweb.net
Website: www.dfwwow.com

June 30 to July 13, 2007

Summer Music Festival - Suzuki
Kingston
St. Lawrence College, Kingston, Ontario

Directors:
Carole L. Bigler, Director
Valery Lloyd-Watts, Director
Anne Vincent, Administrator

Faculty:
Violin: Jean Blanc (ON), Chris Brennan Hagy (PA),
Margot Jewell (ON), Karen Kimmert (ON), Laurie
Mitchell (ON), Elaine Ras (ON), Michelle Wilcox
(NY), Yvonne Thomas J. McAvaney (NY), Cello:
Peter Brubaker (PA), Piano: Christine Buryzly Allen
(LA), Carole Bigler (NY), Rose-Marie Blanc (ON),
Donna Clarke (ON), Martha Hill Duncan (ON),
Sandra Franchipoli (NY), Susan Gibbon (ON), Gern
Henderson (NE), Jane Kutscher (OH), Valery Lloyd-
Watts (ON), Betsy Priscott (VA), Clayton Scott (ON),
James H. Selway (VA), Claire Smoock (NY), Flute:
Anne Palmer (ON), Guitar: Adam Kossler (NC),
Voice: Richard Perry (NY). Other: Voice, Family
Chorus: Richard Perry (NY).

Student Program Offerings:
July 1-6: Session 1: Violin, Viola, Cello, Piano,
Guitar, Flute, Recorder, Voice
String play-ins, recitals, chamber music, orchestra,
music theatre, teen program, other enrichments.

July 8-13: Session 2: Piano, Guitar, Recorder, Voice
Recitals, music theatre, teen program, other
enrichments.

Teacher Program Offerings:
Every Child Can: (6 hours)
Kutscher Jun 30
Book 1: (28 hours)
Piano I Kutscher Jul 1-8
Violin I Ras Jul 1-8
Other Units: (15 hours)
Violin Pr. Kimmert Jul 2-6
Piano 2 Kutscher Jul 9-13
Piano 4 Allen Jul 2-6

Additional Teacher Courses:
Mastering the Piano Part I, Lloyd-Watts, Jul 1-6;
Mastering the Piano Part III, Lloyd-Watts, Jul
8-13.

Student Fees:
Fees are approximate.
Registration: \$36
Tuition: \$265
Enrichments: \$61

Teacher Fees:
Fees are approximate.
Every Child Can: \$111
Bk. 1: \$512
Bk. 2, 4: \$320

Housing:
Housing fees are approximate.
6 night package including all meals: \$425
Single bed (double occupancy) air, fridge and private bathroom and parking.
Children 10 and under: \$325

Meals:
Meals only package (approximate)
Child: \$110
Adult: \$200

Child Care:
St. Lawrence College Day Care Services (Darlene Armer) at 544-5400 ext. 1276 has limited space. You are encouraged to book with them immediately to ensure acceptance. The facility is open in the summer from 8am to 5:30pm for toddlers and pre-school age children. You will be charged "at a drop off rate" because you will not be there for the entire summer. The rate is \$4.50/hour.

Recreation:

Contact:
Anne Vincent, Administrator
Kingston, ON K7K 7H5
Phone: 1-888-283-1539 or (613) 542-1486
Fax: (613) 542-7550
Email: mm@kingston.on.ca
Website: www.morethanmusic.com

June 30 to July 8, 2007
Chicago Suzuki Institute
Trinity International University,
Deerfield, Illinois

Directors:
Blake Brasch, Director
Gilda Barston, Artistic Director

Faculty:
Violin: Lina Balin (VA), Elisa Barston (WA), Judy Blank (MI), Reagan Brasch (IL), Claire Charbonneau (MI), Danielle Charbonneau (CA), Pat D'Ercole (WI), Carla Francis (NY), Michele George (OH), James Hutchins (MD), Nancy Jackson (IL), Gail Johansen (AK), Michael Lim (WA), Joanne Melvin (AB), Sarah Bylander Montzka (IL), Ann Montzka-Smetels (IL), Robin Richardson, Jr. (MB), Sarah Smith (IL), Janis Wörting (IL), Shigetoshi Yamada (IL), **Viola:** Dee Marz (WI), Sarah Bylander Montzka (IL), Melia Warras (WA), **Cello:** Amy Barston (NY), Beth Cantrell (VA), Elliott Cheney (UT), Rhea Davis (IL), Pamela Deavenport (GA), Jean Dexter (KS), Grace Field (MI), Nancy Hair (MA), Marilyn Keeler (MI), Carol Orsada (IL), Carol Tarr (CO), Catherine Walker (QC), Nina Wallenberg (IL), Barbara Wainpner (CA), **Piano:** Caroline Fraser (Peru), Hikari Nakamura (IA).

Other: Enrichment: Wayne Krigger (KY)
Student Program Offerings:
June 30-July 6: Advanced Program:
Violin, Viola, Cello, Piano
The Advanced Student Program (by audition only) is designed for string students in Book 7 and beyond (or equivalent) who wish a more

intensive program of applied instrumental study in addition to the chamber music experience. Each student is scheduled for 3 one-hour private lessons, 2 coachings with a piano accompanist, techniques classes, repertoire classes, chamber music, and orchestra. Special classes (including viola for violinists and cello choir) will be offered as well. Students in the Advanced Program will have the opportunity to perform during the Institute.

June 30-July 6: Chamber Program:
Violin, Viola, Cello, Piano
The Chamber Music Program is designed for students who wish to have an experience beyond the Suzuki program. Violinists should be in Book 6 or beyond, cellists and pianists should be in Book 5 or beyond, and violinists in Book 4 or beyond. Students who register for this program should have at least intermediate level sight-reading skills and should be capable of practicing independently, as ensemble groups are expected to rehearse during the weekend session without a coach. Students will be assigned to an ensemble group for daily coaching, a lesson class concentrating on solo literature, a repertoire class, and orchestra (string students) or enrichment class (pianists). Special classes (including viola for violinists, piano sight-reading, and cello choir) will be offered as well. Chamber groups and orchestra will have an opportunity to perform during the Institute.

July 2-6: Student Program: Violin, Viola, Cello, Piano
Pre-twinkle students will receive two hours class instruction on their instrument and one enrichment. All students in book one and beyond will receive a lesson class, a class emphasizing tone and technique, a repertoire class, and music and movement or a piano enrichment class. Beyond book one enrichment class offerings include musicianship, note reading, fiddling, improvisation, orchestra and piano enrichment.

Teacher Program Offerings:
Every Child Can (6 hours)
D'Ercole Jun 30

Book 1: (28 hours)
Cello 1 Wampler Jul 1-8
Piano 1 Fraser Jun 30-Jul 8
Violin 1 D'Ercole Jul 1-8
Other Units: (15 hours)
Violin 2-3 Melvin Jun 30-Jul 8
Violin 4-5 George Jun 30-Jul 8
Violin 6-7 Jackson Jun 30-Jul 8
Violin 8-9 Jøntansen Jun 30-Jul 8
Cello 2-3 Dexter Jun 30-Jul 8
Cello 4-5 Cantrell Jun 30-Jul 8
Cello 6-7 Hair Jun 30-Jul 8
Cello 8-10 Deavenport Jun 30-Jul 8
Cello Pt. Tarr Jul 2-6
Piano 2-3 Koppelman Jun 30-Jul 8

Student Fees:
Pre-twinkle: \$130
Bk. 1: \$340
Bk. 2-4: \$360
Chamber: \$480
Advanced: \$580

Teacher Fees:
1 course: \$355
2 courses: \$575
Bk. 1: \$535
ECC & Bk. 1: \$660
ECC: \$125

Housing:
Single occupancy/per person: \$38.50 per night
Double occupancy/per person: \$30 per night
Teen Dorm-double occupancy/per person: \$30 per night
Dorm (single/per person): \$75
Family Budget Plan/3 per room: * \$58 per night plus a \$10 surcharge
* Family budget plan includes 2 single beds and 2 sets of linens.

Additional family members may stay in same room - bring sleeping bags. Additional double accommodations are available at the Woodfield Suites Hotel (847) 317-7300 (directly across the street) for a discounted rate of \$99 per night (two king beds/\$109 per night (two double beds), and Lincenlshire Courtyard by Marriott (847) 634-9555 (\$76/\$86 - free shuttle service to Trinity) and Lincenlshire SpringHill Suites by Marriott (847) 793-7500 (\$79/\$89 - free shuttle service to Trinity).

Meals:
FULL MEAL PLAN: (Breakfast, Lunch and Dinner)

Per day:
Adult: \$22
Child: \$11

COMMUTER PLAN: Lunch only

5 days:
Adult: \$37
Child: \$18.75
6 days:
Adult: \$45
Child: \$22.50
8 days:
Adult: \$60
Child: \$30
(Child is 10 and under)

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

Contact:
Blake Brasch, Director
Winnetka, IL 60093
Phone: (847) 446-3822
Fax: (847) 446-3876
Email: BBrasch@musicinst.org
Website: www.musicinst.org

July 1 to July 13, 2007
North Carolina Suzuki Institute
East Carolina University,
Greenville, North Carolina

Directors:
Joanne Bath, Artistic Director
Roger Richter, Managing Director

Faculty:
Violin: Gail Acosta (CA), Joanne Bath (NC), Mary Francis Boyce (NC), Morgan Champney (NC), Rocky Di Giorgio (FL), Timothy Durbin (NY), Pattie Hopkins (NC), Betsy Hughes (NC), James Hutchins (MD), Katherine Jenkins (GA), Ruth Johnson (NC), Pam Kelly (NC), Susan Kemper (NM), Katie Lawton (SC), Barbara Memory (NC), Karen Moore (NC), John O'Brien (NC), Caroline Shaw (NC), Carole Shauf (NC), **Viola:** Gail Acosta (CA), Greg Hurley (NC), Sarah Bylander Montzka (IL), Dean O'Brien (AB), Joseph O'Donnell (NC), **Cello:** Wendy Bissinger (NC), Nan Freeman (NC), Tim Mutschler (FL), Scott Walker (NC), **Other:** Chamber Music, Orchestra: Roger Richter (NC).

Student Program Offerings:
July 1-13: Advanced Chamber Music Institute:
Violin, Viola, Cello
Orchestra, recitals, lessons.

July 8-13: Violin, Viola, Cello
Masterclasses, repertoire class, large group, orchestra (appropriate levels only), recitals, evening events, Dalcroze eurythmics, practice.

Teacher Program Offerings:
Every Child Can (6 hours)
Kemper Jul 1

Book 1: (28 hours)
Violin 1 Kemper Jul 1-13

Student Fees:
Registration Fee (one per family):
Early (postmarked by April 1): \$100
Regular (postmarked by May 1): \$125
Late (postmarked after May 1): \$150

Tuition:
Suzuki Student Institute: \$265
Advanced Chamber Music Program (two weeks): \$430

Teacher Fees:
Registration Fee:
Early (postmarked by April 1): \$100
Regular (postmarked by May 1): \$125
Late (postmarked after May 1): \$150
Every Child Can: \$105
Bk. 1: \$485

Housing:
College residence hall housing is available.
Suzuki Student Institute (one week):
Double (two people, same family): \$228
Roommate-assigned room: \$114
Private room (one adult): \$144

Advanced Chamber Music & Teacher Development (two weeks):
Double (two people, same family): \$494

Roommate-assigned room: \$247
Private room (one adult): \$312
All stays stay in the dorm without their parents must pay a counselor fee.
One week: \$75
Two weeks: \$100

Meals:
Suzuki Student Institute (one week):
Adult: \$90
Child (under 10): \$77
Children age 2 and under eat free
Advanced Chamber Music & Teacher Development (two weeks):
Adult: \$200

Contact:
Joanne Bath, Artistic Director
Greenville, NC 27858
Phone: (252) 328-2960
Fax: (252) 328-6258
Email: suzuki@ecu.edu

Roger Richter, Managing Director
Greenville, NC 27858
Phone: (252) 328-2960
Fax: (252) 328-6258
Email: suzuki@ecu.edu
Website: www.ecu.edu/music/suzuki/

July 6 to July 13, 2007
Northern California Suzuki Institute
Angela Cella & Upsilonline HS,
Santa Rosa, California

Directors:
Donna Lim

Faculty:
Violin: Lauren Baker (LA), Corina Hadlock (ID), Helen Higa (HI), Mihoko Hirata (WA), Joseph Kaminsky (MO), Cathryn Lee (CA), Allen Lieb (NY), Donna Lim (CA), Kayda Magruder (CA), Beth Trintinger (KS), **Cello:** Beth Goldstein-McKeer (OR), **Other:** Lyndee Bates (ID), Albert Lambert (CA), Suzanne Lambert (CA), Tom Segal (CA).

Student Program Offerings:
July 10-13: Violin, Cello:
Daily masterclasses, daily technique class daily repertoire class, reading class T.W. Th (from book 2 to quartets), daily mariachi class (for Book 2- daily dance class, Welcome Back recital, dance and mariachi recital, optional ukulele class, sign-up for recital on W or Th, final concert, parent lectures T.W. Th

Teacher Program Offerings:
Book 1: (28 hours)
Violin 1 Lee Jul 6-13
Student Fees:
Registration: \$80 (\$75 after May 1, 2007)
Tuition per student:
The Twinkle - Audition: \$250
twinkle and above: \$300
Extra class for siblings not enrolled (e.g., dancer): \$50

Housing:
There are 3 hotels within 0.6 miles of the Community School of Music and Arts. Many restaurants and supermarkets can be found nearby. Volunteer housing also available.

Teacher Fees:
Registration: \$50 (\$60 after May 1, 2007)
Bk. 1: \$510

Housing:
TBA in January; please call or write for a brochure.

Meals:
TBA in January; please call or write for a brochure.

Contact:
Donna Lim
San Francisco, CA 94116
Phone: (415) 665-2929
Email: news@sanfrancisco-beglobal.net

July 6 to July 14, 2007
CSMA Suzuki Institute for Recorder
Community School of Music and Arts at Finn Center, Mountain View, California

Directors:
Sally Terris

Faculty:
Recorder: Patrick O'Malley (IL), Alan Thomas (FL), Mary Halverson-Waldo (MN), Katherine White (CA).

Student Program Offerings:
July 9-13: Recorder
Masterclasses, group classes, play-in, teacher concert, student concert, Ages 3 to adults, beginning to advanced; non-Suzuki students welcome with advance notice. Enrichment: afternoon chamber music workshop.

Teacher Program Offerings:
Every Child Can (6 hours)
White Jul 9

Book 1: (28 hours)
Recorder 1 Waldo Jul 7-14
Other Units: (15 hours)
Recorder Pt. White Jul 8-13

Student Fees:
Tuition: \$250-\$220 with early registration discount (through April 16)
Enrichment (Chamber Music Workshop): \$150

Teacher Fees:
Every Child Can: \$125
Bk. 1: \$750/\$675 with early registration discount (through April 16)
Practicum: \$450/\$400 with early registration discount (through April 16)

Housing:
There are 3 hotels within 0.6 miles of the Community School of Music and Arts. Many restaurants and supermarkets can be found nearby. Volunteer housing also available.

Child Care:
Please contact Sally Terris, Institute Director.

Recreation: Mountain View is located midway between San Francisco and San Jose, California. The institute is one block from commuter train to San Francisco. Area attractions include San Francisco, Oakland, Berkeley, Sausalito, Sausalito, Berkeley, redwood trees, Monterey Bay Aquarium, shopping, local city parks.

Other: Scholarships are available for members of the following organizations: SAA (deadline February 15), American Recorder Society (deadline April 15), Early Music America (deadline April 15).

Participants may bring tenor/bass recorders and a music stand for recreational ensembles. The Bay Area has multiple micro-climates and can be cooling; bring a jacket. All facilities are air-conditioned and parking is free. CSMA's Finn Center is a handicapped accessible facility. Please notify us if you have any special needs.

Contact:
Sally Terry
Mountain View, CA 94040
Phone: (650) 917-6800 ext. 316
Fax: (650) 917-6803
Email: sterris@arts4all.org
Website: www.arts4all.org/suzuki

July 7 to July 14, 2007
Great Lakes Suzuki Flute Institute
McMaster University, Hamilton, Ontario

Directors: David Gerry
Faculty: Flute: David Gerry (ON), Nancy Hennan (ON), Kim Lorimer (MA), Kelly Williamson (ON).
Others: Art: Jennifer Mitchell (ON).

Student Program Offerings: July 10-14: Flute
Chamber music, orchestra excerpt class, play-ins, art, group class.

Teacher Program Offerings: Book 1: (28 hours)
Cello 1 Williamson Jul 7-14

Other Units: (15 hours)
Flute 2 Lormier Jul 10-14
Flute Pt. Gerry Jul 10-14

Student Fees: For student fees, check our website, www.davidgerry.ca

Teacher Fees: For teacher workshop fees, check our website, www.davidgerry.ca

Housing: On-campus housing is available, details available on the institute website. A number of options are available for off-campus accommodations.

Meals: Fees include a special welcome picnic for all

participants. Other meals are available on campus at a number of locations. Restaurants and a grocery store are available within walking distance.

Recreation: The Greater Hamilton area offers many recreational and cultural opportunities, including parks, nature trails, museums, galleries and water parks.

Other: International flights land at Pearson Airport in Toronto, about one hour from Hamilton and is easily accessible via bus and Timco services. Munro Airport in Hamilton services domestic flights.

Contact: David Gerry
Hamilton, ON L8P 4A7
Phone: (905) 525-9549
Fax: (905) 527-2669
Email: dgerry@msd.net
Website: www.davidgerry.ca

July 7 to July 15, 2007
Greater New Orleans Suzuki Summer Music Camp
First Baptist Church of Kenner, Kenner, Louisiana

Directors: Kathleen D. Tyree, Co-Director
Stephanie Screen, Co-Director

Faculty: Violin: Melody Brock (MO), Ronda Cole (VA), Jennifer Johnson (NL), Douglas Locke (OH), Susan Locke (OH), Linda Sieg (OH), Roger Sieg (OH), Viola: Susan Locke (OH), Cello: Virginia Dixon (IL), Grace Field (MI), Bass: Virginia Dixon (IL), Piano: Rita Hauck (OH), Flute: Tim Brock (MO), Guitar: Tim Brock (MO), William Kosler (NC). **Others:** Cajun fiddling: Jonno Frisberg (LA); Family Chorus: Dr. Robert Hauck (OH); Fiddling, Kodaly, Parent Education: Esther Tyree (LA).

Student Program Offerings: July 9-14: Violin, Viola, Cello, Bass, Piano, Guitar, Harp, Flute
Family Chorus, daily noon recitals, orchestra, chamber music, Kodaly, opening Violin-In, New Approach, Body Mapping for Play-Ins, note reading, Cajun Fiddle Track, Fiddling, elective instruments: flute, guitar, harp, cello, bass, piano.

Teacher Program Offerings: Every Child Can: (6 hours)
Dixon Jul 7

Book 1: (28 hours)
Cello 1 Field Jul 8-15
Guitar 1 Kosler Jul 8-15

Other Units: (15 hours)
Violin 2 L. Sieg Jul 9-13
Violin Ovl-5 Cole Jul 9-13
Piano 2 Hauck Jul 9-13

Meals: 4 meals (lunch Tues-Fri)

Children: \$15.00
Adults: \$20.00

Recreation: Tourist Attractions in New Orleans include: the historic French Quarter, the Aquarium of the Americas, Audubon Zoo, Louisiana Children's Museum, D-Day Museum, Paddlerswheelers on the Mississippi River, Swamp Tours, Plantation Tours, Hurricane Katrina Tour.

Contact: Kathleen D. Tyree, Co-Director
Metairie, LA 70003
Phone: (504) 733-3159
Fax: (504) 731-3445
Email: gnosuzuki@juno.com

Stephanie Screen, Co-Director
Metairie, LA 70001
Phone: (504) 715-4332
Email: smscreen@lynn.edu

July 7 to July 12, 2007
Suzuki by the Green
Hancock United Church of Christ, Lexington, Massachusetts

Directors: Elizabeth Landman, Director
Sheryl LaFayette, Co-Director

Faculty: Piano: Leena Crothers (CT), Dr. Doris Harrel (TX), Ayako Shirasaki (NY), Elean Sieroff (MA).
Other: Dalcroze: Ginny Latts (MA).

Student Program Offerings: July 8: Chamber Music: Violin, Viola, Cello, Piano
Coaching sessions.
July 9-12: Piano
Masterclasses, ensemble, Dalcroze, improvisation, faculty concerts, student recitals.

Teacher Program Offerings: Every Child Can: (6 hours)
Harrel Jul 7

Units: (15 hours)
Piano 5 Harrel Jul 8-12

Student Fees: Tuition: \$335
Late fee after May 1: add \$30
Each student will receive a Masterclass, Repertoire or Ensemble Class and one Enrichment Class. Additional Enrichment Classes (Movement, Improv/Jazz): \$100
Chamber Music Coaching Session: Fee to be announced (7/8/07 only).

Teacher Fees: Every Child Can: \$95
Bk. 5 Piano: \$375

Housing: Quality Inn & Suites, Lexington, MA., phone: 781-861-0850, contact John Hanson (special rates for 10 or more). Motel is very child and pet friendly and includes membership to a health club. It also has its own swimming pool.

Meals: Nearby restaurants have sit-down and takeout meals. Picnic on the historic Lexington Battle Green. In inclement weather, we may use a luncheon in the church. Kickoff picnic: Sun. night, 7/8/07, on the Battle Green to meet faculty and students.

Child Care: Parents must accompany children until age 12.

Recreation: Hancock Church of Lexington is located in the heart of the historic district of the American Revolution, directly across from the Revolutionary War Battle Green. Nearby is the famous Minute Man National Park. Within easy walking distance of the institute is Lexington Center with its attractive shops, library and cafes. A playground lies in the other direction. There are many conservation areas with hiking trails and interesting walks in town. The entire Middlesex County area is rich in American history and culture. Cambridge and Boston are close by. The area is a mecca for famous colleges and museums, and the ocean is less than an hour away.

Other: Some need based scholarships are available through Suzuki Music School of MA., Inc.

Contact: Sheryl LaFayette, Co-Director
Concord, MA 01742
Phone: (978) 318-9033
Fax: (781) 942-9600 (call first)
Email: sheryl@yahoocom

July 8 to July 20, 2007
Ithaca College Suzuki Institute
Ithaca College, Ithaca, New York

Directors: Sanford Reuning, Director
Joanne Thibadeau, Associate Director

Faculty: Violin: Loren Abramson (MO), Geri Arnold (MI), Barbara Barber (CO), Christophe Bossiast (France), July Weigert Bossuast (OR), Augusto Diemecke (NY), Teri Einfield (CT), Gail Johnsen (AK), Nancy Lokken (MN), Kirsten Marshall (NY), Kathy McHugh (NY), Carrie Reuning-Hummel (NY), Stevie Sandven (AR), Carol Smith (TN), Edmund Sprunger (MO), Allegra Wermuth (CO), Thomas Wermuth (IL), Katherine Wood (MN), Viola: David Levine (NY), Carrie Reuning-Hummel (NY), Wendy Seravalle-Smith (ON), Elizabeth Stuen-Walker (WA), Cello: Pamela Devenport (GA), Sally Gross (IL), Nancy Hair (MA), Carey Beth Hockett (CA), Christine Lowe-Diemecke (NY), Catherine Walker (QC).

Student Program Offerings: July 8-13: Violin, Viola, Cello
Recitals, orchestras, play-ins, cello choirs, fiddling, choirs, technique classes, creative movement.
July 15-20: Violin, Viola, Cello
Recitals, orchestras, play-ins, cello choirs, fiddling, choirs, technique classes, creative movement.

Book 1: (28 hours)
Cello 1 Devenport Jul 9-18
Violin 1 Sandven Jul 9-18

Teacher Program Offerings: Every Child Can: (6 hours)
Reuning-Hummel Jul 8

Other Units: (15 hours)
Violin 2 Reuning-Hummel Jul 9-13
Violin 3 Smith Jul 16-20
Violin 4 Sprunger Jul 9-13
Violin 5 Einfield Jul 16-20
Violin 6 Hairfield Jul 9-13
Cello 3 Hain Jul 16-20

Additional Teacher Courses: Remedial Violin/Viola Teaching: Sharing Both Technical and Psychological Approaches. Reuning-Hummel, Jul 16-20.

Student Fees: Fees subject to change without notice. Registration: \$15
SAA Reg. \$2
Family Registration: \$15
Tuition

Bk. 1-3 Violin/Viola: \$368
Bk. 4-10 Violin/Viola: \$417
Bk. 1-2 Cello: \$368
Bk. 3-8 Cello: \$417
Advanced Rec. Pgm. 2-wk: \$1197
Preludio Violin Pgm. 3-wk: \$1926
Chamber Music Institute 3-wk including \$2362

Teacher Fees: Fees subject to change without notice. Registration: \$15
SAA Teacher fee: \$5
Grad credit 1.5 hr./course: \$1074
Auditor: \$450
Bk. 1, two credits: \$1432
Auditor: \$600
ECC: \$95
ECC with another course: \$30
Teacher observer: \$150/wk; \$35/day

Housing: Per week; fees subject to change without notice. Dormitory: \$150-\$160-\$400
Apartments: \$386-\$695
Teacher Observer: \$85

Meals: Fees subject to change without notice. Adult, child 11 and over per week: \$165
Child 5-10 per week: \$139
Under 5: no charge

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

Contact: Sanford Reuning, Director
Ithaca, NY 14851
Phone: (607) 272-6006
Fax: (607) 275-0239
Email: ithacainst@att.net

Joanne Thibadeau, Associate Director
Ithaca, NY 14850
Phone: (607) 272-6006
Fax: (607) 275-0239

Email: ithacainst@att.net
Website: www.ithaca.edu/suzuki

July 8 to July 13, 2007
Green Mountain Suzuki Institute
Rochester Community School, Rochester, Vermont

Directors: Judy Wood, Executive Director
Sue Smolen, Assistant Director

Faculty: Violin: Alison Eldredge (Mexico), Gretchen Judge (NY), Pam Rei (VT), Dan Santelices (LA), Cello: Anne Brown (VT), Miriam Wu (NY), Piano: James Breckenridge (OK), Kate Hooper (NY), Cynthia Hurd (VT), Phyllis Krausz (NH), Renee Robbins (MI), Marilyn Taggart (VT), Flute: Sara Traficant (ON).

Student Program Offerings: July 8-13: Violin, Viola, Cello, Piano, Flute
Sunday afternoon, play-in for all strings and flutes (Suzuki repertoire). Solo recitals Tues-Thurs (Suzuki repertoire). Daily masterclasses, with 3 students per class (Suzuki repertoire). Daily group lesson (Suzuki repertoire). Friday afternoon, group recital (Suzuki play-down). Orchestra rehearsal daily, concert on Friday. Chamber music option for all students in Book 3 and above. Daily rehearsal with coach, concert on Friday; older students also have 1 hour of independent rehearsal each day. Composition elective. Other electives: African drumming, art, Taiko drumming, chorus, Off-Schoolwerk, handbells, folk dance.

Teacher Program Offerings: None offered.
Student Fees: Registration deadline for chamber music, April 15, for other Institute programs, May 1.
Tuition

First student program: \$375
Second student in family: \$325
Non-instrument sibling: \$175
Second instrument lesson: \$100
Chamber music elective: \$100

Housing: Housing is available in hotels, inns, campgrounds, and B&Bs in the Rochester area. There is also rental housing available in the area—see our website for details.

Meals: Meals are available in the town's restaurants and delis.

Recreation: Our institute is located in central Vermont, which offers a rich variety of outdoor activities for families, including swimming, hiking, tennis and bicycling. Nearby Middlebury's Festival on the Green takes place the same week, with evening concerts daily.

Other: We are centrally located in Vermont 20 minutes from Killington, 45 minutes from Rutland, Middlebury, and Montpelier. A \$100 scholarship is available for any student requesting it. Additional

scholarship funds are available on a case-by-case basis. Apply to the director.

Contact:
Jedy Woos, Executive Director
New Haven, VT 05472
Phone: (802) 453-2260
Email: info@greennountainsuzukimstitute.org
Website: www.greennountainsuzukimstitute.org

July 9 to July 27, 2007
Holy Names University Suzuki
Teacher Training Institute
Holy Names University,
Oakland, California

Directors:
Stephen Hofer, Chair, Department of Music

Faculty:
Piano: Caroline Fraser (Peru)

Student Program Offerings:
None offered.

Teacher Program Offerings:
Every Child Can: (6 hours)
TBA Jul 9

Book 1: (28 hours)
Piano 1 Fraser Jul 9-27

Other Units: (15 hours)
Piano 4 TBA Jul 9-27
Piano 5 TBA Jul 9-27
Piano Fr. A TBA Jul 9-27
Piano Fr. B TBA Jul 9-27

Teacher Fees:
Registration: \$50
ECC: \$130
BK. 1: \$580
BK. 4: \$360
BK. 5: \$360
Practicum: \$490

Housing:
Housing is available in university dormitories.
Single/night: \$65
Double/night: \$50

Contact:
Stephen Varney
San Mateo, CA 94401
Phone: (510) 436-1330
Email: svvarney@aol.com

Steven Hofer, Chair, Department of Music
Oakland, CA 94619
Phone: (510) 436-1244
Email: hofer@hnu.edu

July 13 to July 21, 2007
Lincoln Suzuki Institute
Nebraska Wesleyan University,
Lincoln, Nebraska

Directors:
Barbara Jones, Director

Faculty:
Violin: Donna Carnes (NE), Mischa Johnson (NE),
Tami Pederson (NE), Viola: Christine Sloner (NE),
Lucie Fink (SC), Chris Gawlik (NC), Judy Harmon
(MA), Alice Knowles (NC), Mary Kay Neal (NY),
David Smith (OH), Linda Stieg (OH), Roger Stieg
(OH), Violin: Ruth Brown (NE), Cello: Wendy
Bissinger (NC), Renata Bratt (CA), Susan Gagnon
(ON), Piano: Rita Hauck (OH), Naomi Krasim
(DC), Bert Ligon (SC), Pamela Mullins (SC),
Chuck Speicher (ND), Other: Dr. Robert Hauck
(OH)

Student Program Offerings:

July 14-20
Violin, Viola, Cello, Piano, Flute
Chamber Music: ensemble coaching, orchestra
and percussion for pianists, masterclass
lessons, student recitals, enrichment class.

July 16-20
Violin, Viola, Cello, Piano, Flute
Masterclass lessons, large group repertoire, theory,
orchestra, choir, recitals, choice of enrichment class.

Teacher Program Offerings:

Every Child Can: (6 hours)
TBA Jul 13

Book 1: (28 hours)
Piano 1 TBA Jul 14-21
Violin 1 TBA Jul 14-21

Other Units: (15 hours)
Piano 3 Pierredon Jul 14-20

Student Fees:
Registration: \$50
Late Fee (after May 11): \$25
Tuition: \$250
Extra Enrichment Class: \$50

Teacher Fees:
Every Child Can: \$100
Registration Fee: \$50
Late Fee (after May 11): \$25
BK. 1: \$400
BK. 3: \$250

Housing:
Housing/food service is available though University
Housing. Check prices in the brochure.

Recreation:

Swimming, walking paths, shopping, Lincoln
Childrens Museum, Folkson Children Zoo, Natural
History Museum, Morrill Hall, National Roller
Skating Museum and State Capital Building.

Contact:
Barbara Jones, Director
Lincoln, NE 68506-5154
Phone: (402) 483-4531
Fax: (402) 483-4531
Email: lincsuzukim@yaho.com
Website: music.nwesleyan.edu/suzi

July 14 to July 21, 2007
South Carolina Suzuki Institute
Farman University,
Greenville, South Carolina

Directors:
Kathryn McLean, Director
Dianne Maalout, Director
Marcella Freese, Programs Coordinator

Faculty:
Violin: Lois Akins (GA), Kristen Browning (GA),
Lucie Fink (SC), Chris Gawlik (NC), Judy Harmon
(MA), Alice Knowles (NC), Mary Kay Neal (NY),
David Smith (OH), Linda Stieg (OH), Roger Stieg
(OH), Violin: Ruth Brown (NE), Cello: Wendy
Bissinger (NC), Renata Bratt (CA), Susan Gagnon
(ON), Piano: Rita Hauck (OH), Naomi Krasim
(DC), Bert Ligon (SC), Pamela Mullins (SC),
Chuck Speicher (ND), Other: Dr. Robert Hauck
(OH)

Student Program Offerings:
July 15-20: Violin, Viola, Cello, Piano
Beginning reading orchestra, intermediate
orchestra, chamber orchestra, jazz string orchestra,
music history, music theory, Orff, fiddling, jazz
improv, string repaid, student recitals. Institute
Theme for 2007: Stories and Music

Teacher Program Offerings:
Every Child Can: (6 hours)
Hauck Jul 14

Book 1: (28 hours)
Cello 1 Gagnon Jul 14-21
Piano 1 Hauck Jul 14-21
Violin 1 L. Stieg Jul 14-21

Other Units: (15 hours)
Violin 3 Neal Jul 15-20

Student Fees:
Tuition:
All Books: \$310
Enrichment: \$35 - \$50

Teacher Fees:
ECC: \$75
BK. 1: \$500
BK. 3: \$310
BK. 3: \$310

Housing:
Housing is available with quarter, half and full
board with plans with bath and kitchen. Prices Vary. Teen
dorm with counselors available.

Meals:
Meals are approximately \$100 for the 5-6 day
period.

Recreation:
Family entertainment available every evening:
biking, golf, tennis, lake walking.

Contact:
Kathryn McLean, Director
Email: kathrynmclean@hotmail.com
Dianne Maalout, Suzuki-related questions
Email: gyaalout@bellsouth.net

Marcella Freese, Programs Coordinator
Greenville, SC 29613
Phone: (864) 294-2118
Fax: (864) 294-3035
Email: marcella.freese@farman.edu
Website: www.farman.edu/dept/music

July 14 to July 21, 2007
Montana Suzuki String Institute
University of Montana,
Missoula, Montana

Directors:
Lamar Blum, Director

Faculty:
Violin: Jody Blank (MI), Timothy Durbin (KY),
Christie Felsing (IA), Colleen Fitzgerald (WI),
Kara Hallberg (AZ), Pam Hillygus (MT), Allen
Ligh (NY), Mary Lou Wiedle (MT), Viola: Pam
Hillygus (MT) Cello: Beth Goldstein-McKee
(OR), Other: African Drumming: Matthew
Marolek (MT), Art: Susie Risho (MT), Fiddling:
Beth Youngblood (MT)

Student Program Offerings:
July 15-20 Violin, Cello
Beginning end ending play ins, student recitals,
faculty recital, orchestras, fiddling, African
drumming, Kindermusik.

Teacher Program Offerings:
Every Child Can: (6 hours)
Lieb Jul 14

Book 1: (28 hours)
Violin 1 Lieb Jul 14-21

Other Units: (15 hours)
Violin 2 Felsing Jul 15-20

Additional Teacher Courses:
Viola for Violinist, Hillygus.

Student Fees:
Registration: \$60
After May 15, 2007, add \$25
Tuition:

Pre-Tuition: \$275
BK. 1-3: \$325
BK. 4: \$375

Enrichment classes: \$40 each
Non-Suzuki sibling fee: \$15 reg. fee for
enrichment classes
Art fee: \$10 per student

Teacher Fees:
Every Child Can: \$90
BK. 1: \$580
BK. 2: \$325

Teacher Observer: \$15 daily / \$50 week
Housing:
The Alexander Guitar Festival is presented by
the International Guitar Institute and is held at
both the George Washington Masonic National
Memorial and the Old Presbyterian Meeting
House in Alexandria, Virginia. The city of
Alexandria offers a charming historical profile
and insight into the development of the United
States. The city of Alexandria is rich with
images from the Revolutionary and Civil War
periods, including 19th century town houses
with hanging gas lanterns and paved cobble.

prices for extra days will be available for those
taking teacher training.

Recreation:

Hiking, river tubing and rafting, water parks,
bow-chalk tubing and tubing and just some of the
activities offered in the Mississippi area. Wednesday
afternoon has been set aside for families to take
advantage of these and other offerings. These
classes will be held on the previous Sunday
afternoon, July 15.

Contact:
Lamar Blum, Director
Elyse H. 949 23
Phone: (847) 649-7216
Fax: (847) 649-8356
Email: lael@lyse-yahoo.com

July 14 to July 22, 2007
Alexandria Suzuki Guitar Institute
Old Presbyterian Meeting House,
Alexandria, Virginia

Directors:
Doug Rogers, Institute Coordinator

Faculty:
Guitar: Tim Wilson (VA), Andrea Cannon (TX),
Doug Rogers (MD)

Student Program Offerings:
July 16-20 Guitar
Recitals, theory, Music Mind Games, others
TBA.

Teacher Program Offerings:
Every Child Can: (6 hours)
Cannon Jul 14

Book 1: (28 hours)
Guitar 1 Cannon Jul 15-22

Student Fees:
Registration: \$25
Tuition: \$15

Teacher Fees:
Every Child Can: \$120
BK. 1: \$620

Housing:
Housing is available in hotels throughout the city
of Alexandria. Single night \$100. See www.alex
andriaguitarinstitute.com for further details.

Meals:
Participants are responsible for their own meals.
Alexandria is a tourist city with many
restaurants.

Recreation:
The Alexander Guitar Festival is presented by
the International Guitar Institute and is held at
both the George Washington Masonic National
Memorial and the Old Presbyterian Meeting
House in Alexandria, Virginia. The city of
Alexandria offers a charming historical profile
and insight into the development of the United
States. The city of Alexandria is rich with
images from the Revolutionary and Civil War
periods, including 19th century town houses
with hanging gas lanterns and paved cobble.

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- Roberto Colini, Cremona 2865
- Giuseppe Gamba, Milan 2862
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- Enrico Mazzilli, Genoa 1962
- Camillo Colombo, Milan 1947
- Arvidio Caralli, Cremona 1912
- Bruno Barilotti, Mantua 1922
- Riccardo Bergomi, Cremona 1962
- Marcello Nicoletti, Cremona 1962
- Vittorio Villa, Cremona 2864
- Raymond Matheson, Boston 1954
- Antonio del Campio, Pisa 1916
- Giuseppe Gamba, Cremona 1952
- Migueli, Cremona 1952
- Paolo Albertini, Cremona 2861
- Abdo Zaki, Cremona 1962
- George Appenzel, Milwaukee 1935
- James Cardillo, Cincinnati 1929
- Giuseppe Gamba, Cremona 1952
- Alfredo Geronzi, Bologna 1964
- Jacob van de Gucht, London 1955
- Osvaldo Bordini, Modena 1965
- Giuseppe Paganini, Naples 2004
- Sebastian Freymuth, Cremona 2861
- Eric B. Lakin, Bologna 2005
- Gin Batta, Polesin, Milan 1977
- Leoni Belgiam, Baudrecourt 1952
- Mario Baccini, Bologna 1988
- Walden Dierckheim, Markonkirchen 1960
- Werner Vogt, Markonkirchen 1954
- Eckart Richter, Markonkirchen 1960
- Baudo Baldoni, Buenos Aires 1934
- Elika Serdaruvevica, Parma 1950
- E. H. Roth, Markonkirchen 1924
- Werner Vogt, Markonkirchen 1954
- Richard B. Williams, Brentwood 2003
- Job Jansen, Wintendon 1900
- Zelko Starcevic, Kazanlak 2006
- H.R. Beskitt, Columbus (OH) 1886
- Element & Weiss, Indianapolis 2006
- Roman Emilec, Reghin 1906

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Counterclockwise starting from above: Green Mountain Suzuki Institute participants; Young violinist at Greater Pittsburgh Suzuki Institute; Participants of the Blue Lake Suzuki Family Camp; Performance at BSC Music Institute; Sara Bylander Monizka and Dalcroze student at the Colorado Suzuki Institute.



stone streets. Among the many things to experience include George Washington's town home, walks along the Potomac River, a wide variety of coffee shops, taverns, markets, walled gardens and fountains.

Other:

The Alexandria Guitar Festival is the only Suzuki Guitar Institute that provides Suzuki students and life performance opportunities with today's leading concert artists, and in one of the Washington Area's most prestigious concert venues—the George Washington Masonic Temple. Suzuki students attend all concerts for free. Our 2007 concert artists will include the Eastman School of Music's Nicolas Goluses, Florida State University's Bruce Holzman, University of Southern California's William Kanengiser, Peabody Conservatory's Julian Gray, as well as performing artists from Ricardo Cobas and Solodov (Lorenzo Micheli and Matteo Meta). Our Suzuki students are exposed to the highest level of performance in addition to receiving the best training. Please visit our web site at www.alexandriaguitarfestival.com for details regarding travel, accommodations, and scholarship.

Contact:

Doug Rogers, Institute Coordinator
Greenbelt, MD 20770
Phone: (443) 858-2589
Email: drgers@liveschool.org
Website: www.alexandriaguitarfestival.com

July 16 to July 20, 2007

California Guitar Institute
Longay Conservatory of Guitar,
Santa Clara, California

Directors:

Kim Buller, Administrator

Faculty:

Guitar: Frank Longay (CA)

Student Program Offerings:

None offered.

Teacher Program Offerings:

Other Units: (15 hours)
Guitar 2 Longay Jul 16-20

Teacher Fees:

Bk. 2: \$390

Housing:

Housing is available at hotels within walking distance. Referrals available upon request.

Contact:

Kim Buller, Administrator
Santa Clara, CA 95054
Phone: (408) 343-0933
Email: kim@longay.com
Website: www.longay.com

July 16 to July 20, 2007

Peaks to Plains Suzuki Institute
Academy of Charter Schools,
Westminster, Colorado

Directors:

Ann Kitayama, Director

Faculty:

Violin: Gail Acosta (CA), Emily Bowman (CO), Reagan Brasch (IL), Carol Carson (CO), Helen Higa (HI), Michelle Lee (CO), Tina Lee (CO), Ellie LeRoux (CO), Viola: Gail Acosta (CA), Emily Bowman (CO), Sophie Heaton (CO), Eastman School of Music's Nicolas Goluses, Florida State University's Bruce Holzman, University of Southern California's William Kanengiser, Peabody Conservatory's Julian Gray, as well as performing artists from Ricardo Cobas and Solodov (Lorenzo Micheli and Matteo Meta). Our Suzuki students are exposed to the highest level of performance in addition to receiving the best training. Please visit our web site at www.alexandriaguitarfestival.com for details regarding travel, accommodations, and scholarship.

Student Program Offerings:

July 16-20: Advanced String Chamber Camp: Violin, Viola, Cello
Violin students: Book 7+, Viola students: Book 4+ and Cello students: Book 5+ or students 12+ years with ensemble experience, strong reading skills and teacher recommendation). Entire week with The Vienna Quartet. Coaching sessions in small groups, large groups and masterclasses with your ensemble. Already formed chamber groups are welcome. Lunch and personal time with the Vienna Quartet and a final performance at the end of the week.

July 16-20: Violin, Viola, Cello, Piano, Guitar, Harp, Flute

All levels, pre-twinkle and beyond. Tuition includes 5 classes, 1 masterclass, 1 group class, 1 technique class or Dalcroze, or music mind games, and 2 enrichments. Enrichment classes include art, dance, choir, drumming, harpsichord, marimba, karate, orchestra, chamber ensemble, fiddling, muskigarten, piano styles. Concerts include Honors recitals, Vinea Quartet performance, faculty recital, selected enrichment concert and final performances of all instruments.

Teacher Program Offerings:

Units: (15 hours)
Violin 3 Roux Jul 16-20
Piano Pr. Shen Jul 16-20
Flute 2 Williamson Jul 16-20
Harp 2 Waddington Jul 16-20

Student Fees:

Registration: \$40/student, \$55/family

Tuition:

Pre-Twinkle: \$275

All others: \$350

Advanced Chamber Camp: \$425

Extra enrichment: \$50

Sibling enrichment: \$45

Late fee:

after May 1, 2007: \$50

after June 1, 2007: \$75

Teacher Fees:

Registration: \$40

Tuition: \$375

Late fee:

after May 1, 2007: \$50

after June 1, 2007: \$75

Student class Observation: \$50/day

Housing:

Accommodations in area hotels. Find suggestions on our website.

Meals:

Pre-orderd lunch meals will be available on site, M-F. Cost: \$7. Area restaurants a short drive away.

Recreation:

Outdoor playground on site; large rec center within 2 miles, 6 miles from Flatiron Crossing a 1.5 million square foot shopping center with over 150 stores and restaurants. Downtown Denver is within 15 miles. Boulder, 10 miles away with its numerous mountain parks and outdoor sporting opportunities.

Other:

Limited scholarships available. Deadline: March 1, 2007
Student Honors Recital audio tape. Deadline: May 1, 2007
Denver International Airport is approximately 25 miles away.

Contact:

Ann Kitayama, Director
Boulder, CO 80303
Phone: (303) 469-4061
Email: akitayama@aol.com
Website: ben.boulder.co.us/arts/pps/

July 18 to July 27, 2007

Texas State University Suzuki
String Institute
Texas State University,
San Marcos, Texas

Directors:

Paula E. Bird, Executive Director

Faculty:

Violin: Paula E. Bird (TX), Enid Cleary (IL), Susan Crawford (MI), Peggy Ann Crow (IL), Tamara Linn (TX), Julie Maura (IL), Nina Mavrinc (TX), Jack Mueller (TX), Tal Schifter (NY), Carole Shoaf (NC), Nicolette Solomon (TX), Beth Titterton (KS). Viola: Ann Montzka Smetzer (IL), Laura Shuster (OH), Cello: Danna Davis (TX), Melissa Solomon (CA). Guitar: William Kossler (NC), Mary Lou Roberts (MI). Other: Sean Behrens (TX), Penny Gabrielsen (TX), Mary Hattersley (AZ), Anna Macias (TX), Susan Marshman (TX), Joey Martin (TX), Grant Mazaak (TX), Robin McThompson (TX), Katie Schreffler (TX), Carl Van Wyk (TX). ECC: Dr. Doris Harrel (TX).

Student Program Offerings:

July 22-27: Virtuosi Strings Encounter Workshop: Violin, Viola, Cello, Bass
Virtuosi Strings Encounter workshop, including:

private lessons, advanced chamber music, advanced orchestra, all-state events (Texas), how to practice, theory, viola for violinists, conducting, and string bass ensemble.

July 23-27: Suzuki String Institute: Violin, Viola, Cello, Bass, Guitar
Suzuki curriculum: masterclass lessons, technique and repertoire group classes, solo honors recitals. Enrichment classes: theory, orchestra (2-3 levels), conducting, stretching & yoga, children's choir, beginning guitar chords, art, string bass enrichment program, parent/sibling lessons, fiddling, viola for violinists, music and movement.

Teacher Program Offerings:

Every Child Can: (6 hours)
Harrel Jul 18

Book 1: (28 hours)

Violin 1 Crow Jul 19-27

Other Units: (15 hours)

Violin 4 Cleary Jul 23-27

Guitar 2 Kossler Jul 23-27

Student Fees:

Early registration: \$50
Late registration: \$75
Pre-Twinkle program: \$275
Intermediate program: \$175
Advanced program: \$325
Guitar program: \$275
String Bass enrichment: \$175
Enrichment classes: \$35
Parent/sibling lessons: \$40
Private lessons (if available): \$40/hr
Orchestra: \$45
Virtuosi Strings:
Early registration: \$50
Late registration: \$75
Program: \$350

Teacher Fees:

Every Child Can: \$100
Bk. 1, 2, and 4/Violin: \$325
Bk. 2 Guitar: \$325
Late registration: \$50

Housing:

Housing is available in university dormitories; price is currently being determined. Costs for 2006 were: Single/person/institute week: \$300
Double/person/institute week: \$240
Virtuosi strings (double): \$330
Single/teacher/book 1 course (ECC): \$450 (\$482)
Double/teacher/book 1 course (ECC): \$360 (\$382)
Single/teacher/books 2 & 4: \$300
Double/teacher/books 2 & 4: \$240

Meals:

Meals are included in the housing package. Meals are also available to nonresidents in university cafeteria and area restaurants.

Recreation:

The local area offers recreational water theme parks, river raft trips, outlet shopping malls, and area parks.

Other:

For air travel, plan to fly into Austin Bergstrom Airport and rent a car.

Contact:

Paula E. Bird, Executive Director
Wimberley, TX 78676
Phone: (512) 694-7687
Fax: (512) 245-8181
Email: birdpelle@prodigy.net
Website: www.suzuki-institute.org

July 19 to July 27, 2007

Central PA Suzuki String Institute
Millersville University
Millersville, Pennsylvania

Directors:

Bark Lambdin

Faculty:

Violin: Timothy Durbin (KY), Betsy Fee (SC), Susanne Garber (MI), Chris Brennan Hagy (PA), Cathleen Howard (MA), James Hutchins (MD), Laurie Mitchell (ON), Martha Shackford (OR), LaDonna Smith (AL), Viola: Paul Manalik (NJ), Thomas J. McAvaney (NY), Ann Schoelles (MI), Mark Smith (MA), Cello: Annette Costanzi (England), Alicia Randolph-Hooker (TN), Piano: Naomi Kusano (DC). Other: Dancer: Nora Knott (PA).

Student Program Offerings:

July 19-27: Teen Chamber Music: Violin, Viola, Cello

July 22-27: Violin, Viola, Cello

Piano, two levels of orchestra, fiddling, improvisation, rhythm and dance, science and stories, student recitals.

Teacher Program Offerings:

Every Child Can: (6 hours)
Shackford Jul 19

Book 1: (28 hours)

Cello 1 Costanzi Jul 20-27

Violin 1 Shackford Jul 20-27

Additional Teacher Courses:

From Intermediate to Advanced Technique: A

Role Based Approach, Durbin, Jul 23-27.

Student Fees:

Registration:

Before 5/1: \$35

After 5/1: \$60

After 7/1: \$85

Tuition:

Bk. 1: \$305

Bk. 2-3: \$330

Bk. 4+: \$330

Teen Chamber Music: \$520

Piano Mini Institute: \$275

Teacher Fees:

Every Child Can: \$85

Bk. 1: \$425

Techniques course: \$50

Observation: \$40/day / \$130/week

Housing:

Housing in A/C University dorm:
Single:
5 nights: \$178

6 nights: \$206

9 nights: \$293

Double (per person):

5 nights: \$152

6 nights: \$176

9 nights: \$247

Thursday night only: \$57 per person

Nearly hotels may be found at PADutchlodging.com or 1-800-729-5132

Meals:

5 day + plan (Sun dinner - Sat breakfast): \$146

8 day + plan (Thu dinner - Sat breakfast): \$221

5 day lunches only: \$45

Thursday dinner only: \$11

Recreation:

Camps has tennis court, sand volleyball, swimming pool.

Other:

This institute has one of the largest viola ensembles available. Mini piano institute includes a lesson, masterclass, and an elective.

Contact:

Bark Lambdin
Hummelstown, PA 17036
Phone: (717) 562-2214
Email: blamviola@verizon.net

July 20 to July 27, 2007

Langley Community Music School
Suzuki Workshop
Langley Community Music School,
Langley, British Columbia

Directors:

Susan Magnusson, Piano Coordinator
Lucia Schipperus, String Coordinator

Faculty:

Violin: Richard Dorfer (BC), Elaine Ras (ON), Lucia Schipperus (BC), Leanne Wendt (BC), Cello: Kristi Armstrong (BC). Piano: Susan Magnusson (BC), Merlin Thompson (AB).

Student Program Offerings:

July 23-26: Violin, Cello, Piano
Recitals, play-in, chamber music, fiddling, African drum and dance, origami, fun with composers. Also: a one hour class for preschool aged beginners and a 45 minute class for babies.

Teacher Program Offerings:

Every Child Can: (6 hours)
Ras Jul 20

Book 1: (28 hours)

Violin 1 Ras Jul 20-27

Other Units: (15 hours)

Piano 3 Thompson Jul 22-26

Piano Pr. Magnusson Jul 22-26

Student Fees:

Canadian Funds

Registration: \$25

Tuition:

Baby Class: \$30

Pre-Twinkle: \$50

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Bk. 1-3: \$275
Bk. 4 up: \$350
Extra enrichment: \$50

Teacher Fees:
Every Child Can: \$125
Bk. 1 & ECC: \$700
Bk. 1 Violin: \$600
Bk. 3 Piano: \$325
Practicum: \$350

Housing:
Camping available nearby; local motels and B & B's; information available on request.

Meals:
Lunch provided for additional \$5 per day. Students may bring lunch.

Recreation:
The Langley Community Music School is located in Langley City Park, adjacent to swimming pool, water park, picnic facilities and shopping. Langley is located in the beautiful Fraser Valley, just 25 miles east of Vancouver. The town of Fort Langley nestles on the banks of the historic Fraser River. The village surrounds the Old Fort Langley, a National Heritage site and is filled with galleries, sidewalk cafes and antique shops.

Contact:
Susan Magnusson, Piano Coordinator
Langley, BC V3A 2E4
Phone: (604) 534-2848
Fax: (604) 532-9118
Email: info@langleymusic.com

Lucia Schipperus, String Coordinator
Langley, BC V3A 2E4
Phone: (604) 534-2848
Email: s.l.schippler@telus.net
Website: www.langleymusic.com

July 20 to July 29, 2007
Institut Suzuki Montréal
Concordia University - Loyola Campus,
Montréal, Québec

Directors:
Josée Desjardins, Director

Faculty:
Violin: Paule Barsalou (ON), Christophe Bossuat (France), Dragan Djerkic (QC), Karen Kinnmet (ON), Joanne Melvin (AB), Yvrose Philippe-Auguste (ON), Robert Richardson, Jr. (MB), May Ing Ruehle (ON), Wendy Seravalle-Smith (ON), Vilara Wendy Seravalle-Smith (ON), Cello: David Evenchick (ON), Nancy Hair (MA), Piano: Silvija Abols (ON), Marilyn Andersen (IL), Marian Phenix (QC), **Flute:** David Gerry (ON), Kelly Williamson (ON). **Others:** Accompanist: Anne-Marie Demoncourt (QC), Ken Gee (ON), Daniela Giudice (QC), Ivana Lazarov (QC), Chamber Music: Lambert Chen (QC), Helene Gagne (QC), Michael McAuley (QC), Choir: Genevieve Boulanger (QC), Dalcroze: Sophie Drouin (QC), Jazz: Jean Girard (QC), Orchestra: Cristian Gort (QC), Percussion: Nicole Lemieux (QC).

Student Program Offerings:

July 20-27: Chamber Music Session: Violin, Viola, Cello, Piano, Flute

Advanced Chamber Music Session for strings, piano and flute. Daily masterclasses, orchestra, 2 hours of coaching with ensemble every day, as well as scheduled practice sessions with ensemble, concert of ensembles from the chamber music session at the end of the week, daily recitals.

July 22-27: Main Week: Violin, Viola, Cello, Piano, Flute

Masterclasses, group lessons, orchestra, Dalcroze, choir, chamber music, piano duets, daily recitals, percussion, fiddling, jazz, parent discussions, arts and crafts.

Teacher Program Offerings:

Every Child Can: (6 hours)
Kinnmet Jul 21

Book 1: (28 hours)
Cello 1 Evenchick Jul 22-29
Violin 1 Bossuat Jul 22-29

Other Units: (15 hours)
Violin 4 Barsalou Jul 21-25
Violin 5 Barsalou Jul 25-29
Cello 6 Hair Jul 22-27
Piano 2 Andersen Jul 22-27
Flute 3 Gerry Jul 22-27

Student Fees:
Please refer to website.

Teacher Fees:
Please refer to website.

Housing:
Housing is available in university dormitory. Please refer to website for contact information.

Meals:
Kitchen facilities available in dormitory; bring your own cooking utensils. Refrigerator in each room. University cafeteria may be open for lunches, please enquire. Many good, inexpensive restaurants close by.

Recreation:

Experience French culture in one of North America's oldest cities. Montreal is renowned for its cuisine, cosmopolitan flair, summer festivals and joie-de-vivre. Parks and pools near campus.

Contact:

Josée Desjardins, Director
Ste-Julie, QC J3E 1H1
Phone: (450) 922-8196
Fax: (450) 922-7271
Email: info@suzukimontreal.org
Website: www.suzukimontreal.org

July 20 to July 28, 2007
Santa Fe Suzuki Institute
The College of Santa Fe,
Santa Fe, New Mexico

Directors:
Margaret Carpenter, Co-Director
Marilyn O'Boyle, Co-Director

Faculty:

Dr. Susan Baer (TX), Jennifer Barton (WI), Allen Lieb (NY), Richard Lohmann (NM), Martin Norgard (TX), Maureen O'Boyle (OK), Pam Partitt (NM), Louise Rossi (TX), Edmund Sprunger (MO), Gloria Velasco (NM), Viola: Gail Acosta (CA), William Dick (TX), Julia Harde (TX), Cello: Triana Carey Hodgson (IL), Priscilla Jones (WA), Flute: Sasha Garver (CO).

Student Program Offerings:

July 22-27: Violin, Viola, Cello, Flute
Pre-Twinkle students receive two master/group classes and an Orff class. Intermediate students all receive masterclasses, technique classes and repertory classes, as well as either Orff or orchestra. Advanced String Camp students receive masterclasses, repertory class, jazz orchestra, string orchestra and quartets. There are student honor recitals and evening recitals every night. There are five different optional enrichment classes students can take every day.

Teacher Program Offerings:
Every Child Can: (6 hours)
Baer Jul 20

Book 1: (28 hours)
Violin 1 Sprunger Jul 21-28
Other Units: (15 hours)
Violin 2 Baer Jul 22-27



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Additional Teacher Courses:
Suzuki in the Schools, Dec. 17-22-27.

Student Fees:
Registration: Postmarked by March 15 \$25
Postmarked by June 1: \$50
After June 1: \$100

Tuition:
Dr. Ray Landers, Director
Pre-Twinkle: \$425
4-Class Schedule: \$475
5-Class Schedule: \$525
Advanced String Camp: \$600
Sibling enrichment: \$80/class/week

Teacher Fees:
Every Child Can: \$150
Bk. 1: \$650
Bk. 2: \$425
Suzuki in the Schools: \$425
Adult observer (not a Teacher Workshop Course participant): \$75/day

Housing:
Apartment/night: \$100
Dorm:
Single/night: \$40
Doubt/night: \$35
Teen dorm including full meal plan: \$600/week

Meals:
Full meal plan Sunday - Friday: \$125
(includes Sunday night Barbecue Cookout)
Lunch only Monday - Friday: \$50
Sunday night Barbecue Cookout: \$10
Wednesday night dinner is on your own (no cafeteria).

Recreation:
The Collage of Santa Fe offers a lovely campus which includes a library, tennis courts and a fitness center. Swimming and ice skating are available for a modest fee at the Genoveva Chavez Community Center, a 10 minute drive from the College. There are many hiking and biking trails in and around Santa Fe, as well National Forests and State Parks. In addition, Santa Fe has an abundance of shopping and many excellent museums and restaurants.

Other:
Scholarships are available. Please write a letter describing your financial need and include it with your registration form.

Contact:
Margaret Carpenter, Co-Director
Santa Fe, NM 87505
Phone: (505) 231-9241
Email: director@sfsuzuki.org
Website: www.sfsuzuki.org

July 21 to July 29, 2007

**International Music Festival/
Cleveland Suzuki Institute**
Baldwin-Wallace College, Berea, Ohio

Directors:
Dr. Ray Landers, Director
Marlene Seicean, Co-coordinator
Julie Courtney, Co-coordinator
Scott Keen, Administrative Assistant

Faculty:
Violin: Melody Brook (MO), Dr. Stanley Chepatits (PA), Elizabeth Council-Phelan (OH), Claudia Hook (OH), Liesel Hook-Langmack (OH), Joseph Kaminsky (MO), Susan Keen (TX), Dr. Vincent Phelan (OH), Carol Sykes (MA), Viola: Elizabeth Council-Phelan (OH), Claudia Hook (OH), Louise Zeitlin (OH), Cellos: Benjamin Gish (WA), Bass: Benjamin Gish (WA), Piano: Jonathan Chen (OH), Katie Cross (PA), Elaine Edwards (KS), Miri Farfash (Israel), Rita Hauck (OH), Shyma Hollander (SC), Bridget Jankowski (OH), Jo Anne Kulick (NJ), Dr. Ray Landers (PA), Jean Moran (OH), Elizabeth Ann Sloan (IN), Nechama Talpaz (Israel), Flute: Rebecca Chen (OH), Harp: Jo Anne Kulick (NJ), Guitar: Tim Brock (MO), Voice: Dr. Robert Hauck (OH), Recorder: Jean Moran (OH), Organ: Rita Hauck (OH), Other: Adv. Orchestra: Dr. Stanley Chepatits (PA); Art: Gregory Cross (OH); Beg. Orchestra: Linda Miettus (OH); Brass: Scott Keen (GA); Chamber: Melody Brook (MO), Benjamin Gish (WA), Joseph Kaminsky (MO); ECE: Elizabeth Ann Sloan (IN); Fencing: Ernest Kiraly (OH); Fiddling: Dr. Stanley Chepatits (PA); Handbell: Julie Courtney (MA); Improvisation: Dr. Ray Landers (PA); Jazz: Dr. Stanley Chepatits (PA); Karate: Gregory Cross (OH); Music Appreciation: Dr. Ray Landers (PA); Elizabeth Ann Sloan (IN); Music Mind Games: Jean Moran (OH); Penny Whistle: Susan Keen (TX); Percussion: Gregory Cross (OH); Relaxation Techniques: Bridget Jankowski (OH); Repertoire: Melody Brook (MO), Benjamin Gish (WA), Liesel Hook-Langmack (OH), Bridget Jankowski (OH), Joseph Kaminsky (MO), Dr. Ray Landers (PA), Carol Sykes (MA); Theatre: Scott Keen (GA); Theory: Jean Moran (OH), Elizabeth Ann Sloan (IN); Winds: Linda Miettus (OH).

Student Program Offerings:
July 22-28: Violin, Viola, Cello, Bass, Piano, Guitar, Harp, Flute, Recorder, Voice
The festival is unique in its presentation of a Suzuki institute combined with traditional offerings. In addition to Suzuki approaches, an eclectic approach using other methods (Alexander, Body Mapping, Dalcroze, Gordon, Kodaly, Orff) is incorporated. A special event of the festival is its annual concerto performances by about 15 students accompanied by the IMF Concerto Orchestra. Daily activities include lessons, ensembles, and a large variety of enrichment courses in music, art, theatre, and sports. The Festival offers optional courses and instruments for siblings, a series of faculty concerts/lectures designed to motivate and educate families, and numerous student concerts. The festival's fun night talent show for students, families, and teachers is a highly creative and

fun event. The international aspect of the festival is represented by its wide variety of offerings, incorporating international educators, its universal aim to better the world through the arts, and its attendees from various nations.

Teacher Program Offerings:
Every Child Can: (6 hours) Landers Jul 21
Book 1: (28 hours) Piano 1 Hauck Jul 22-29
Violin 1 Kaminsky Jul 22-29
Other Units: (15 hours) Violin 2 Sykes Jul 21-25
Violin 3 Sykes Jul 25-29
Piano 2 Edwards Jul 21-25
Piano 3 Edwards Jul 25-29

Registration: \$60 per family or teacher/trainer
Suzuki students: \$320 to \$440
4 to 5 hrs. daily including lesson, repertoire class, 2 to 3 electives
Traditional students:
Option 1: \$320 to \$440
4 to 5 hrs. daily including lesson, 3 to 4 electives
Option 2: \$290 to \$390
4 to 5 hrs. daily no lesson, 4 to 5 electives

Teacher Fees:
Every Child Can: \$60
Bk. 1: \$500
Bk. 2 or 3: \$300
Housing:
See our website (www.intmusfest.org) for information.
Recreation:
Field trips include the Rock and Roll Hall of Fame, Cleveland Art Museum, a boat tour & on board concert on Lake Erie and through downtown Cleveland on the Cuyahoga River, Blossom Music Festival (IMF faculty student program) play-in and Cleveland Orchestra Concert. The Greater Cleveland area offers numerous attractions: Cleveland Zoo; Art, Science, Natural History, Children's, and Rock and Roll Museums; Cleveland Arboretum; Six Flags & Cedar Point amusement parks; NASA's Lewis Research Center; and river & lakefront boat tours. Located nearby is the Berea Metro Park offering community swimming pool & lake, hiking trails & horseback riding.

Other:
The festival is presented in the community of Berea, just fifteen minutes from downtown Cleveland and about 100 miles from the Cleveland International Airport. Berea is a charming community with fine shops, restaurants, & parks; according to one survey, it is rated nationally in the top five of communities for arts education.

Teacher Program Offerings:
Every Child Can: (6 hours) Landers Jul 21
Book 1: (28 hours) Piano 1 Hauck Jul 22-29
Violin 1 Kaminsky Jul 22-29
Other Units: (15 hours) Violin 2 Sykes Jul 21-25
Violin 3 Sykes Jul 25-29
Piano 2 Edwards Jul 21-25
Piano 3 Edwards Jul 25-29

Registration: \$60 per family or teacher/trainer
Suzuki students: \$320 to \$440
4 to 5 hrs. daily including lesson, repertoire class, 2 to 3 electives
Traditional students:
Option 1: \$320 to \$440
4 to 5 hrs. daily including lesson, 3 to 4 electives
Option 2: \$290 to \$390
4 to 5 hrs. daily no lesson, 4 to 5 electives

Teacher Fees:
Every Child Can: \$60
Bk. 1: \$500
Bk. 2 or 3: \$300
Housing:
See our website (www.intmusfest.org) for information.

Recreation:
Field trips include the Rock and Roll Hall of Fame, Cleveland Art Museum, a boat tour & on board concert on Lake Erie and through downtown Cleveland on the Cuyahoga River, Blossom Music Festival (IMF faculty student program) play-in and Cleveland Orchestra Concert. The Greater Cleveland area offers numerous attractions: Cleveland Zoo; Art, Science, Natural History, Children's, and Rock and Roll Museums; Cleveland Arboretum; Six Flags & Cedar Point amusement parks; NASA's Lewis Research Center; and river & lakefront boat tours. Located nearby is the Berea Metro Park offering community swimming pool & lake, hiking trails & horseback riding.

Other:
The festival is presented in the community of Berea, just fifteen minutes from downtown Cleveland and about 100 miles from the Cleveland International Airport. Berea is a charming community with fine shops, restaurants, & parks; according to one survey, it is rated nationally in the top five of communities for arts education.

Teacher Program Offerings:
Every Child Can: (6 hours) Landers Jul 21
Book 1: (28 hours) Piano 1 Hauck Jul 22-29
Violin 1 Kaminsky Jul 22-29
Other Units: (15 hours) Violin 2 Sykes Jul 21-25
Violin 3 Sykes Jul 25-29
Piano 2 Edwards Jul 21-25
Piano 3 Edwards Jul 25-29

Registration: \$60 per family or teacher/trainer
Suzuki students: \$320 to \$440
4 to 5 hrs. daily including lesson, repertoire class, 2 to 3 electives
Traditional students:
Option 1: \$320 to \$440
4 to 5 hrs. daily including lesson, 3 to 4 electives
Option 2: \$290 to \$390
4 to 5 hrs. daily no lesson, 4 to 5 electives

Teacher Fees:
Every Child Can: \$60
Bk. 1: \$500
Bk. 2 or 3: \$300
Housing:
See our website (www.intmusfest.org) for information.

Recreation:
Field trips include the Rock and Roll Hall of Fame, Cleveland Art Museum, a boat tour & on board concert on Lake Erie and through downtown Cleveland on the Cuyahoga River, Blossom Music Festival (IMF faculty student program) play-in and Cleveland Orchestra Concert. The Greater Cleveland area offers numerous attractions: Cleveland Zoo; Art, Science, Natural History, Children's, and Rock and Roll Museums; Cleveland Arboretum; Six Flags & Cedar Point amusement parks; NASA's Lewis Research Center; and river & lakefront boat tours. Located nearby is the Berea Metro Park offering community swimming pool & lake, hiking trails & horseback riding.

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The festival is presented in the community of Berea, just fifteen minutes from downtown Cleveland and about 100 miles from the Cleveland International Airport. Berea is a charming community with fine shops, restaurants, & parks; according to one survey, it is rated nationally in the top five of communities for arts education.

July 23 to July 28, 2007

The Evergreen Suzuki Institute
Evergreen Suzuki Flute Studio,
Bellingham, Washington

Directors:
David Zagelow, Director
Kenneth Ueda, Assistant Director
Jill Whitman, Assistant Director

Faculty:
Flute: Cynthia Man (NV), Kenichi Ueda (ON), David Zagelow (WA); **Harp:** Jill Whitman (WA)

Student Program Offerings:
July 24-28 Music in the Mountains Harp Flute Evening Recital recitals, morning alpine hikes, fun arts and crafts, chamber music, masterclasses, group classes, performance classes, ensemble classes.

Teacher Program Offerings:
Other Units: (15 hrs) Flute 2 Ueda Jul 23-28
Student Fees:
Tuition: \$435 (includes housing and meals)
Arts and Crafts: \$20

Teacher Fees:
Bk. 2: \$500 (includes housing and meals for July 24th-28th)
Housing:
Housing is dorm style in The Fir's Mt. Baker Chalet.

Students: Included in tuition
Teachers: July 24th-28th is included (please contact director for information on other nights)
Parent: \$200 (July 24th-28th), includes meals

Meals:
13 Meals (Tuesday 24th lunch to Saturday 28th lunch)
Students: Included in tuition
Teachers: Tuesday 24th lunch to Saturday 28th lunch included (please contact director for information on other meals)
Parent: Included in housing cost

Recreation:
The Evergreen Suzuki Institute offers many unique recreation options. By far the most exciting activity during the institute is hiking in the Mt. Baker National Forest. This scenic area is not only full of massive snow capped mountains and an active volcano, but also many rare animals and beautiful plant life. Be sure to bring your camera! The Evergreen Suzuki Institute also offers arts and crafts through the entire workshop for just \$20. The Fir's Mt. Baker Chalet has a hot tub and a game room with ping-pong, pool table, foosball, and many other games.

Other:
Space is strictly limited to 15 hap students and 30 flute students. All students under the age of 13 are required to have an accompanying parent.

Contact:
Dr. Ray Landers, Director
Yreaddy, PA 19067
Phone: (215) 821-7811
Fax: same (call first)
Email: flanders@mymailstation.com
Website: www.intmusfest.org

Contact:
David Zagelow, Director
Arlow Nierman, WA 98273
Phone: (360) 220-4628
Email: david@evergreenflutes.com
Website: www.evergreenflutes.com

July 23 to July 27, 2007
MacPhail Center for Music
MacPhail Center for Music,
Minneapolis, Minnesota

Directors:
Cindy Monson, Institute Director

Faculty:
Flute: James Breckenridge (OK), Nancy Daley (MN), Tadeusz Majewski (MN), Cindy Monson (MN), Richard Stanton (MN), Jennifer Brooke Taylor (MN), Beth Turo (MN); **Guitar:** Jean Seils (MN).

Student Program Offerings:
July 23-27: Piano, Guitar, Flute
Masterclasses, ensembles, skills, theory/music reading skills, performance practices, composer studies, singing and movement, world music/drumming, faculty and student recitals.

Teacher Program Offerings:
None offered.
Student Fees:
Fees will be \$365.

Housing:
MacPhail Center for Music is located in downtown Minneapolis. Many hotels within walking distance. Visit the Minneapolis Chamber of Commerce website for specific information on hotels at www.minneapolischamber.org/visitor. 1 & 2 bedroom fully furnished apt's (Oakwood Apartments) available for the week, two blocks from MacPhail, call 877-969-5142 for details.

Recreation:
The Evergreen Suzuki Institute offers many unique recreation options. By far the most exciting activity during the institute is hiking in the Mt. Baker National Forest. This scenic area is not only full of massive snow capped mountains and an active volcano, but also many rare animals and beautiful plant life. Be sure to bring your camera! The Evergreen Suzuki Institute also offers arts and crafts through the entire workshop for just \$20. The Fir's Mt. Baker Chalet has a hot tub and a game room with ping-pong, pool table, foosball, and many other games.

Other:
Space is strictly limited to 15 hap students and 30 flute students. All students under the age of 13 are required to have an accompanying parent.

Contact:
Dr. Ray Landers, Director
Yreaddy, PA 19067
Phone: (215) 821-7811
Fax: same (call first)
Email: flanders@mymailstation.com
Website: www.intmusfest.org

Contact:
David Zagelow, Director
Arlow Nierman, WA 98273
Phone: (360) 220-4628
Email: david@evergreenflutes.com
Website: www.evergreenflutes.com

Contact:
Cindy Monson, Institute Director
Minneapolis, MN 55403
Phone: (612) 321-0100 ext. 461
Email: monson.cindy@macphail.org

Contact the director for possible home/family stay options.

Meals:
Many restaurants within walking distance.

Child Care:
Not offered.

Recreation:
MacPhail Center for Music is located in downtown Minneapolis. Many recreational activities within walking distance, including Orchestra Hall & theaters. Light rail transit available to the Mall of America. For more specific recreational information, visit the Minneapolis Chamber of Commerce website at www.minneapolischamber.org/visitor.

Other:
MacPhail Center for Music is located in downtown Minneapolis. Light rail transit available from the MSP/St. Paul Airport to downtown.

Contact:
Cindy Monson, Institute Director
Minneapolis, MN 55403
Phone: (612) 321-0100 ext. 461
Email: monson.cindy@macphail.org

July 26 to August 3, 2007
Suzuki in the Berkshires Summer Flute Institute
Williams College,
Williamstown, Massachusetts

Directors:
David Keachley, Director

Faculty:
Flute: Kim Lornimer (MA), Rebecca Paluzzi (TN)

Student Program Offerings:
July 30-Aug 3: Piano, Flute



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Teacher Program Offerings:

Every Child Can: (6 hours)
Lormier Jul 26

Book 1: (28 hours)
Flute 1 Paluzzi Jul 27-Aug 3

Other Units: (15 hours)
Flute 3 Lormier Jul 30-Aug 3
Flute 8 TBA Jul 30-Aug 3
Flute Pt. TBA Jul 30-Aug 3

Student Fees:

TBA

Teacher Fees:

TBA

Housing:

Housing is available on the Williams College campus. Fees will be listed in upcoming brochure.

Meals:

Excellent meals are available from the Williams College Dining Services and 2 meals per day are included in the dorm fees. The new student center snack bar will be available for lunches at very reasonable prices. Other alternatives are available on nearby Spring Street.

Recreation:

A favorite all-seasons weekend getaway for Bostonians and New Yorkers, Berkshire County is the home of the world famous Williamstown Theater Festival, the Clark Art Institute, MassMoCA, and countless other performing arts institutions including the Tanglewood Music Festival, summer home of the Boston Symphony.

Other:

Suzuki in the Berkshires is located in Northern Berkshire County near the New York and Vermont borders, on the beautiful Williams College campus, which offers recently renovated, meticulously maintained, and convenient accommodations.

Contact:

David Kechley, Director
Williamstown, MA 01267
Phone: (413) 458-5378
Fax: 413 458 3202
Email: info@SuzukiInTheBerkshires.com
Website: www.suzukiintheberkshires.com

July 27 to August 3, 2007
Strings by the Sea

Point Loma Nazarene University, Music Department, San Diego, California

Directors:

Glen Campbell, Co-Director
Karla Holland-Moritz, Co-Director

Faculty:

Violin: Michele George (OH).

Student Program Offerings:

None offered.

Teacher Program Offerings:

Units: (15 hours)
Violin 3 George Jul 27-Aug 3

Teacher Fees:

Bk. 3: \$325

Housing:

Housing is available nearby. Please see the website: stringsbythesea.org

Contact:

Glen Campbell, Co-Director
San Diego, CA 92115-1118
Phone: (619) 287-9826
Fax: (619) 287-9826
Email: info@stringsbythesea.org
Website: stringsbythesea.org

Karla Holland-Moritz, Co-Director

San Diego, CA 92111-4758
Phone: (858) 277-7543
Email: info@stringsbythesea.org
Website: stringsbythesea.org

July 28 to August 3, 2007

Suzuki Association of the Greater Washington Area Flute Institute
Old Presbyterian Meeting House
(316 S. Royal St.), Alexandria, Virginia

Directors:

Anne Smith Papp
Rebecca Turchi Collaros

Faculty:

Violin: Jason Day (VA), Cello: Alicia Day (VA),
Flute: Joyce Bennett (VA), Rebecca Collaros (VA), Charlotte Day (VA), Deborah Kemper (VA),
Laura Larson (MI), Takeaki Miyamae (PA), Anne Papp (VA), Betsy Trimmer (VA), Kenichi Ueda (GN),
Voice: Lisa Shaw (MD), **Other:** Crafts: Jenna Day (VA); Jazz: Bill Mulligan (VA).

Student Program Offerings:

July 30-Aug 3 Flute
Masterclasses, group classes, daily lunchtime recitals, flute choirs, Music Mind Games, Orff, singing, strings enrichment for siblings, siblings program, final performance.

Teacher Program Offerings:

Every Child Can: (6 hours)
Kemper Jul 28

Other Units: (15 hours)

Flute 2 Kemper Jul 29-Aug 3
Flute 5 Larson Jul 29-Aug 3
Flute 6 Ueda Jul 29-Aug 3

Additional Teacher Courses:

Flute Repair Class for Teachers, Weissman, Jul 29-Aug 3

Student Fees:

Registration \$35 (waived if postmarked before May 1)
Tuition: \$325
Sibling Tuition: \$140
String Enrichment: \$145
Late Fee: \$35 (if postmarked after June 30)
Enrichments included in tuition.

Observer: \$20/day - see brochure for details.

Teacher Fees:

Registration: \$35 (waived if postmarked before May 1)

Tuition:

Every Child Can: \$125

Bk. 2, 5, or 6: \$360

Late Fee: \$35 (if postmarked after June 30)

Flute repair class for teachers: TBD

Observer: \$20/day - see brochure for details.

Housing:

Housing is not provided on site, however, there are many hotels in the area. A list will be provided upon request.

Meals:

Meals are not provided on site, however, there are many restaurants in the area.

Child Care:

Child care is not provided. Students 12 and under must be accompanied by a parent/guardian.

Recreation:

There are many activities to do in the Nation's capital and surrounding Metro area - from the Ghost Walk in Alexandria to an evening tour of the monuments. There are plenty of opportunities to shop, walk along the paths near the Potomac River and hear outdoor concerts.

Other:

Scholarships are available to SAGWA members (visit: www.sagwa.org). The closest airport is National (DCA) followed by Dulles (IAD) and then Baltimore (BWI).

Contact:

Anne Smith Papp
Alexandria, VA 22309
Phone: (703) 780-9294
Email: chattyanne@juno.com

Rebecca Turchi Collaros

Arlington, VA 22206
Phone: (703) 553-8202
Fax: (202) 686-9733
Email: rcollaros@levineschool.org
Website: www.sagwa.org

July 28 to August 5, 2007

Hartt Suzuki Institute
Hartt School, University of Hartford, West Hartford, Connecticut

Directors:

Harmon Steiner, Director
Teri Einfield, Assistant Director
Malgosia Lis, Piano Coordinator
Jim Ricketevius, Guitar Coordinator

Faculty:

Violin: Judy Blank (MI), Reagan Brasch (IL),
Rebecca Ensworth (OH), Linda Fiore (CT),
Martha Knieriem (CT), Kirsten Marshall (NY),
Vera McCoy-Sulentice (IL), Irene Mitchell (TX),
Carrie Reuning-Hummel (NY), Emily Yaffe (Switzerland),
Viola: Martha Knieriem (CT),
Emily Yaffe (Switzerland),
Cello: Blake Brasch

(IL), Pamela Devenport (GA), Nancy Hair (MA),
Bass: Domescick Fiore (CT), **Piano:** Doris Koppelman (CA), Christopher Liccardo (NY),
Catherine McMichael (MI), Marina Obukovsky (NY), **Guitar:** Seth Himmelhoch (NJ), Andy Lafrenier (CT), Frank Longay (CA), David Madsen (CT), Mary Lou Roberts (MI), .

Student Program Offerings:

July 30-Aug 4: Violin, Viola, Cello, Bass,
Piano, Guitar
Come celebrate the 20th year of the Hartt Suzuki Institute! Student program for violin, viola, cello, bass, guitar, and piano students. In addition to masterclass and repertoire class, daily activities include recitals, concerts, play-ins, faculty discussions and lectures for parents, orchestra, Triolet class for pianists, guitar ensemble and guitar orchestra. Additional enrichment courses are available in Piano Improvisation, Teen Musical, Composition, Chamber Ensemble, and for the Violinist. Advanced program with chamber music for students in violin, viola, cello, guitar, and piano.

Teacher Fees:
Registration: \$30
Late Fee after 6/15: \$15
Every Child Can: \$95
BK. 1: \$575
BK. 2: \$315
Practicum: \$405

Housing:

At hotels in the local area.

Meals:

Offered on campus at a carte in the dining hall and at restaurants off-campus.

Recreation:

West Hartford has many local parks and reservoirs that offer walking and biking trails for all levels. There is plenty of shopping close by in West Hartford Center and at area malls. Six Flags New England is 45 minute drive to the north and the Connecticut coast is only an hour away to the south.

Book 1: (28 hours)

Guitar 1 Longay Jul 29-Aug 5
Violin 1 TBA Jul 29-Aug 5

Other Units: (15 hours)

Violin 2 Fiore Jul 30-Aug 4
Violin 3 Reuning-Hummel Jul 30-Aug 4

Violin 4 McCoy-Sulentice Jul 30-Aug 4
Cello Pt. Devenport Jul 30-Aug 4
Piano 6 Koppelman Jul 30-Aug 4
Guitar 4 Roberts Jul 30-Aug 4

Student Fees:

Registration: \$45
Late Fee after 6/1: \$25
Tuition:
BK. 1-3: \$335
BK. 4 up: \$365
Advanced Program: \$495
Enrichment Courses: \$85

Teacher Fees:

Registration: \$30
Late Fee after 6/15: \$15
Every Child Can: \$95
BK. 1: \$575
BK. 2: \$315
Practicum: \$405

Housing:

At hotels in the local area.

Meals:

Offered on campus at a carte in the dining hall and at restaurants off-campus.

Recreation:

West Hartford has many local parks and reservoirs that offer walking and biking trails for all levels. There is plenty of shopping close by in West Hartford Center and at area malls. Six Flags New England is 45 minute drive to the north and the Connecticut coast is only an hour away to the south.

Contact:

Harmon Steiner, Director
West Hartford, CT 06117
Phone: (860) 768-7768 ext. 0
Fax: (860) 768-4777
Email: harttcomm@hartford.edu
Website: www.hartford.edu/harttcommunity

July 28 to August 5, 2007
St. Louis Suzuki Piano Institute
Association, St. Louis, Missouri

Directors:

Jo Anne Westerbeide, Co-Director
Paty Eversole, Co-Director

Faculty:

Piano: Bruce Boiney (KY), Joan Krzywicki (PA),
Other: Handbells: Patty Eversole (MO); Music Literacy: Barbara Rubenstein (IL); Orff: Paul Provenzio (MO).

Student Program Offerings:

July 30-Aug 3: Piano
Masterclass, music literacy, Orff, handbells, play-ins, recital etiquette, and formal concert.

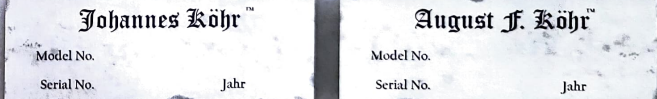
Teacher Program Offerings:

Every Child Can: (6 hours)
Krzywicki Jul 28

Book 1: (28 hours)

Piano 1 Krzywicki Jul 29-Aug 5

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Student Fees:
Registration:
\$40 if postmarked by May 20
\$75 if postmarked after May 20
Pre-Twinklers and Twinklers: \$195
Books 1-2: \$205
Books 3-4: \$215
Sibling enrichment classes: \$50 for 1, \$75 for 2

Teacher Fees:
Every Child Care: \$120 (no registration fee required)
Registration:
\$40 if postmarked by May 20
\$75 if postmarked after May 20
BK. 1: \$495
Daily Fee: \$65 per day

Housing:
A number of hotels and motels are located within a 15-minute drive of the Institute location. For a list of these, please check the box on the registration form.

Child Care:
Babysitting/child care services will be provided, if there is sufficient interest.

Recreation:
With our unique half day format, time is allowed for practice and seeing the many wonderful sights of St. Louis. These include a world class zoo, science center, children's museum, art museum, history museum, Grant's Farm, the Arch, catching a World Championship St. Louis Cardinals Baseball Game and more.

Contact:
Patty Eversole, Co-Director
Florissant, MO 63034
Phone: (314) 837-1881
Email: patsve@yaho.com
Website: www.geocities.com/stsuzukipiano/

July 29 to August 11, 2007
American Suzuki Institute
University of Wisconsin Stevens Point,
Stevens Point, Wisconsin

Directors:
Dee Martz, Director

Faculty:
Violin: Joanne Bath (NC), David Becker (WI), Joanna Binford (KY), Steven Bjella (WI), Mark Bjork (MN), Celina Boldrey (MO), Jennifer Burton (WI), Pat D'Ercole (WI), Carol Dallinger (IN), Timothy Durbin (KY), Christie Fehling (IA), Carla Francis (NY), Kyoko Fuller (WI), Nancy Jackson (IL), John Klein (IN), Edward Kreitman (IL), Randi Kvan Hellman (MN), Mary Helen Law (TN), Alice Joy Lewis (KS), Nancy Lokken (MN), Joanne Martin (France), Sarah McConaghe (IL), Mark Mutter (MI), Robert Richardson, Jr. (MI), Kathy Rollings (MO), Janelle Severson (WI), Sarah Smith (IL), Stan Smith (IL), Edmund Spranger (MO), James Van Reeth (OH), Carol Waldvogel (WI), Anna Weller (MI), Rebecca White (OH), Viola:

David Becker (WI), Joanna Binford (KY), Mary Helen Law (TN), Joanne Martin (France), Sarah Bylander Monizka (IL), Elizabeth Stuen-Walker (WA), Cello: Gilda Barston (IL), Beth Cantrell (VA), Carey Cheney (UT), Elliott Cheney (UT), Jean Dexter (KS), Lawrence Leviton (WI), Carol Oranda (IL), Bass: Virginia Dixon (IL), Derek Weller (MI), Piano: Charles Bath (NC), Caroline Fraser (Peru), Raji Gustafson (MA), Dale Hansen (MN), Yasuko Joichi (IL), Heather MacLaughlin (MN), Marilyn Monizka (IL), Ann Marie Novak (WI), Linda Perry (IL), Elaine Weedeck (IA), Tun Yang (WI), Flute: David Gerry (OH), Kelly Williamson (ON), Harp: Pam Eldridge (CO), Delaine Fedson (TX), Guitar: Alan Johnston (MN), Joseph Pecoraro (NC), Voice: Mary Hofer (WI), Pavi Kukkamaki (Finland), Other: Orchestra: Dave Pofinberger (WI).

Student Program Offerings:
July 29-Aug 3 Week 1: Violin, Cello, Piano, Harp, Flute
Theory, chamber music, orchestra, reading, ensembles, special recitals, play-ins.
Aug 5-10: Week 2: Violin, Viola, Cello, Bass, Piano, Guitar
Theory, chamber music, orchestra, reading, ensembles, special recitals, play-ins.
Teacher Program Offerings:
Every Child Care: (6 hours)
Kreitman Jul 29

Book 1: (28 hours)
Cello 1 Dexter Jul 29-Aug 10
Piano 1 Fraser Jul 29-Aug 10
Violin 1 Kreitman Jul 29-Aug 10
Violin 1 Lokken Jul 29-Aug 10
Bass 1 Dixon Aug 4-11
Other Units: (15 hours)
Violin 2 Sprunger Jul 29-Aug 3
Violin 2 Bath Jul 29-Aug 3
Violin 3 Sprunger Aug 5-10
Violin 3 Bath Aug 5-10
Violin 4 Jackson Jul 29-Aug 3
Violin 5 Jackson Aug 5-10
Violin 6 Lewis Jul 29-Aug 3
Violin 7 Lewis Aug 5-10
Violin 8 Dallinger Jul 29-Aug 3
Violin Pr. D'Ercole Jul 29-Aug 3
Violin Pr. D'Ercole Aug 5-10
Viola 5 Stuen-Walker Jul 29-Aug 3
Viola 6 Stuen-Walker Aug 5-10
Cello 2 Cantrell Jul 29-Aug 3
Cello 4 Barston Jul 29-Aug 3
Cello 5 Barston Aug 5-10
Cello 6 Cheney Jul 29-Aug 3
Cello 7 Cheney Aug 5-10
Piano 2 Joichi Jul 29-Aug 3
Piano 3 Joichi Aug 5-10
Flute 3 Williamson Jul 29-Aug 3
Harp 3 Fedson Jul 29-Aug 3
Voice 2 Kukkamaki Jul 29-Aug 3

Additional Teacher Courses:
Mozart Concertos G. A. D. Dallinger, Aug 5-10; Natural Approach to Music Reading (all instruments), Fraser, Aug 4-5.
Student Fees:
Registration Fee (per family): \$100
Late Enrollment/Payment Fee: \$25

Pre-Twinkle-Bk. 2: \$350
Bk. 3-4: \$375
Chamber Music Program (two weeks): \$725

Teacher Fees:
ECC: \$100
BK. 1: \$700
BK. 2-4: \$350
Supplemental: \$350
Practicum: \$425
10-hour enrichment: \$225
Observer: \$165

Housing:
Housing is available in University dorms.
Adult Double (2 to room)/week: \$110
Adult Single (1 to room)/week: \$140
Youth Double (2 to room)/week (17 or younger): \$90
Youth Single (1 to room)/week (17 or younger): \$120
Teen dorm/week/double (includes meal ticket, activity fee and supervision): \$325
Refrigerator rental: \$25
Air Conditioned Room (very limited room/week in addition to room rate: \$30

Meals:
One Week Meal Ticket = Sunday dinner thru Saturday breakfast.
Adult (13 and older)/person/week: \$100
Youth (8-12)/person/week: \$75
Child (3-7)/person/week: \$55
Cash is accepted at the cafeteria at all meal times.

Child Care:
One Week = Monday-Friday. Every day will include open play time, story time, outside play, music and movement, art, snack, and quiet time. Children three years and older must purchase a meal ticket. Advance registration required.
Ages 0-3/week: \$160
Ages 3-5-12/week: \$125

Recreation:
On campus tennis courts, indoor and outdoor running tracks, cardio center, spa treatments, indoor swimming.
Other:
Parking/week: \$14

The commercial airport closest to UWSP is the Central Wisconsin Airport (CWA). CWA is located just off I-39, approximately 25 miles north of Stevens Point in the town of Wisconsinonee. Car rental agencies are located at the airport. Cab service is available from CWA to UWSP and we suggest you make arrangements prior to your arrival. Generally, plan to arrive on campus on Sunday between 12:00 and 5:00 pm. Early arrival (Saturday after 2:00 pm) is available for those staying in the dorms, but must be arranged in advance. Student and teacher training scholarships are available—see our website for information and applications: www.uwsp.edu/cofa/suzuki

Contact:
Dee Martz, Director
Stevens Point, WI 54481
Phone: (715) 346-3033
Fax: (715) 346-3858
Email: suzuki@uwsp.edu
Website: www.uwsp.edu/cofa/suzuki

August 4 to August 10, 2007
Northwest Suzuki Institute
University of Oregon, Eugene, Oregon

Directors:
Emily Gustafson Pfeifer, Director
Walt Weigert Bossiart, Artistic Advisor

Faculty:
Violin: Gai Acosta (CA), Judy Weigert Bossiart (OR), Shakeri Ghobadian (NY), Michael McLean (CA), Shelley Rich (AZ), Rumi Shramka (CA), Ramona Stirling (UT), **Viola:** Gai Acosta (CA), **Cello:** Ann Grabe (OR), Nancy Harp (MA).

Student Program Offerings:
Aug 5-10: Violin, Viola, Cello Daily student recitals, play-ins, technique class, fiddle, reading orchestra, chamber music, youth choir.

Teacher Program Offerings:
Every Child Care: (6 hours)
Bossiart Aug 4

Units: (15 hours)
Violin 2 Bossiart Aug 5-10

Student Fees:
Registration fee before April 30: \$30
Registration fee after April 30: \$50
Student, half-day: \$225
Student, full-day: \$325
Advanced String Camp: \$350

Teacher Fees:
Registration fee before April 30: \$30
Registration fee after April 30: \$50
Every Child Care: \$95
Violin Bk. 2: \$325

Housing:
Family housing available on-campus for students accompanied by an adult. Local motels, hotels and B&Bs: call Convention and Visitors Association for more information 1-800-547-5445.

Meals:
On-campus dining hall or nearby delis and restaurants.

Recreation:
Campus is located in the heart of Eugene, just 55 miles from the scenic Oregon coast. Beautiful bike and foot trails along the Willamette River connect to campus. Other spectacular biking/hiking trails nearby.

Contact:
Emily Gustafson Pfeifer, Director
Eugene, OR 97403-1225
Phone: (541) 484-0554
Email: egustafs@uoregon.edu
Website: music.uoregon.edu/EventsNews/Camps/nwsuzuki.html

August 4 to August 13, 2007
Greater Pittsburgh Suzuki Institute
Upper St. Clair High School 1820
McLaughlin Run Road,
Pittsburgh, Pennsylvania

Directors:
Kiki Barley, Director
Jennifer Madge, Assistant Director

Faculty:
Violin: Liza Barley (Tanzania), Ramona Coppage (PA), Michele George (OH), Carolyn Hills (PA), Jennifer Madge (PA), Carrie Walsh (PA), Erid Wood (PA), **Viola:** Carolyn Hills (PA), **Cello:** Annie Barley (Tanzania), Pamela Deavenport (CA), Nicole Myers (PA), Marina Nielsen (PA), **Piano:** Kiki Barley (PA), Ronald W. DuBois (OH), Pat Pavlack (PA), Doris Weir (PA), **Flute:** David Gerry (ON), Tara Yaney (PA), **Guitar:** Andrea Cannon (TX), Ronald W. DuBois (OH), Mark Marston (PA)...

Student Program Offerings:
Aug 5-10: Violin, Viola, Cello, Piano, Guitar, Flute
Pre-Twinkle program for new beginners will include a masterclass lesson, Music Together, and a 30 minute Pre-T group each day. Bk 1 students age 5 and under can also choose Music Together as an elective. Each student in Bk 1 on any instrument will have a masterclass lesson, a group class, and one musical elective each day. Students can sign up for additional electives if they wish. Electives include Musicianship, Dalcroze Eurhythmics, Choir, Folk Dancing, Fiddling, Chamber Music (for strings, flute, and piano), Viola for Violinists, Piano for Other Instrumentalists, Sight-Reading, Musical Theater, and Jazz Orchestra. There will be Parent Education Sessions and Student Recitals each day, a Faculty recital, and two final concerts.

Teacher Program Offerings:
Every Child Care: (6 hours)
Barley Aug 4

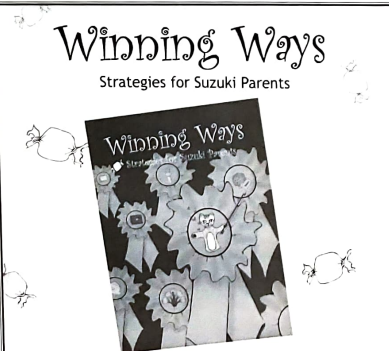
Book 1: (28 hours)
Flute 1 Gerry Aug 5-12
Piano 1 Pavlack Aug 5-12

Other Units: (15 hours)
Violin 2-3 George Aug 4-12
Violin Pr. TBA Aug 5-9
Cello 2-3 Deavenport Aug 5-13
Piano 3-4 Vasquez Aug 4-12
Guitar 2-3 Cannon Aug 4-12

Student Fees:
Pre-Twinkle: \$175
BK. 1 and 2: \$210
BK. 3 and beyond: \$250
Extra electives: \$50 each

Teacher Fees:
Every Child Care: \$100
BK. 1: \$500
BK. 2-4: \$350 each
Practicum: \$350

Housing:
Housing is available at reduced rates at



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USS12 (CDN \$15)
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summer institutes

Quality Inn Pittsburgh. Call (412) 278-6300 to make reservations. A very limited number of Pittsburgh Suzuki families are also offering housing in their homes.

Meals:
There is no formal meal plan. Lunch can be purchased at the institute if ordered in advance. Quality Inn offers suites with full kitchens.

Child Care:
Child care is available for \$6hr. on-site. Arrangements must be made in advance.

Recreation:
Lunch time informal soccer games each day. Quality Suites has an outdoor swimming pool and basketball court.

Contact:
Kai Barley, Director
Canoe, PA 15106
Phone: (412) 428-2122
Fax: (412) 428-2879
Email: kibarley@aol.com

Jennifer Madge, Assistant Director
Canoe, PA 15106
Phone: (412) 428-2122
Fax: (412) 428-2879
Email: jmadgemadge@aol.com
Website: www.pghna.com

August 4 to August 9, 2007
Japan-Seattle Suzuki Institute
International
SERA (Suzuki Education and Research Association), Seattle, Washington

Directors:
Barbara Balatero, Director
Mihoko Hirata, Assistant Director

Faculty:
Violin: Gayle Dezer (WA), Yasuko Eastman (BC), Helen Higa (HI), Mihoko Hirata (WA), Yoko Honda (WA), Joseph Kaminsky (MD), Fujino Kawamura (Japan), Cathryn Lee (CA), Brian Lewis (TX), Allen Lieb (NY), Felicity Lippman (England), Michael McLean (CA), Sandra Payton (WA), Barbara Riley (WA), Saeko Robert (WA), Catherine Amy Barlow (NY), Akira Nakajima (Japan), Carol Teri (CO), Barbara Wampler (CA), Nancy Yamagata (CA).

Student Program Offerings:
Aug 5-9: Violin, Cello
Masterclasses (twice during institute), plus daily technique class, repertoire class, choice of orchestras, music trading classes, or rhythm according to level. Chamber music and performance class for those at advanced program. Supplementary classes: Composition with Michael McLean, Baroque Dance, Viola for Violinists.

Teacher Program Offerings:
Units: (15 hours)
Viola 4 Lieb Aug 4-9
Viola 9-10 Lee Aug 4-9
Cello 2 Wampler Aug 4-9

Student Fees:
Registration: \$50 per family
Tuition:
Pre-Twinkle \$175
BK 1-3 \$300
BK 4-7 \$315
BK 8+ \$330
Advanced masterclass fee: \$80
Enrichments:
Composition: \$75
Baroque Dance: \$40
Viola for Violinists: \$40

Teacher Fees:
Registration fee: \$50 per family
Teacher training courses: \$300
Teacher observers: \$100

Housing:
Housing is available in University dormitories during the conference, and August 4 and 9 on a space-available basis. This year we have an apartment option which will be more economical for families. Prices in our brochure.

Meals:
Meal plan is Monday breakfast through Thursday lunch. Other meals, before and after the meal plan start can be ordered. Prices in our brochure.

Other:
Two scholarships are available through the Suzuki Association of Washington for students of members. Contact your private teacher. There are two work scholarships available to local teenagers who can help. \$50 scholarship available to advanced students willing to play viola in chamber music and orchestra. Please contact Barbara Balatero for information about other scholarships.

Contact:
Barbara Balatero, Director
Seattle, WA 98107
Phone: (206) 782-1272
Email: balatero@comcast.net

Mihoko Hirata, Assistant Director
Bellevue, WA 98106
Phone: (425) 747-0581
Website: www.japanseattle.org

August 5 to August 10, 2007
Stanford Vahalla Institute
Vahalla Summer School of Fine Arts Society, New Denver, British Columbia

Directors:
Daphne Hughes, Director
Miranda Hughes

Faculty:
Violin: Dragan Djerkic (QC), Robert Hryciw (AB), Rachel Kristenson (AB), Cherie Larson (AB), Joanne Methin (AB), Theresa Plotnick (AB), Viola: Cherie Larson (AB), Theresa Plotnick (AB), Cello: David Evenchick (ON), Other: Fiddle, Improv: Oliver Schrier (BC).

Student Program Offerings:
Aug 5-10: Violin, Viola, Cello
Masterclasses, group classes, recitals, play-ins,

chamber music, orchestra, music enrichment (middle/improvisation).

Teacher Program Offerings:
None offered.

Student Fees:
Registration: CDN\$25
Tuition: CDN\$290

Housing:
A variety of housing is available at varying prices. Please consult our website for details. Scenic nearby camping areas are a popular and inexpensive option.

Meals:
Family-friendly lunches (Monday to Friday) at very reasonable cost can be ordered at the registration desk on arrival. Kitchen facilities are available in most local commercial housing, and there are a number of small restaurants and cafes nearby.

Recreation:
SVI plans several optional family events throughout the week. In addition, our region is a recreation destination with opportunities for swimming, hiking, biking, canoeing and kayaking. Nearby hot springs are another attraction.

Other:
New Denver is located on the shores of Slokan Lake in the Kootenay region of British Columbia, mid-way between Calgary and Vancouver, 4 1/2 hours North of Spokane WA.

Contact:
Daphne Hughes, Director
New Denver, BC V0G 1S0
Phone: (250) 358-2684
Email: dhughes@netidea.com
Website: www.vahallainstruments.org/svi

August 5 to August 9, 2007
Advanced Suzuki Institute
at Stanford
Stanford University,
Palo Alto, California

Directors:
Celia Volov, Director

Faculty:
Violin: Yoko Acheson (CA), Juliana Athayde (CA), Judy Blank (MI), Hiroko Driver-Lippman (CA), Dorothy Lee (CA), Marjorie Lin (CA), Kimberly Meier-Sims (OH), Margaret Shimizu (CA), Stephen Sims (OH), Lesa Zaehle (CA), Viola: Dorothy Lee (CA), Stephen Sims (OH), Cello: Beth Goldstein-McKee (OR), Other: Orchestra, Jazz: Robert Athayde (CA).

Student Program Offerings:
Aug 5-9: Institute Program: Violin, Viola, Cello
This motivating program allows string players to experience the middle and late Suzuki books as well as repertoire beyond the books in a nurturing environment. Come to an institute you will home. The chamber music, advanced orchestra,

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and teacher program begin Sunday, August 5. The core program, from August 6-9 involves all participants.

Teacher Program Offerings:

Units: (15 hours)
Violin 8 TBA Aug 5-9

Student Fees:

Application/Tapes: Due July 5
Late applications will be accepted as space is available.
Tuition: \$385 by July 5 \$410 after July 5

Teacher Fees:

Teacher Training Unit: \$300
Observation Fee: \$50 per day

Housing:

Aug. 5-9: Extra nights for board only are available. Hotels are located near campus.
Room/Board: \$285-\$365
Teen Dorm room and board: \$375

Meals:

Fit most dietary needs. Convenient food services for commuters.

Recreation:

Easy transportation to and from airports and most Bay Area sights. A shuttle throughout campus and to nearby shopping is convenient. There is access to libraries, swimming, tennis, and sport's areas.

Other:

Merit Scholarships: Scholarships are available for viola and cello chamber music students.

Teen Dorm: Allows teens 12-18 the opportunity to mingle with other young musicians and enjoy a music-filled week together. It is one of our most popular programs.

Contact:

Celia Vollov, Director
Oakland, CA 94606
Phone: (510) 534-7982
Email: vollovpp@earthlink.net

August 11 to August 19, 2007 Southwestern Ontario Suzuki Institute

Wilfrid Laurier University,
Waterloo, Ontario

Directors:

Tracy Jewell, Administrative Coordinator

Faculty:

Violin: Dragan Djerkic (QC), Margot Jewell (ON), Sharon Jones (ON), Karen Kimmett (ON), Marie Kusters (ON), Eric Maden (QC), Kirsten Marshall (NY), Joanne Melvin (AB), Elyse Ras (ON), May Ing Rubie (ON), Wendy Seravalle-Smith (ON), Witold Swoboda (ON), Irene Tandberg (ON), Viola: Joanne Martin (France), Cello: Tricia Balmer (ON), David Evenchick (ON), Diana Nuttall (AB), Sera Smolen (NY), Catherine Walker (QC), Piano: Marilyn Andersen (IL), David Jones (ON), Nena LaFarre (ON), Gail Lange (ON), Clayton Scott (ON), Harp: Marie Lorcini (ON), Other: Music Enrichment: Karen Haack (ON); Opera: Anne Monkhouse (ON); Percussion: Anne Marie Borth (ON), Arun Pal (ON), Young Artist Program: Violin: Annette-Barbara Vogel (ON), Cello: Paul Palford (ON), Piano: Anya Alexeyev (ON).

Student Program Offerings:

Aug 12-17: Violin, Viola, Cello, Piano, Harp
Semi-private lessons, group lessons, student recitals, play-ins, reading ensembles, piano duet classes, orchestra, Young Artist Program, viola for violinists, fiddling, percussion for string players improvisation for cellists and pianists, harp for string players, opera and private and group lessons for adults.

Teacher Program Offerings:

Every Child Can: (6 hours) Walker Aug 11

Book 1: (28 hours)
Violin 1 Melvin Aug 12-19

Other Units: (15 hours)
Violin 2 Ras Aug 11-15
Violin 3 Ras Aug 15-19
Violin 5 Kimmett Aug 12-17
Cello 2 Walker Aug 12-17
Piano 2 Lange Aug 12-17

Additional Teacher Courses:
Group Class Techniques, Part II, Hockett, Aug 12-17.

Student Fees:

USS/CDNS
General Programs:
BK. 1-3 Violin, Viola, Cello, Piano, Harp:
\$309/\$355

BK. 4-6 Violin, Viola: \$331/\$380
BK. 4-6 Cello: \$339/\$390
BK. 4-5 Piano: \$331/\$380

Senior Programs:

BK. 7 Violin: \$339/\$390
BK. 6 Viola: \$339/\$390
BK. 7 Cello: \$344/\$395
BK. 4 Harp: \$339/\$390
Complete Haydn Sonata Piano: \$339/\$390

Mini Institute: \$183/\$210

Young Artist Program:
Violin and Cello: \$422/\$485
Piano: \$392/\$450

Optional classes: all \$45/\$52 each except:
String/Piano Duo: \$61/\$70
Harp for String Students: \$92/\$100
Adult Private Lessons: \$113/\$130

Teacher Fees:

USS/CDNS
Every Child Can: \$100/\$115
Unit 1 participants: \$138/\$590
Unit 1 auditors: \$479/\$550
All other units participants: \$309/\$355
All other units auditors: \$291/\$335
Cello Group Class Techniques: \$183/\$210

Observers: for entire week: \$26/\$30

Housing:

Two types of on-campus residence housing are available. Extra children sleeping on the floor at no or small cost. Hotels/motels located close to campus. Booking fee: (\$85/\$10).

Single: \$33/\$35 per night
Double: \$45/\$50 per night (limited to two people)
4 BR Apt. with kitchenette (apartment tax included): \$100/\$115 per night.
4-7 nights: \$420/\$450 (based on four person occupancy).

Meals:

Meals are available in the on-campus cafeteria and many restaurants are located in walking distance of the campus.

Child Care:

A daycare provider will be available daily in a bright and pleasant facility for a nominal fee.

Recreation:

Recreational activities include crafts, soccer, barn dance, stage set design, swimming, exercise room, tennis court, hiking, water park, petting zoo and shopping. Sightseeing opportunities abound in the beautiful Memnonie countryside surrounding the area. Extra-curricular activities include faculty concert, concerto play-in with faculty orchestra, parent discussions, student recitals and concerts.

Other:

The Wilfrid Laurier University Campus is wheelchair accessible. Buses are available for both students and teachers. Waterloo is just over an hour drive south-west of Toronto.

Contact:

Tracy Jewell, Administrative Coordinator
Geelph, ON N1E 6W1
Phone: (519) 824-7609
Fax: (519) 824-7874

Email: wsi@artsnet.net
Website: www.artsnet.net/wsi.html

August 18 to August 24, 2007 School for Strings Suzuki Institute The School for Strings, New York, New York

Directors:

Hagai Kamli, Institute Director
Sarah Whitney, Director of Operations
Alexander Yudkovsky, Executive Director

Faculty:

Violin: Kathy Almqvist (MA), Sanche Bobrow (NY), Ronda Cole (VA), Eaterina Gerson (NY), Thalia Greenhalgh (NY), Arvilla Rosit (AL), Viola: Kathy Almqvist (MA), Arvilla Rosit (AL), Elizabeth Stuenkel-Walker (VA), Cello: Pamela Devoport (GA), Deborah Park (NY), Heather Watson (CT), Piano: Sheila Keats (NY), Christopher Liccardo (NY), Marina Obukovsky (NY), Mary Craig Powell (OH), Elke Velazquez (NY), Music Mind Games, Theory: Mchiko Yurko (DC); Orchestra: Alexander Yudkovsky (NY); Parent Seminars: Edmund Sprunger (MO).

Student Program Offerings:

Aug. 20-24: Violin, Viola, Cello, Piano
Twinkle through Book 7; the days activities will include semi-private lessons, group classes, parent classes with Edmund Sprunger and a combination of the following: Dalcroze/theory (Music Mind Games), orchestra, concerts, chorus, and masterclasses.

Teacher Program Offerings:

Every Child Can: (6 hours) Devoport Aug 18

Other Units: (15 hours)

Violin Pr. Cole Aug 19-24
Viola Or 1-2 Walker Aug 19-24
Cello Pr. Devoport Aug 19-24
Piano Pr. Powell Aug 19-24

Additional Teacher Courses:
Music Mind Games Unit 1 A, Yurko, Aug 18-24.

Student Fees:

Registration: \$50
Tuition: \$325

Teacher Fees:

Registration Fee: \$50
Every Child Can: \$100
Music Mind Games Unit 1a: \$400
All other courses: \$325

Housing:

Call for information.

Meals:

Meals not provided. End of institute party (Friday afternoon August 24th).

Contact:

Hagai Kamli, Institute Director
New York, NY 10019
Phone: (212) 315-0915
Fax: (212) 315-0915
Email: institute@schoolforstrings.org

Sarah Whitney, Director of Operations
New York, NY 10019
Phone: (212) 315-0915
Email: sarah@schoolforstrings.org

Alexander Yudkovsky, Executive Director
New York, NY 10019
Phone: (212) 315-0915
Fax: (212) 315-0915

Email: ash@schoolforstrings.org/Website: www.schoolforstrings.org/institute/index.php

August 29 to September 3, 2007 Camp Suzuki Institute Ogontz Ozark, Lisbon, New Hampshire

Directors:

Domnick Fiore
Linda Fiore

Student Program Offerings:

Aug. 29-Sep 3: Violin, Viola, Cello, Bass
Masterclasses, group classes, orchestra, chamber music, recitals, theory.

Teacher Program Offerings:

None offered.

Student Fees:

Registration: \$50

Tuition: \$200

Quarter Fee: Book 6 and above: \$75

Other:

For faculty, meals, housing, recreation, and contact information, please see the June 25 Ogontz Suzuki Institute listing.

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A-V Library Adds New Titles

by Kathleen Spring

The SAA continues to build a lending library which contains many helpful resources for teachers and parents. Below new additions from the Minneapolis Conference 2006 are described. In addition to these titles, there will be others available as their production is completed. If you were not able to attend the Conference or missed some sessions that you wished you could have attended, here's your chance! For the next six months, those who attended the 2006 Minneapolis Conference can rent these at 20% off the normal fees. DVD format (some available on VHS as well.)

Opening Ceremonies & Keynote: The Triumph of the Suzuki Triangle

Opening remarks by *Carol Ourada* are followed by a keynote address by *Alice Joy Lewis*. Alice focuses on the topic of connections using the famous Suzuki triangle to illustrate this. Alice Joy also shares many personal experiences that she and her son Brian had with Dr. Suzuki. (36 minutes)

Suzuki Heritage Night: Dr. Suzuki's Legacy, Allen Lieb MC

Sandra Peyton is the spokes person for the Creating Learning Community Award given to Yuko Honda. This is followed by *Hiroko Driver Lippman, Helen Uiga, Rebecca Paduzzi, and Dorothy Jones* all sharing their experiences with Dr. Suzuki, each from a different perspective—Hiroko and Helen as students, Rebecca as a teacher, and Dorothy as a parent. (2 hours)

Bowing for Dollars: Making Sense Out of Bow Development

Nancy Yamagata, Gilda Barston and Barbara Wampler, in a panel discussion, deal with how fine bow arm technique is developed in cellists. (47 minutes)

We Can Do Small

Early Childhood specialist *Dorothy Jones* and her daughter, ECE Teacher *Shann Jones*, share their experiences with the value of pre-natal listening, including both listening music and speech. Their experiences with children who have been listening before birth have convinced them of its effectiveness. (40 minutes)

Guide to Getting Started: How We Survived Our First Years of Teaching

Sarah Lindquist and *Carol Marsh* share what they have learned about becoming studio teachers. They include ideas for running a studio effectively and professionally, as well as ideas for dealing with parents, colleagues and students. (45 minutes)

My Child is SO... My Child is MORE... Over-excitabilities & Over-intensities in Children

Winifred Couch discusses strategies for helping the child whose reactions to the stimuli within his/her environment are more intense than the norm. She shares ideas for celebrating, nurturing, educating, and encouraging these children. (42 minutes)

Creating Fine Hearts, One Lesson at a Time

Yuko Honda shares how her recent personal experience with cancer has helped her to possess a heart knowledge, not just a head knowledge of the greatness of Dr. Suzuki's philosophy of acceptance. (44 minutes)

If You Want Your Students to Play Like Artists, You Must Teach Like a Scientist

Pat D'Ercole deals with achieving a caring, nurturing environment in the learning process that produces excellence. The way the teacher delivers information, and structures learning tasks can produce experiences that allow the student to sense real achievement, resulting in self-esteem based on reality. (40 minutes)

Excellent Practicing

Barbara Barber applies many general practice strategies specifically relating to the spots within Suzuki and standard violin repertoire. The hand out will be sent with the DVD. (44 minutes)

Group Class and the Kinesthetic Learner

Sarah Bjälinder Montka deals with the joys and challenges specific to the kinesthetic learner—people who learn best through movement. Ideas for ways a teacher can create an environment where these children can learn and thrive. (37 minutes)

You and Your Studio: Respecting Everyone's Time and Money

Experienced teachers, *Carolyne McCall* and *Rainna Striffler* share what they have learned over the years about running a studio. They share ideas about how to protect your time and income so that teaching will not only be an emotionally rewarding career, but also a financially viable one. (35 minutes)

Hand in Hand: The Suzuki Method and Brain-Based Learning

Sandra Baker shares her findings from current brain research, including information about understanding the processes within the brain. She also discussed why music is so wonderful for the brain, connecting us to our Suzuki experience. (24 minutes)

Watching Parents Practice with Their Children: The Suzuki Teacher's Report Card

During a two-year period of self-evaluation to assess her effectiveness in communicating ideas to the parent, *Gail Lange* observed her students and parents practicing. This presentation shares her findings and changes made in Gail's studio as a result of her study. (40 minutes)

Plug In, Turn On, Tune In! Developing Listening Skills in Your Cellists

Although this video is presented from a cellist's perspective, ideas presented by *Carolyne Mead* and *Tanya Casey* are relevant to all students and teachers. Types of listening, aspects of focus, concentration, remembering, imitating, discriminating, and internalizing in the listening process are addressed. Games for increasing listening skills are demonstrated. (31 minutes)

Group Class: What's It Really All About?

Ed Kreitman outlines the purposes and benefits of the Suzuki group class experience. The video also includes performances by *Allegri*, a violin performance ensemble, and a discussion of Energy Consciousness. Hat, the dimension of intentionality, and his use of this in his group lessons. (52 minutes)

Music in the World of Infants

Dr. Laurel Trainor's presentation gives a report of the findings of current research taking place at the McMaster Institute for Music and the Mind located at McMaster University, Hamilton, Ontario, Canada. The lecture deals with how very early pitch and rhythm perception become evident in infants and the effects of later music instruction on brain development. (58 minutes)

The Listening/Movement Connection: Activities to help Johnny (and Mary) be able to sit still and listen!

Dr. Lorna Hegge takes the attendees of this session through a variety of movement activities and dances that can be used with groups of children to learn impulse control, feel various elements of music, become energized, build a sense of community, and most importantly to feel the joy of purposeful movement. (57 minutes)

Places Everyone: Owning Your Own Special Place in an Ensemble

Wendy Stern runs a demonstration rehearsal for a five-member flute choir. Physical issues of where and how to stand, using music stands and the musical challenges that present themselves when members of the choir are playing independent parts are addressed. Rehearsal strategies are demonstrated, and the ever important element of communicating the musical essence of a composition is dealt with. (46 minutes)

DVDs available for purchase

Suzuki Youth Flute Choir and Suzuki Youth Orchestras 1 & 2

Enjoy the sights and sound of these delightful concerts given by Suzuki Children.

Piano Concerto and International Ensembles Concert

This concert is always one of the conference highlights. This year it includes pianist Xinran "Xuan" Liu and the following performance groups: Barcel Brosno, Nevada School of the Arts Violin Ensemble, and Rocky Mountain Strings.

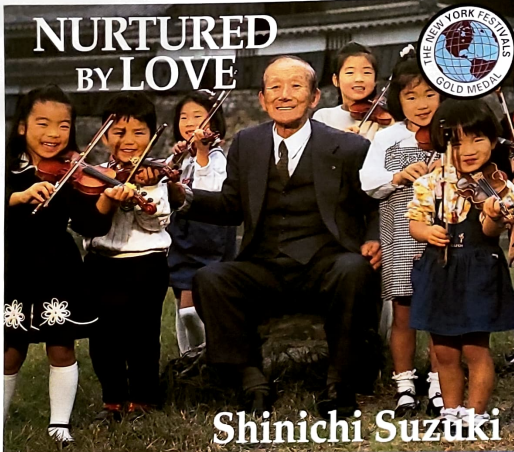
Parents as Partners

This is a set of three DVDs. The sessions included are from those that were offered to parents attending the 2006 Conference. Presenters include Ed Springer, Nancy Lokken, Anne Marie Novak, and a Parent Panel. Keynote address by Brian Chung is also included.

If you are interested in renting any materials from our A-V library, please contact our staff librarian LeeAnn Sutton at leeann@suzukiassociation.org.



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coo_sas@earthlink.net

Japan: Office of the President: 3-10-15 Fukushi, Matsumoto 390-0815, Japan.

Ph: 81-263-32-77171; Fax: 81-263-32-7451. Talent@suzukimethod.or.jp

ISA supports SAA members who wish to support the work of the International Suzuki Association and is encouraged to do so through various levels of sponsorship: Sponsor (\$12-\$99), Donor (\$200-\$499), Patron (\$500-\$999) or Benefactor (\$1,000 and above).

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Regional Associations

* SAA (North, Central, and South America, Adjacent Islands)

* **Pan Pacific Suzuki Association (PPSA)** (Australia, New Zealand, Oceania) President, Yasuki Nakamura, Janet Clarke, Sr. Admin. Officer, PO Box 814, St. Ives NSW 2075 Australia; Ph: 612-94140388; Fax: 612-941049291

* **European Suzuki Association (ESA)** (Europe, Africa, Middle East) Chairperson: Eleonore Feuerin zu Salm-Salm, Deputy Chairperson: Birte Kelly-Stour House, East Bergholt; Suffolk, COF 61F England. Phone: 441206-299448; Fax: 441206-298490; email: esaa@suzukifore@compaq.com

* **Talent Education Research Institute (TERI)** (Japan) President, Prof. Koji Toyoda, Office: Mitsuko Kawakami, Secretary 3-103 Fukushi, Matsumoto 390 Japan; Ph: 81-263-32-7171; Fax: 81-263-32-7451. Talent@suzukimethod.or.jp

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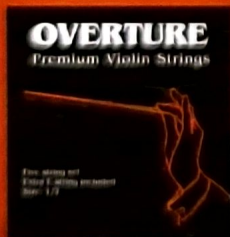
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