



American Suzuki Association

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Conference 2008: Call for Papers**

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CONTENTS

Volume 35 #3 - Spring 2007



Musical History Twister at the Rock-to-Bach Workshop p. 26

News and Information

- 3 Chair's Column
- 5 Premier Members
- 6, 7 Suzuki Products
- 9 New Active Members
- 10 Job Listings
- 13 Organization News
- 14 SAA Membership Form
- 15 Upcoming Workshops
- 15 SAA Calendar
- 15 ECC Courses
- 43 AV Library New Additions
- 73 Latin America
- 82 In Memoriam
- 84 Advertisers' Index
- 84 Regional Information



About the Cover Design: Photo of student Bernardo Vera Canchucaya with Fernando Piñero at the Peru Festival

News From Here & There

- 16 Meet Our Honorary Board Members: Interview with Jung-Ho Pak
..... Paul Salerni, Chair, SAA Board of Directors
- 20 Videos of Dr. Suzuki are Now Online..... Pat D'Ercole
- 21 Friends Old and New Meet in Miami Laura Tagawa
- 22 Un Projet pour les etudiants Suzuki de Quebec! Melanie Grenier

Conference 2008

- 17 Expanding the Vision: Call for Papers
- 18 Student participation opportunities, SAA 13th Conference

Columns

- 23 Chromatic Harmony and Adolescence Barbara Schneiderman
- 26 Rock-to-Bach Workshop: A Cool, Fun Perspective
on Music History..... Andrea Cannon
- 28 Tuna Observation Pam Devenport
- 30 Violin Duet, String Quartet or String Orchestra
for Suzuki Violin Repertoire..... Winifred Crock
- 32 A Modest Proposal..... Kelly Williamson

Features

- 33 Breathing for the String Player Sanchie Bobrow
- 40 Model-Nurture-Offer: Music, Neuroscience and Suzuki
..... Edith Gettes
- 44 Flower Song and Monkey Song Barbara Barber
- 47 Suzuki in the Berkshires Elaine Moyant

Teaching and Learning

- 49 For the Sake of the Child: Teacher-Parent Collaboration
..... Francoise Pierredon
- 54 Finding the Meaning in Music Daphne Hughes
- 57 Japan's Gift To Me Susan Grilli
- 60 Becoming a New Teacher Trainer
Introducing Fernando Piñero Marilyn O'Boyle

Stories, Poems & Tributes

- 64 Becoming a Beginner Again Devon Arrington
- 66 Getting a Life: Why Learn to Play the Cello at Age 70! Martha Frantz
- 67 Dad's Story Anne Marie Olson
- 69 All Around the World So Sweet Jean Nehm
- 71 Path of the Violin John Jarboe
- 72 Teaching a Dream Serena Doyle

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Chair's Column

by Paul Salerni

As an exercise in interdisciplinary collaboration during the next academic year, the arts community at my home institution (Lehigh University) will produce a festival entitled "Words/Music/Images: A Celebration of Convergence." I like the phrase "Celebration of Convergence"—it describes my most recent Suzuki experience as well as one of my strongly held feelings about my soon-to-end experience serving on the SAA Board of Directors.

My recent Suzuki "Celebration of Convergence" experience was a result of my taking a trip to Ann Arbor, Michigan with my son Miles, a high school junior looking at colleges and universities where he can continue his studies as a percussionist. Visiting the University of Michigan School of Music was also an excuse for me to have dinner with my long-time performance partner, soprano Carmen Pelton, my favorite living American composer, Bill Bolcom, and his wife, recital partner, and inimitable chanteuse, Joan Morris. As we were driving towards Ann Arbor, Miles was listening to Sibelius, Symphony #2 because he was preparing to play the timpani part with the Juilliard Pre-College Symphony. Our first appointment once we arrived in Ann Arbor was to attend a student orchestra rehearsal where one of Miles' Kinhaven friends was playing principal oboe. Well, it turns out the orchestra was rehearsing Sibelius, Symphony #2. Nice convergence. This was a rather special rehearsal because it was actually a workshop led by the participant and ecumenical trio: Time for Three. Many of you will recognize that group from their sensational rendition of Czardas on SAAs Annual Fund CD called "A Celebration of Excellence." Nice convergence. Up on the podium, exhorting the orchestra members to play with heart and commitment was one of Time for Three's two violinists, Nick Kendall. An hour later I was having an animated and delightful conversation with Nick's grandfather, SAA Founding Father John Kendall. Very nice convergence.

Everything that day, up until my meeting with John Kendall, was indeed a lovely coincidence. I had planned all along to visit with Mr. Kendall during our trip to Ann Arbor. Although I had seen him at conventions, shook his hand, and was aware of his pioneering work in bringing the Suzuki Method to America, I had never had a conversation with him. At the age of 89, Mr. Kendall is as sharp, witty, and perceptive as I heard and imagined he was. Besides wonderful stories and reminiscences, I received some valuable pieces of advice. Most vivid were his admonitions that we in the American Suzuki world remain humble and democratic. We do not have a monopoly on treating children with respect, nor do we own the sole effective method for training young musicians and beautiful hearts. We can renew ourselves and strengthen our teaching by converging with and respecting traditions that share our core values. The Suzuki community has always been a community where ideas have been exchanged and debated. As we have grown bigger, more organizational structures have necessarily been put in place. Nonetheless, it is still valuable to encourage and listen to many voices and to leave the floor open for strong opinions. Democracy is messy, but it is the best system we have.

Meeting this venerable parent of the Suzuki Method put my life inside the Suzuki world into broad perspective. In the half century since John Kendall visited Matsumoto and learned about its amazing resident pedagogues, the Suzuki Method in the Americas has grown into one of the most respected approaches to education on our continents, a Method that involves over a quarter million students, teachers, and parents in its beautiful work. Our Association, born out of the desire of a handful of Suzuki teachers to further the mission of the Suzuki Method by banding together, has grown to an organization of over 8,000 members with enough self-confidence to allow a Suzuki Parent to serve as its Board Chairman.

In retrospect, my experience on the Board, coupled with my years as a Suzuki parent and adult student, has been a meaningful convergence of all my values

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and interests. As a teacher, conductor, and composer, I am greatly interested in finding the most effective ways to nurture creativity while imparting disciplined skills and competencies. I have found myself adopting Suzuki's ideas more and more, e.g. the notion that every person can create and that patience is required since creativity blossoms at a different rate for every person; or the use of imitation to start students acquiring the foundation skills on which creativity blooms; or the general "other-centric" Suzuki stance that has changed what I think my own music should accomplish.

I also value friendship and community alike. During seven years on the SAA Board, I have made wonderful friends and have felt part of a community dedicated to the excellent execution of a noble mission. What could be more fun or more gratifying! Hard work, lots of hours, yes, but always made enjoyable by the support and company of such able and convivial colleagues.

Now I know that this sounds like the final phrases of my SAA swansong, but you are not that easily rid of me. I hope that someone will ask me to volunteer to serve on SAA committees—a Parents' Committee or a Task Force on Developing Suzuki Pedagogy programs in Higher Education, etc. In fact, that is my final message to SAA members. If you are a Teacher or Teacher Trainer or Parent who feels you have accomplished a lot and received much in return as a result of your association with the Suzuki Method, then continue to volunteer. The health of the SAA and the Method depends on your generosity of spirit, time, and resources. I hope that you and I will continue to give lovingly whatever we can to our shared endeavor. >>

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Ed. De La Latorre, Tucuman, Verbe Buena Tucuman Susanne Place, Uruguay Rebecca Gehring, Uruguay Susan Koelle, Lake Forest Park Sarah Kay Oetler, Vancouver Sarah Pizzichelli, Bothell	CHILE Daniel Beeler, Shorewood Karolin Beukler, Fitchburg Susan A Halderson, Osseo Courtney Han Kenwick, Macon Charlene Melzer, Sturtevant	OTHER Jennifer Feske McCores, Wasing, US Clara Petroszi-Szabun, Espoo, Finland
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Winter 2007

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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 offer your listing also on our website for an additional \$25. All listings will be included in a maximum 3 column full paragraph in the next SAJ. 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: Suzuki Cello Instructor and Suzuki Saturday Group/Orchestra Manager
LOCATION: Minneapolis, MN
DESCRIPTION: Musical Center for Music, a nationally-recognized community music school, has a successful, well-established Suzuki Talent Education Program. Independent Suzuki group instruction, evenings and Saturdays, responsible for recitals, concerts, record keeping & faculty mgmt. Administration for orchestra and Saturday groups. Details at www.mpcaplanet.org.

QUALIFICATIONS: Prefer: Music MA with emphasis in Suzuki pedagogy and performance, or equivalent Suzuki Suzuki teacher training through a Suzuki cello primary instrument, and 3 yrs Suzuki cello and Suzuki group teaching experience, Microsoft Office proficiency, excellent written, spoken, and interpersonal skills, exceptional organizational and time-management skills, detail oriented.
SALARY: Commensurate with experience.
CONTACT: Resumes and cover letters to employment@mpcaphil.org. Website: www.mpcaphil.org. Email: employment@mpcaphil.org

POSITION: Suzuki Violin Teacher
LOCATION: Hong Kong, HK
DESCRIPTION: The KinderU Suzuki Music Academy is the first and only Suzuki program in China. Hong Kong is a fast and vibrant city, where early childhood education is given the highest emphasis. ISMA is affiliated with RightMind International, emphasizing comprehensive education.
DUTIES: Teach private and group lessons to beginning students, additional general music classes. Students range from 3rd-6th.
QUALIFICATIONS: Minimum BA in Music, Suzuki training through book 2, 1 year teaching experience. Experience with Music Together or similar welcome.
APPLICATIONS: Send CV and 300-400 word initial relocation expenses may be negotiated.
CONTACT: Jennifer Molberg, Programme Director, KinderU Suzuki Music Academy, U2/F, New Block 5, Horizon, Ap Lei Chau, Hong Kong. Phone: 852 2875 2052. Email: jennifer.molberg@kinderu.org. Website: www.suzukiHK.org

POSITION: Suzuki Violin Teacher
LOCATION: Greenville, OH, US
DESCRIPTION: Affiliated with Denison University, an independent liberal arts college, the Denison University Suzuki Program offers instruction to 120+ students ages 4-18 adults. Greenville is a quaint, New England style community located 30 miles northeast of Columbus.
DUTIES: Assume responsibilities of an established student of 18 students with potential for growth. Teach beginning to advanced levels, individual and group lessons, assist with recitals, and participate in staff meetings.
QUALIFICATIONS: Bachelor's Degree, Demonstrated teaching and teaching ability, Suzuki SAA registered training and share our experience to Suzuki philosophy. Suzuki teaching experience and competence working with young children preferred.
SALARY: \$35 for individual/SH for group. Subsidized SAA training.
CONTACT: Send resume and references to: Jim Van Dusen, conductor, Denison University Suzuki Program, Denison University, PO Box M, Greenville, OH 43023. Phone: (740) 974-6441. Email: vanstedt@denison.edu. Website: www.denison.edu/music/suzuki/

POSITION: Suzuki Violin Teacher
LOCATION: Greenville, TX, US
DESCRIPTION: Suzuki violin teacher for a public school/Greenville, ISD with option of private studio in Greenville, TX. Greenville is located about 45 minutes northeast of Dallas. We are close enough to enjoy all the

benefits and cultural opportunities of a big city while living the small town life.

DUTIES: To continue a Suzuki program in our community which includes teaching within the public schools in addition to an option of maintaining a private studio. This program will have the support of the Greenville Independent School District and the community volunteer organization of the Greenville Suzuki String Association.
QUALIFICATIONS: Bachelor's degree in performance or music education required. Application must have SAA or music education required. Application must have SAA Certification or be eligible for a permit. This position will be an employee of the Greenville Independent School District.
SALARY: Commensurate with Teacher Pay Scale. Starting Date: August 14, 2007.
CONTACT: Applicants will need to apply online at www.greenvilleschools.org. All teacher applications will need to be accompanied by a cover letter and resume to the Teacher/ing Salary Survey. The online application will direct you to that site. Our District Code number is 21037570. Please call Mr. Scott Payne, Executive Director for Personnel, Greenville Independent School District, P O Box 1022, Greenville, TX 75403. Phone: (903) 457-2211. Email: personnel@greenvilleschools.org. Website: www.greenvilleschools.org

POSITION: Suzuki Violin Teacher
LOCATION: Dallas, TX
DESCRIPTION: The Louisiana Academy of Performing Arts has been providing the Greater New Orleans community with only the finest program in music education for the past seven years. The increasing demand for instruction in the creative and performing arts at our institution requires talented, motivated, and qualified faculty members. LAAPF offers all instruction administrative support, flexible schedules and a stimulating work environment.
DUTIES: Private and group lessons, beginning to advanced levels.
QUALIFICATIONS: Bachelor of Music degree required. Suzuki training and experience preferred.
SALARY: Commensurate with experience and education.
CONTACT: Send CV, resume, and at least 3 references to Ryan Callen, Director via facsimile or email. Phone: (800) 679-4253. Email: hr@lapaf.com. Website: www.wachap.com

POSITION: Suzuki Teaching Specialist
LOCATION: Dallas, TX
DESCRIPTION: The Louisiana Academy of Performing Arts has been providing the Greater New Orleans community with only the finest program in music education for the past seven years. The increasing demand for instruction in the creative and performing arts at our institution requires talented, motivated, and qualified faculty members. LAAPF offers all instruction administrative support, flexible schedules and a stimulating work environment.
DUTIES: Maintain a private studio, group classes, minimal advanced levels.
QUALIFICATIONS: Minimum of a BM, SAA training through Book 2, two years Suzuki teaching experience.
SALARY: Commensurate with experience and education.
CONTACT: Please contact for details: benefits available.
CONTACT: Becki Christopherson, Director & Founder, 3 Quincy Street, Norwalk, CT 06850 or email: admin@musicarts.com

POSITION: Suzuki Violin Teacher
LOCATION: Garfield, ON, Canada
DESCRIPTION: Established in 1972, the Suzuki School of Garfield has 180 students. The school is based at the Garfield Youth Music Centre, a facility dedicated to teaching arts. Garfield, a university community of 100,000, has an abundance of musical activities. Located one hour drive from Toronto.
DUTIES: One-on-one teaching position. Teach Suzuki private and group lessons. 20-30 hours of private and 3 hours of group lessons weekly.
QUALIFICATIONS: BM (or equivalent) and Suzuki training and experience. MA in Suzuki pedagogy at least. Salary: \$14/hr (GM), benefits.
CONTACT: Pate Barabasi, Suzuki School of Garfield, 75 Gaudin Street, Garfield, ON N1H 1S7, Phone: 519-896-9729. Fax: 519-824-8073. Email: pate@fats.net. Website: www.sar.net/ssp.html

POSITION: Suzuki Violin Teacher
LOCATION: Buffalo, NY
DESCRIPTION: Buffalo Suzuki Strings is a non-profit instrumental program with 300 violin, viola, cello, and classical guitar students. Inland facilities, reputation and trust are given. Classes are offered. Walk in a well-established, nurturing, supportive environment.
DUTIES: Private and group lessons, beginning, intermediate, and advanced. Two 15-week terms plus 8-week summer session.

POSITION: Suzuki Violin Teacher
LOCATION: Buffalo, NY
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DUTIES: Private and group lessons, beginning, intermediate, and advanced. Two 15-week terms plus 8-week summer session.

QUALIFICATIONS: Suzuki certified. Suzuki certification, strong commitment to the Suzuki philosophy. Bachelor's in Music, motivated, well trained, experienced.
SALARY: Based on experience and training.
CONTACT: Sam Foundation, Phone: (309)21468103, fax: (309)21468104, email: suzuki@samfoundation.org, website: www.samfoundation.org

POSITION: Suzuki Violin & Piano Teacher
LOCATION: Hilton Head Island, SC
DESCRIPTION: Sea Pines Montessori Academy, est. 1988, is a non-profit, private Montessori school. Accredited by the NCA CASI, established by a former Suzuki teacher.
DUTIES: Teach 5-6 year olds in a Suzuki-based program for school children 5 to 12; teaching individual/group lessons & administering program.

QUALIFICATIONS: Bachelor of Music /Music Education; SAA training through BK 3 for Violin & Piano; current SAA member; 2 yrs Suzuki teaching experience; commitment to Suzuki philosophy & experience with young children.
SALARY: Full-time: 2007-2008 school year: \$55,000 - \$57,000 plus benefits.
CONTACT: Send cover letter, resume, and 3 professional references to: Jennifer Jones, Executive Director, Hilton Head SC 29928. Email: caable@spanthetarg.com

POSITION: Violin Suzuki Teacher
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 competitive compensation. They are encouraged to be creative and individual in their teaching while maintaining a common curriculum, standard and community.
DUTIES: Maintain a private studio, group classes, minimal advanced levels.
QUALIFICATIONS: Minimum of a BM, SAA training through Book 2, two years Suzuki teaching experience.
SALARY: Competitive with experience and education.
CONTACT: Please contact for details: benefits available.
CONTACT: Becki Christopherson, Director & Founder, 3 Quincy Street, Norwalk, CT 06850 or email: admin@musicarts.com

POSITION: Suzuki Piano Teacher
LOCATION: Richmond, VA
DESCRIPTION: Private studio in suburban location, 50 students, piano, studio and apt. provided.
DUTIES: Teach Monday through Thursday, 20-25 hours a week. Teach group classes once a week. Work with other music teachers, hold no excessor recitals, work with other music teacher.

QUALIFICATIONS: SAA registered training with experience and Suzuki training and experience. MA in Suzuki pedagogy at least. Salary: Commensurate with experience.
CONTACT: Heather Strange, President, Miss Strange's Piano Studio, 1986 Charles Street, Bethesda, MD 20814. Phone: (301)871-1044. Email: heatherstrange@comcast.net. Website: www.strangestrings.com

POSITION: Suzuki Violin & Piano Teacher
LOCATION: Vancouver, BC, Canada
DESCRIPTION: Anati Suzuki Studio is Vancouver's only specialty music school for students of violin, viola, piano and guitar. Offering a variety of private and group instruction including technique classes, chamber music, orchestra, folk, ensemble and music discs. Our private instruction encompasses both Suzuki and traditional western styles. 3 and up.
DUTIES: The position, beginning in Sept. 2007, includes private violin and viola instruction, parent education, group

QUALIFICATIONS: Bachelor's 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 Neal, 4 Webster Street, North Vancouver, BC V1M 2H9. Phone: (779) 7438729. Email: info@anatisuzukistudio.org, anatisuzukistudio@anatisuzukistudio.org

POSITION: Suzuki Violin & Piano Teacher
LOCATION: Westford, MA and Sevierville, PA
DESCRIPTION: The Center for Young Musicians is a highly-regarded, 12-year old private music school.
DUTIES: Teach students ages 4-18 in one-to-one methods. Perform regularly for the school and in the community.
QUALIFICATIONS: A Master of Music is required. Candidates with experience in early childhood, Suzuki music literacy skills and leading such classes are preferred. A minimum of 5 years teaching experience required.
SALARY: Competitive hourly rates based on experience. Faculty meetings, recitals and special events are also paid. Company benefits, including health, life and disability, and a company retirement plan, are available.
CONTACT: Please mail resume to Center for Young Musicians, Instructor Search, 129 Lake Drive, Westford, PA 15090; email to cym@cfm.net; website at www.youngmusicians.org

POSITION: Piano and Violin Teachers
LOCATION: Woodbridge, CT
DESCRIPTION: Bethesda Suzuki School is a non-profit organization consisting of over 350 violin, cello, piano and viola students, a growing chamber ensemble program and music reading program for all ages. We are seeking successful faculty and an experienced, cohesive faculty.
DUTIES: Teaching private and group lessons, Post-Talent Education through Book 5 and beyond.
QUALIFICATIONS: Bachelor's Degree in performance or music education preferred. SAA Training and a minimum of two years Suzuki teaching experience. Some degree creative approach to working with young children through Suzuki.
SALARY: Salary dependent on qualifications. Academic year consists of 10 15-week terms plus a 6-week summer term. In addition, there are ample performance opportunities in area orchestras.
CONTACT: Send resumes to: Bethesda Suzuki School, Minly Keshing-Lin, 113 Bradley Road, Woodbridge, CT 06525. Phone: (203) 397 0883; fax: (203) 397 4512; email: bethesda@bmsmproject.com; website: www.BethSuzoo.org

POSITION: Suzuki Piano Teacher
LOCATION: Richmond, VA
DESCRIPTION: Private studio in suburban location, 50 students, piano, studio and apt. provided.
DUTIES: Teach Monday through Thursday, 20-25 hours a week. Teach group classes once a week. Work with other music teachers, hold no excessor recitals, work with other music teacher.

QUALIFICATIONS: SAA registered training with experience and Suzuki training and experience. MA in Suzuki pedagogy at least. Salary: Commensurate with experience.
CONTACT: Heather Strange, President, Miss Strange's Piano Studio, 1986 Charles Street, Bethesda, MD 20814. Phone: (301)871-1044. Email: heatherstrange@comcast.net. Website: www.strangestrings.com

POSITION: Suzuki Violin & Piano Teacher
LOCATION: Vancouver, BC, Canada
DESCRIPTION: Anati Suzuki Studio is Vancouver's only specialty music school for students of violin, viola, piano and guitar. Offering a variety of private and group instruction including technique classes, chamber music, orchestra, folk, ensemble and music discs. Our private instruction encompasses both Suzuki and traditional western styles. 3 and up.
DUTIES: The position, beginning in Sept. 2007, includes private violin and viola instruction, parent education, group

QUALIFICATIONS: Bachelor's 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 Neal, 4 Webster Street, North Vancouver, BC V1M 2H9. Phone: (779) 7438729. Email: info@anatisuzukistudio.org, anatisuzukistudio@anatisuzukistudio.org

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SALARY: Commensurate with experience. Health benefits.
CONTACT: Send resume and cover letter to Mary Kay Neal, 4 Webster Street, North Vancouver, BC V1M 2H9. Phone: (779) 7438729. Email: info@anatisuzukistudio.org, anatisuzukistudio@anatisuzukistudio.org

POSITION: Suzuki Violin & Piano Teacher
LOCATION: Vancouver, BC, Canada
DESCRIPTION: Anati Suzuki Studio is Vancouver's only specialty music school for students of violin, viola, piano and guitar. Offering a variety of private and group instruction including technique classes, chamber music, orchestra, folk, ensemble and music discs. Our private instruction encompasses both Suzuki and traditional western styles. 3 and up.
DUTIES: The position, beginning in Sept. 2007, includes private violin and viola instruction, parent education, group

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SUZUKI BY THE SEA NASSAU BAHAMAS

Positions: Suzuki violin & piano teachers.

Locations: Nassau, Bahamas

Description: Suzuki by the Sea is a start-up Suzuki program to complement the existing Suzuki program in Nassau in the Bahamas. The first two years of this program have been underwritten by corporate sponsorship and committed Suzuki parents. Program to commence in August of 2007.

Duties:

- Establish a Suzuki studio offering both individual and group lesson for violin and/or piano students.
- Implement bi-monthly workshop with guest master clinicians in order to promote the Suzuki methodology throughout the Bahamas.
- Part-time Suzuki music instructor in a public school.

Qualifications: Minimum of a BA or recognised music training diploma, SAA registered training through Book 3, Suzuki recorder qualifications would be a major advantage for the public school position.

Salary: Salary and benefits package commensurate with experience and training.

Contact: Tricia Mittelman at tricia@rumex.com or Yolande Donaldson at nursejoli@caribbean.com

SAA Membership

Effective January 1, 2007

Please print clearly in ink.

New Renewal
 Individual Group

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

Name of Individual (or Group) _____

Address _____

City, State, Zip _____

Phone (Day) _____ (Even) _____

Fax _____ Email _____

If group, List contact person: _____

& type of group (see below)

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

Teacher Parent/Family Violin Viola Cello
 Retired Teacher Student Bass Piano Organ Flute
 Public School Teacher Early Childhood Harp Guitar Recorder

Membership Categories and Annual Dues:

Active Individual: \$60 US/\$70 CAN Patron: \$150 US/\$180 CAN
 Active Group: \$65 US/\$78 CAN Lifetime: \$1090 US/\$1295 CAN
 Associate: \$32 US/\$37 CAN

Required Airmail for members outside North, Central, South America and the Caribbean: add \$25 US mailing fee.

I am including a donation of \$_____ to support the SAA Annual Fund

Drive. (Tax deductible in US)

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

Payment:

Check or money order for _____ (amount enclosed)
 Credit card: Type _____ (Visa or Mastercard only)

Number _____ Expiration: _____

Name on card: _____

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

- **Active Membership (Individual)**
Required for teachers, available to parents and other individuals. Includes *American Suzuki Journal*, SAA Directory, voting and office holding privileges, access to training program, eligibility for chapter affiliate membership (where available), etc.
- **Active Membership (Group)**
For groups, organizations, schools, institutions, libraries, businesses, etc. Includes ASJ, SAA Directory and miscellaneous benefits. *Group membership does not substitute for individual membership.*
- **Associate Membership**
For parents, families, retired Suzuki teachers & others. Benefits include a one-year subscription to the ASJ.
- **Patron Membership**
Includes Active Membership, and support for the Suzuki movement.
- **Lifetime Membership**

- Practicum course registered with the SAA * (*It is anticipated that a new one-day course should be available by fall 2008 and will be accepted as an alternative to the Practicum for the Basic Level only.)
- Video (15 minutes) of the following, reviewed confidentially by SAA trained, experienced teacher evaluators, using the SAA descriptors.
Video content requirements:
 - Teaching segment on a working piece-10 minutes maximum
 - A polished piece by the same student. Student is to have studied with the teacher applicant for a minimum of two years or from the beginning of study.
 - Repertoire for the student lesson and polished piece to come from Books 1-4.

Advanced Level (Level II)

(Basic Level Certificate required before application for the Advanced Level.)

- Units 5-8 Registered with SAA (Presumes *ECC's*, Basic, Advanced or Comprehensive Audition)
- Minimum of 8 years of continuous Active SAA membership
- Minimum of 8 years of Suzuki teaching
- Acceptance of SAA Aspirational Code of Ethics (see Directory/web)
- A Practicum course registered with the SAA. (A second Practicum may be required if a first Practicum was counted toward the Basic Certificate.)
- Video (25 minutes) of the following, reviewed confidentially by SAA trained, experienced teacher evaluators, using the SAA descriptors.
Video content requirements:
 - Teaching segment on a working piece-15 minutes maximum.
 - A polished piece by the same student. Student is to have studied with the teacher for a minimum of 5 years.
 - Repertoire for the student lesson and polished piece to come from Books 5-8.

Giveline: A New Way to Support the SAA

The SAA is now an approved charity in the Giveline program. Giveline allows customers to purchase gifts and gift cards online while making a donation to the organization of their choice. Every purchase made generates a gift—on average 16%, with no cost to the recipient non-profit organization. As you will see when you visit the Giveline website, you may choose: books, music, electronics, movies, great holiday gift items for family and friends, and millions of items for home and garden—over one million items. Thank of SAA as you shop with Giveline—www.giveline.com!

ECC Courses



- July 1-2**
Greenville, NC
Facilitator: Susan Kemper
Fee: \$105
Contact: Joanne Bath
East Carolina University
309 AJ Fletcher Music Center
Greenville, NC 27858
Phone: (252) 328-2960
Fax: (252) 328-6238
Email: susank@ecu.edu
- July 6, 10am-5pm**
Mountain View, CA
Facilitator: Katherine White
Fee: \$125
Contact: Sally Terris
Communin School of Music and Arts at Finn Center
290 San Antonio Circle
Mountain View, CA 94040
Phone: (650) 917-6800 ext. 316
Fax: (650) 917-4803
Email: ssterris@fincall.org
- July 7, 9am-4pm**
Kenner, LA
Facilitator: Virginia Duce
Fee: \$95
Contact: Kathleen D. Trece
GNO Suzuki Forum
6101 Non St.
Metairie, LA 70003
Phone: (504) 733-3159
Fax: (504) 731-3445
Email: gnosuzuki@juno.com
- July 8**
Ithaca, NY
Facilitator: Carrie Revings-Iannelli
Fee: \$95, \$50 w/Book 1
Contact: Sanford Reuning
Ithaca Teaching Education
PO Box 669
Ithaca, NY 14851
Phone: (607) 272-6006
Fax: (607) 275-0239
Email: althacateacher@aol.net
- July 8**
West Linn, OR
Facilitator: Martha Shackford
Fee: \$95
Contact: Rachel Luch
PO Box 25313
Portland, OR 97225
Phone: (503) 829-4338
Fax: (503) 638-4860
Email: rachel@mysunlinnlincoln.com
- July 13, 1pm-8pm**
(dinner provided)
Lincoln, NE
Facilitator: Jean Dexter
Fee: \$100
Contact: Barbara Jones
5780 Prescott Ave.
Lincoln, NE 68505-1514
Phone: (402) 483-1031
Fax: (402) 483-4331
Email: lincsuza@lincolncollege.com
- July 21, 12pm-6pm**
Alexandria, VA
Facilitator: Andrea Cannon
Fee: \$120
Contact: Doug Rogers, Institute Coordinator
6213 Springfield Ct., Apt. 294
Greenbelt, MD 20870
Phone: (413) 858-2569
Email: drogers@leivineschool.org
- July 14**
Greenville, SC
Facilitator: Rita Hank
Fee: \$75
Contact: Bonnie Maab
Email: gmaab09@bellsouth.net
- July 14, 1-4pm and 4:30-7:30pm**
Missoula, MT
Facilitator: Christine Febo
Fee: \$90
Contact: Laman Blum, Director
30600 Highland Ave
Elgin, IL 60125
Phone: (815) 405-7216
Fax: (815) 973-8336
Email: aecel1@earthlink.net
- July 18, 9:30am-Noon, 1:30pm-5pm**
Salt Marshes, TX
Facilitator: Doree Harrel
Fee: \$100
Contact: Paula E. Bird
1300 Longhorn Trail
Wimberley, TX 78767
Phone: (512) 694-7587
Fax: (512) 2458-811
Email: birdhul@prodigynet.net
- July 19, 9am-4pm**
Millersville, PA
Facilitator: Martha Shackford
Fee: \$85
Contact: Barb Lambdin
124 Waldonville Rd.
Hummelsburg, PA 17036
Phone: (717) 566-2214
Email: blambdi@verizon.net
- July 20**
Langley, BC, Canada
Facilitator: Elvise Ras
Fee: \$125
Contact: Susan Magnusson
Langley Community Music School
4899 207th St.
Langley, BC V3A 2E1
Phone: (604) 534-2848
Fax: (604) 539-1118
Email: info@langlemusic.com
- July 21**
Montreal, QC, Canada
Facilitator: Kevin Kinnert
Contact: Joseph Desjardins
Institut Suzuki-Montreal
371 Lamontagne
St-Jeans, QC J3E 1H1
Phone: (450) 925-9190
Fax: (450) 925-7271
Email: info@institutmontreal.org

- August 4, 9am-4pm**
Pittsburgh, PA
Facilitator: Kiki Barley
Fee: \$100
Contact: Kiki Barley, Director
Pittsburgh Music Academy
232 E. 4th St.
Pittsburgh, PA 15106
Phone: (412) 429-2122
Fax: (412) 429-2979
Email: kikipma@aol.com
- August 11, 9am-4pm**
Waterloo, ON, Canada
Facilitator: Catherine Walker
Fee: \$110 CAN, \$97 US
Contact: Tracy Jewell, Administrative Coordinator
Southwestern Ontario Suzuki Institute
Speakeh Postal Outlet
PO Box 29058
Guelph, ON N1E 5M1
Phone: (519) 825-7460
Fax: (519) 824-7874
Email: soa@artsnet.net
- August 18, 12pm-6pm**
New York, NY
Facilitator: Pam Devoquet
Fee: \$100
Contact: Hagai Kamli, Institute Director
School For Strings
419 W. 54th St.
New York, NY 10019
Phone: (212) 215-0915
Fax: (212) 215-0915
Email: institute@schoolforstrings.org
- August 18, 9am-4pm**
Cincinnati, OH
Facilitator: Rita Hank
Fee: \$135
Contact: Rita Hank
7900 Greenfield Dr
Cincinnati, OH
Phone: (513) 521-9927
Email: rthank@rtmusic.net

Calendar of Events

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

- July 31** SAA fiscal year ends
- September 1** Fall AS/Deadline
- September 25** Early deadline - established institutes
- October 15** SAA Institute Application Materials due
- December 1** Winter AS/Deadline

Upcoming Workshops

- JUNE**
- June 25-29**
Thames Valley Suzuki School, London, ON, Canada, ECE Stage 3 with Dorothy Jones. Please contact Sharon Jones, Thames Valley Suzuki School, 958 Cresview Cres., London, ON N6K 4W2, Phone: (519) 637-7671, Fax: (519) 637-7992. Email: ts@sympatico.ca
- June 29-July 3**
Thames Valley Suzuki School, London, ON, Canada, ECE Stage 3 with Dorothy Jones. Please contact Sharon Jones, Thames Valley Suzuki School, 958 Cresview Cres., London, ON N6K 4W2, Phone: (519) 637-7671, Fax: (519) 637-7992. Email: ts@sympatico.ca
- JULY**
- July 5-9**
Thames Valley Suzuki School, London, ON, Canada, ECE Stage 3 with Dorothy Jones. Please contact Sharon Jones, Thames Valley Suzuki School, 958 Cresview Cres., London, ON N6K 4W2, Phone: (519) 637-7671, Fax: (519) 637-7992. Email: ts@sympatico.ca

- AUGUST**
- February 17-21, 2008**
Suzuki Strings of St. Petersburg, St. Petersburg, FL. Violin Overview 1-6 with Ronda Code. Please contact Jennifer Dietrich, Phone: (727) 304-1488. Email: dietrich@aol.com

Interview with Jung-Ho Pak

by Paul Salerni, Chair, SAA Board of Directors

It is my pleasure to introduce new SAA Honorary Board member, Jung-Ho Pak. One of the most able and flexible conductors of his generation, Jung-Ho is a passionate advocate for reinvigorating classical musical audiences of all ages and he works tirelessly inspiring young musicians to play in orchestra with both discipline and love.

Since his graduation from the San Francisco Conservatory and USC, Jung-Ho has been a peripatetic conductor. I am happy to say that, when he was 24 years of age, I hired him for his first job as conductor of the jazz and wind ensembles at Lehigh University. While at Lehigh, he won a national competition to become the conductor of the Los Angeles Debut Orchestra. Thereafter, he has been Music Director of the University of Southern California Symphony, San Francisco Conservatory Orchestra, the International Chamber Orchestra at the Idylwild School for Music and the Arts, and the UC Berkeley Symphony. His career with professional orchestras included the position of Music Director of the San Diego Symphony which he revived from bankruptcy and led to unprecedented financial success. He recently finished an eight-year tenure with the New Haven Symphony Orchestra and is now its Music Director Emeritus. This year, he began his first season as Artistic Director of the San Diego Chamber Orchestra and was recently appointed Artistic Director of the Cape Cod Symphony. Members of the younger generation know him best from his years as the conductor of the Disney Youth Orchestra and for his activities at the Interlochen Summer Arts Camp where he serves as the Director of the Orchestras and Music Director of the World Youth Symphony Orchestra.

The following interview with Jung-Ho occurred in late April when he was guest conductor with the Lehigh University Philharmonic.

P.S.: What projects are you involved with at the moment?

J.P.: As usual I'm in the midst of several things. Aside from the seemingly endless amount of programming for my professional orchestras, I'm preparing for this summer's World Youth Symphony Orchestra programs where one of my big projects, aside from our performances of Mahler's Second Symphony and another with violinist Joshua Bell, is the world premiere of a double concerto for sax and trumpet by Jim Stephenson. The soloists for that premiere are Branford Marsalis and his cousin, Rodney Mack. I'm also developing a radio show that introduces children to classical music in a hip and energetic way and shaping a new, theatrical and interactive set of concerts with the San Diego Chamber Orchestra to be performed at the California Center for the Arts. It never ends, thankfully!

P.S.: Tell me what is the most satisfying aspect of your career.

J.P.: I like to believe I'm helping change the public's relationship with classical music. You might say I'm trying to make classical music more relevant and meaningful for young audiences under the age of 60 (laughs).

P.S.: In your view, how is music education affecting the music industry?

J.P.: Music education is giving kids their first understanding of their role as a performer. A child's first experience can put him/her in touch with the basic purposes of music, i.e. to move the soul, or it can stop short and teach that child to be just a good mechanic. If we can instill at an early age that when a child touches an



instrument, the sole purpose is to bring joy to one's self and others, then we will have earned the privilege of practicing our art. With that kind of enlightened musician, we will be able to create innovations that will have impact and keep our industry fresh.

P.S.: What trends do you see in music education?

J.P.: What's not generally appreciated by the public is all the great work already being accomplished in public schools. We are on the verge of a music education renaissance, but that renaissance will be muted if the professional world (orchestras, opera companies) can't demonstrate its relevance to the next generation. When children go to concerts and see no one in their generation, it speaks volumes to them in terms of the viability of being able to make a living as a musician. I believe such a renaissance needs to begin with educators proving to their students that there is actually a viable future for classical music.

P.S.: Have you been, or are you, actively involved in teaching?

J.P.: Oh, yes, for. For the last six years, I've been associated with Interlochen Center for the Arts and, in the past, served on the faculty at USC, UC Berkeley, and the San Francisco Conservatory. I will always teach, because teaching always gives me more than what I can give the students. Students keep me honest and inquisitive and optimistic.

P.S.: Do you presently have any contact with the Suzuki method?

J.P.: Very close contact! My daughter studied Suzuki violin with three different teachers, and I am a passionate believer that the Suzuki Method is the great egalitarian doorway for the general populace to experience wonderful art firsthand.

P.S.: When you were asked to be a member of our Honorary Board, what prompted you to say "Yes"?

J.P.: I have a passionate vision about how we can create a new generation of art lovers. By being an advisor to the Suzuki Association, I hope I can be a voice with a global perspective, a voice that can articulate how much our changing society needs a vital connection to the art of making music. Our society is becoming more of an aggressive consumer of music through recordings, but listening to recordings is (ironically) at its core, a dehumanizing experience. We simply need to put a greater value on live performance. Having been a professional conductor dealing with budgets, tickets sales, and the need to broaden the audience for orchestral music, I believe I can offer market savvy advice to the SAA that can help the Association's and the Method's growth in the future.

P.S.: Anything else you would like to tell the Suzuki Association?

J.P.: You watch over one of the most powerful devices for the dissemination of live music in the world. Yes, I feel there is even greater potential for the Method to be more broadly accepted in the consciousness of the American public and its marketplace. Having experienced the struggling world of classical music firsthand during the last two decades, I believe it would be foolhardy to trust that any music organization, including the Suzuki Association, will survive forever without continuous open dialog about how to improve and evolve. With lots of courage, an open heart, and a sensitive ear to how we can reach a drastically changing society, we can secure the future of the Suzuki Method for centuries to come. And in doing so, I sincerely believe that we can actually help save the art form itself. <>

EXPANDING THE VISION

Call for Papers and Participation: due October 30, 2007

(Please see instructions for submissions on the SAA website: www.suzukiasociation.org)

It is almost here—another chance for the Suzuki teachers from North America to come together to share ideas and get re-inspired! The 13th biennial SAA Conference will be held at the Hilton in beautiful downtown Minneapolis the weekend of May 23-26, 2008. (Some pre-conference activities will be available on May 22.). Put the dates in your book now; you won't want to miss this!

The theme for the 13th Conference is "EXPANDING THE VISION." Dr. Suzuki's vision that "Every Child Can Learn" has reached out around the globe for over a half a century. More than ever before, we need to take that to the next level by encouraging more of our Latin American and Canadian members—and our younger teachers—to come to Minneapolis.

The conference team is hard at work putting together a great list of masterclass clinicians, keynote speakers and individual instrument programs. However we need your help to Expand the Vision to the fullest. Please consider sharing your expertise and passions with your fellow Suzuki teachers by submitting a session proposal. It is your contributions that make this a vibrant and energetic association.

- To "Expand the Vision," consider sharing:
- pedagogical ideas
 - insights into nurturing parents
 - solutions to dealing with the challenges of your particular geographic situation
 - uses of technology in your studio that encourage different learning styles
 - your weekly work with special needs students
 - approaches to educating your local community about the Suzuki method
 - ways to deal with the inter-generational challenges of the Suzuki Triangle
 - unique ways to pursue your own life-long learning

If you aren't interested in presenting a solo session, but have a topic you might wish to share on a panel, please send your ideas to: conference@suzukiasociation.org.

Encourage your students to audition to receive instruction from some of the finest masterclass clinicians or to participate in one of the Suzuki Youth Orchestras of the Americas. There will also be two Flute and Harp events, a Recorder Consort and a Bass Choir for students to participate in. The piano presentations will also include a Duo Piano class and an opportunity to audition for the Bach Concerto for Four Pianos accompanied by orchestra.

Think about putting in an audition tape for the International Ensembles Concert—let's make this a true international event! Not only geographically, but also instrumentally. We would like to offer a varied program, including groups from our newer instrument areas!

Please consider sharing your vision with the SAA community. We hold in our hands the future of the Suzuki method in the Americas.

Watch the Journal and the website for guidelines and information. Please note that commercial materials may not be promoted in sessions. (Exhibit information will be available in July for those interested in commercial exhibits.) Also note that if a session is selected, SAA reserves the right to photograph or record that session. Questions can be directed to Sally Gross, Conference Coordinator (638)892-1096 OR sallygross144@earthlink.net or the SAA at conference@suzukiasociation.org. <>

We need to know more about YOU!

Teachers, please go to www.suzukiasociation.org to complete the Teacher Profile Survey.

Tailoring services to meet the needs of our Suzuki learning community.

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 E-mail: cgvens@givensviolins.com | www.givensviolins.com

STUDENT PARTICIPATION OPPORTUNITIES

**SAA 13th Conference,
May 22-26, 2008**

AUDITION REQUIREMENTS AND DEADLINES

Auditions will be conducted for the following activities:

- Master Class (all instruments)
- Piano Duo Class
- Four-Piano Concerto
- Chamber Music Masterclasses
- Flute and Harp Choirs
- Bass Choir
- Suzuki Recorder Consort
- SYOA

I. FOR ALL APPLICANTS:

Criteria:

- Applicants must study with an Active SAA Teacher Member.
- Applicants must be high school age or younger, unless age limits are specified for the activity.
- Applicants must have a flexible schedule for the dates involved, as final event schedules may not be determined until January, 2008.

Application:

- Application information and payment must be submitted through the registration form on the SAA website, www.suzukiassociation.org. Online application process will begin July 15, 2007. Follow instructions on the web for submission. Application fee is \$35 US/ \$42 CAN for all masterclasses, piano duo class and piano concerto event, choirs and ensembles, SYOA and Recorder Consort.
- The applicant should record with the highest lighting and sound quality available for the best results. Attention should also be made to attire.
- Applicant's teacher must send a recommendation including information on ensemble experience, where relevant.
- All applications require accompaniment except the following: guitar, piano, harp and chamber music. Memorization is recommended for all applications except chamber music.
- Applicant may submit a VHS tape or DVD-R (absolutely NO DVD-R or camcorder cassettes accepted).
- Video/DVD should be labeled in pencil with applicant's name and piece.
- All materials posted by the following dates—no exceptions:
 - SEPT 30, 2007 – International Ensembles Concert, Four Piano Concerto, Piano Duo
 - OCT 30, 2007 – Masterclass, SYOA, Flute/Harp Choirs, Bass Choir, Chamber Music Ensembles, Recorder Consort
- Application fees not processed online must be included with

the video/DVD.

- Keep a copy of application and tape/DVD for your records. Videos/DVDs will not be returned.
- Send all materials to the SAA:
SAA Conference Audition
PO Box 17310
Boulder, CO 80308
(Use physical address for courier deliveries:
1900 Folsom, #101, Boulder, CO 80302.)

Selection Process:

- In addition to a high musical standard, the application review committees will be asked to consider a balance of ages, instrumentation and geographical area when prioritizing their results.

II. Selected:

- Student must pay for own transportation, room and board and any required fees.
- Registration forms and participation fees (in addition to application fee) will be required in advance for the following activities: Piano Duo, Flute/Harp Ensemble, Bass Choir, Recorder Consort and SYOA. (Canadian fees, tba)
Piano Duo - \$40 US; Piano Concerto - \$75 US
Flute/Harp Ensemble - \$60 US
Bass Choir, Flute Choir, Recorder Consort - \$40 US
SYOA - \$115 US
- Student's name will be available for participation anytime during the course of the weekend and during the days indicated for rehearsals and performances.
- A student may not participate in more than two of the above-listed activities.
- Student must be accompanied at all times with a parent or guardian while at the Conference (signed release required).
- Student and parent/guardian must release to the SAA the rights to photograph and/or record sessions in which the student participates.

II. SPECIFIC REQUIREMENTS FOR EACH ACTIVITY:

Note: Accompaniment is required for all instruments except piano, guitar and harp. Memorization strongly recommended, except for chamber music applications.

A. Masterclass and Other Instrumental Events:

- Viola Masterclass:** minimum level Book 8
- Viola Masterclass:** applicants must submit one of the following:
 - two movements from G+ Bach Suite
 - one movement from J.C. Bach Concerto
 - 1st or 3rd mvt from Handel Concerto
- Piece from standard viola repertoire
- Cello Masterclass:** repertoire must be chosen from Book 5-10 or repertoire beyond the volumes.
- Piano Masterclass:** minimum repertoire level Book 6, including all of Mozart K.330.

- Piano Duo:** Students may audition at one of two levels:
 - Level One required piece - Haydn: Sonata No. 48, 1st mvt
 - Level Two required piece - Mozart: Sonata K.331, 1st mvt
 - Assigned Duo music to be sent in advance to selected students.
- Piano Concerto:** Concerto for 4 pianos in a minor by J. S. Bach, BWV 1065: Applicants are to submit a videotape of Mozart Sonata K. 331, 1st mvt. Successful applicants will be sent the music with markings for the part they are assigned.
- Guitar, Bass, Recorder, Harp Masterclasses:** All levels welcome to apply. Applicant should submit 5-10 minutes of music. Harps, please include two pieces.
- Bass Choir:** Applicant must have completed Book 2 and can be of any age. Submit a tape of two contrasting pieces.
- Flute Masterclass:** Submit one piece, repertoire chosen from Suzuki Flute Volume 6 and beyond.
- Flute and Harp Performing Ensemble:** Submit two pieces from the Book 3 level or beyond. Applicant may opt to send a duplicate copy of the masterclass audition tape to apply for the Ensemble event.
- Flute and Harp Choir –** Submit two pieces from any level. Applicant may opt to send a duplicate copy of the masterclass audition tape to apply for the Ensemble event. (This is a 2-hour instructional session/demonstration lesson.)
- Recorder Consort –** Submit one piece on each recorder that student plays, with at least one piece at Book 3 level or beyond. (e.g., one piece on soprano; or one piece on soprano and one on alto; or one each on soprano, alto and tenor.)
- Chamber Music Ensembles:** Pre-formed, experienced ensembles only. Submit one movement from standard repertoire at or above the level of early Mozart or Beethoven Quartets or Haydn piano trios. Send two copies of your audition tape.

B. Suzuki Youth Orchestras of the Americas (SYOA)

- In addition to Section I above, the following applies:
Activities tentatively scheduled from 5:22-08 (evening) through performance on 5/26/08 (afternoon). Selection based on application information, student's performance, geographic representation, age and balance of instrumentation.
- Orchestra 1:** students born on or after 1/1/98 and studying at the following minimum levels:
 - Viola: Bk 5 and up
 - Viola and Cello: Bk 4 and up
 - Bass: Bk 2 and up (Students born on or after 1/1/96)
 - Video requirements:**
 - Violin: Vivaldi a minor Concerto 3rd mvt
 - Viola: Bach Bourree
 - Cello: Dvorak Humoresque
 - Bass: Bach Minuet 1 or beyond (must have studied for at least 1.5 years)
 - Orchestra 2:** Students born on or after 1/1/96 and on or prior to 12/31/97 and studying at the following minimum levels:
 - Viola: Bk 7 and up
 - Viola and Cello: Bk 5 and up
 - Bass: Bk 3 and up (Students born on or after 1/1/94 and on or prior to 12/31/95)

Video requirements:

- Violin: Fiocco Allegro
- Viola: Telemann Concerto in G Major, 2nd mvt.
- Cello: Brevet Sonata 2nd mvt.
- Bass: Saint Saens "The Elephant"

C. International Ensembles Concert

NOTE: the exact day/time of the concert is tba.

In addition to Section I above, the following applies:

- All groups of various instrumentation are invited to apply, including newer instrument areas and Latin American and Canadian ensembles.
- Ensembles must be affiliated with program or teacher with a current SAA Active membership.
- Performers are expected to meet the age requirements noted in 1 on previous page. No university students or adults should be main performers.
- Performing groups from the 2006 SAA Conference are ineligible. All expenses must be borne by the group.
- Criteria for selection include but are not limited to the following: the overall quality of the performance, geographical representation, and presentation of a balanced and varied program.

Audition and Application Requirements:

- Submit 3 copies on VHS tape OR DVDR of current performance (2007).
- Material must be representative of the repertoire to be performed at conference and generally must include the students who will participate in the event.
- Taped performance of well polished repertoire must be between 10-20 minutes. For the best results, attention should be made to lighting and sound quality on the recording.
- Application fee of \$50 US/ \$60 CAN must be included with each application.
- As requested on the application form, information must include age of students, number of students, instrumentation, history and any special needs.

If your group is selected:

- Selection process should be completed no later than November 10, 2007. Selected groups will be required to respond by November 30, 2007 whether or not they will accept the invitation to perform.
- If selected the performance at the conference must not exceed 18 minutes in length including stage setup and any costume or stage changes etc.
- Groups to perform will be required to submit the following by January 30, 2008: final program* with exact timings of each piece, group photo, complete list of students to perform, any special staging or accompaniment needs or other special needs. *Final program may include repertoire from the audition tape.
- Performance groups will be provided a space for rehearsals (up to 1 hour) in a private space and 30 minutes in the performance venue (on stage).
- Each group is required to provide an adequate number of adult chaperones and must accept full responsibility for their group throughout the duration of their stay at the Conference.
- A limited number of Conference events may be open to the student groups. Additional (non-Conference) activities must be planned and chaperoned by the group. ☞



Videos of Dr. Suzuki Are Now Online

"The American Suzuki Institute at the University of Wisconsin-Stevens Point:
The Suzuki Method in Action"

by Patricia D'Ercole

The American Suzuki Institute, the International Suzuki Association and the University of Wisconsin Digital Collections Committee are proud to announce that 24 hours of video of Dr. Suzuki teaching at the 1976 American Suzuki Institute is now online for anyone to see. Now teachers, students, parents and researchers all over the globe will be able to view the collection under the above title and see Dr. Suzuki teaching children, demonstrating his ideas to teachers and speaking about his philosophy, just as many of us, who were old enough to attend the Institute that year, saw first hand.

To access the videos you can utilize a search engine using word combinations such as "Suzuki", "videos" or "American Suzuki Institute" or go directly to the site at University of Wisconsin Digital Collections by typing:

<http://digiColl.library.wisc.edu/Arts/subcollections/SuzukiAbout.html>

This is the home page for the collection with information about how the videos came to be. From there, a click on the video icon will take you to the video records. One can choose to view the data about the videos by gallery view, a brief synopsis of the record or the full view which has a more detailed summary. Searches of the records can be done by the topics below or by the titles of violin repertoire.

In addition to the original footage, the first eleven of the 35 records are edited versions of the lectures and demonstrations Dr. Suzuki gave to teachers (thanks to the work of Margery Aber and UWSP graduate students of that era). These are organized by topic so that anytime Dr. Suzuki spoke or demonstrated a technique for changing strings, that clip is on the tape of that title. For example, when he spoke about posture and left hand technique that clip is on the tape of that title. The topics represented in these edited videos are:

- I. Tonalization
- II. Finger Flexibility and Thumb Power
- III. Posture and Left Hand Techniques
- IV. Bowing
- V. Vertical Power
- VI. Changing Strings
- VII. Tone
- VIII. Musical Tempo

These edited videos always begin with Twinkle Variation A playing in the background and the words, "The American Suzuki Talent Education Center of Stevens Point in cooperation with the UWStevens Point presents..." superimposed over a picture of Dr. Suzuki. The unedited videos of lessons and classes just begin as they did on the day they were filmed.

The remaining videos are master classes and group classes given by Dr. Suzuki and can be distinguished by date of the class. In addition, there are two lectures by other guests. One lecture is on basic skills and concepts by Eleanor Allen and Louise Wear.

The second is a lecture on the education of children given by Glenn Doman of the Institute for Human Potential. (Doman was interviewed in Dr. Suzuki's book, *When Love is Deep*).

As you will observe in these videos, Dr. Suzuki was still a very active man in 1976. He seems to have unlimited energy for teaching and was at the height of traveling internationally to promote his philosophy and his particular approach to teaching the complexities of string playing to children as young as three or four years. His playing skills were still at a high level (he was 77 years old), and his English language skills were at their peak. One needs to adjust one's ears a little to his Japanese accent, but in characteristic humor he apologizes for it by saying, "My English was made in Japan." In later years Dr. Suzuki's teaching focused exclusively on teaching tone and its implications for the bow arm in violin playing almost to the exclusion of the left hand. These videos show him at a stage in his career when his teaching was more in balance.

Dr. Suzuki died in 1998 and many of the "founding generation" of Suzuki teachers also are deceased or are no longer teaching. What a tremendous benefit it is for teachers around the globe to be able to see the master himself via the internet and to study and discuss his ideas just as the teachers, parents and students did 30 years ago.

These 1976 sessions were videotaped by the UW-SP Telecommunications Department on 3/4 inch video cassettes when video technology was in its infancy. Though the tapes were 30 years old at the time they were digitized, most were in excellent condition. The tapes may be viewed but not copied. They are used with the permission of the International Suzuki Association which owns the rights to Dr. Suzuki's musical works, name and image, and the trademarks "Suzuki" and "Suzuki Method."

The American Suzuki Institute is held on the UWSP campus each August. It is the oldest and largest of its kind outside of Japan and it became a gathering place for many of the best nationally and internationally known teachers in the field. When these innovative minds gathered at the Institute with enthusiastic students and dedicated parents, the resulting environment was rich with excellence, collaboration, inspiration, and confidence in the belief that every child can learn. It is only fitting then that this collection of videotape continues to contribute to the Suzuki legacy. ♪

Pat D'Ercole is currently on the faculty of the Aber Suzuki Center at the University of Wisconsin-Stevens Point where she teaches violin to precollege students and Suzuki pedagogy to graduate and undergraduate students. Always interested in the relationship of pedagogy, Pat has just completed a semester as a visiting scholar at the University of Texas at Austin. She has also been involved with the biannual International Research Symposium on Talent Education sponsored by the American Suzuki Institute since its inception in 1991 and has served as its coordinator since 1995. Active in spreading the Suzuki method, Pat was the founding president of the Suzuki Association of WI in 1994. She has served on the SAA Board of Directors and as its chairperson from 1997-99 and as secretary of the International Suzuki Association.



by Laura Tagawa

Around the same time each fall, I received a flyer in the mail advertising a class called "Fundamentals for Violin and Violists, Overview Books 1-6." I read the description and thought, "What a wonderful class!" Then looking at the February dates, I thought, "I can't possibly get away for a week that time of year," at which time the flyer got tossed aside or sadly put in the recycle bin.

Well, this past year, as Fall came again so did the flyer, only this time I remembered that a friend who had attended the course had told me how much she enjoyed it and what a wonderful time she had in Miami. So I decided that this year I had to make time for this, and with a little encouragement from my friend (whose exact words were along the lines of "Do not pass go, do not collect \$200, just GO!") I sent in my registration.

February came, as busy as ever, and I found myself in Miami. The course is organized by Miami Suzuki teacher, Laura Woodside, and is given by Suzuki Teacher Trainer, Ronda Cole. This was the

Friends, Old and New, Meet in Miami

20th year that the class had been offered. Teachers from around the United States and Canada gathered for five days of intense classes covering material in Suzuki Books 1-6. The topics covered included balance in motion, beginner set-up, tone production, vibrato, shifting, bow strokes and repertoire selections representing Books 1-6. Ronda also presented how she incorporates the use of the following two books in her teaching: *Rhythmic Training* by Robert Starer and *40 Bowing Variations, Opus 3* by Sevcik. Ronda's excellence in teaching was an inspiration to all.

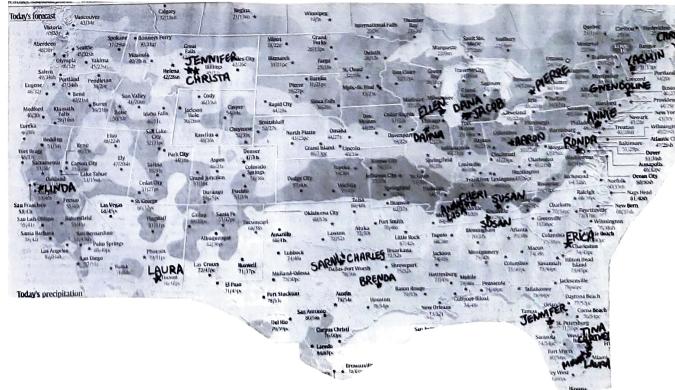
During the course of the week, activities and sight-seeing opportunities were scheduled to allow us some "down time" and also a chance to get to know each other better. We were able to take a trip to the Everglades National Park as well as a scenic sunset sail on Miami's Tall Ship "Heritage." This time was a relaxing way to spend time getting to know catch up with old and new friends alike.

Before I knew it, the five days had flown by and I found myself at the Miami airport

awaiting my flight home. I was amazed at the amount of information and new ideas that were shared. Also I was so happy to have met so many Suzuki teachers from so many different areas. I glanced at the back of my newspaper which had the national weather forecast map on it. The visual learner I am, I edited the map adding the class participants' names to the map.

Institutes, workshops and supplemental classes are a wonderful way not only to re-energize your teaching, but also a great way to meet new friends. I encourage everyone who has been thinking of attending a class, whether it's in the summer or February, to get out there and do it! ♪

Suzuki violin teacher **Laura Tagawa** maintains a teaching studio in Tucson, Arizona. She completed a BM in Violin Performance and Suzuki Pedagogy with Dr. Louise Scott at Northern Arizona University and a MM in Violin Performance with Professor Karen Clarke at Florida State University. She loves to travel and has attended Suzuki classes in the United States, Canada and Japan.





Un Projet pour les étudiants Suzuki de Québec!

Par Mélanie Grenier, Professeure de violon

Les 5-6 et 7 février 2007, 16 jeunes violonistes de 7 à 13 ans de l'ensemble « Jeux d'Archets Suzuki » de Québec ont eu la chance de faire 4 concerts dans le cadre des *Matinées Symphoniques* de l'Orchestre Symphonique de Québec (OSQ). Ils ont joué les 1^{er} et 3^{es} mouvements du Concerto en La mineur de Vivaldi dans le cahier 4 du répertoire Suzuki, accompagnés par l'OSQ, sous la direction du chef assistant M. Richard Lee. Ils ont joué dans la grande salle de concert Louis-Frêchette du Grand-Théâtre de Québec, vivant ainsi une expérience unique, en plus d'avoir des contacts privilégiés avec les musiciens et le chef.

En 2005, suite à une demande auprès de M. Talmi et de la directrice artistique de l'OSQ, nous avons eu la possibilité de passer une audition devant eux. A moins d'un mois d'avis, les jeunes ont dû travailler très fort pour se préparer à l'audition et fuir très frère du professionnalisme du groupe.

Lors de l'audition, ils ont joué le 1^{er} mouvement et leur candidature a été retenue dans le cadre des *Matinées Symphoniques* pour la saison 2007. Encore plus intéressant, M. Talmi nous a demandé d'ajouter le 3^e mouvement du concerto au programme. C'était la première fois qu'un groupe de jeunes musiciens était invité à se joindre à l'OSQ pour un tel événement.

Afin de répondre aux attentes d'un tel projet, il a fallu, à fortes doses, les ingrédients suivants: du travail individuel et d'ensemble, de la persévérance, de la détermination, d'innombrables répétitions et de la créativité afin d'éviter de sombrer dans la routine. Ces jeunes ne sont pas des virtuoses, ne pratiquent pas 3 heures par jour et ils s'adonnent à bien d'autres activités. Cependant, ils travaillent fort et sont assidus.

Pour réussir, le support et l'engagement des parents furent nécessaires. Certains ont assumé des responsabilités liées à la logistique: habillement, transport, billets

d'entrée, etc. A titre d'exemple, une mère courrière du groupe a confectionné des robes pour les filles et les garçons ont standardisé leur habillement. Désormais, les jeunes ont une tenue de concert bien à eux. En tant que professeure, j'ai pu ainsi me concentrer plus particulièrement sur les implications musicales du projet.

A deux occasions, à l'étape de la préparation de l'événement, nous avons eu recours aux bons conseils et au support de M. Darren Lowe, violon solo de l'OSQ. Il est venu enseigner aux jeunes lors de cours de groupe. Nous avons aussi rencontré le chef, M. Richard Lee, lors d'une pratique 10 jours avant la générale du 5 février, pratique qui s'est avérée la seule et unique rencontre avec l'orchestre avant les concerts. Ces quelques heures passées avec M. Lowe et M. Lee furent très enrichissantes, intéressantes, inspirantes et aussi rassurantes pour moi! Cela apporta aussi une autre dimension à la poursuite de notre cheminement.

Les jeunes ont beaucoup grandi de cette expérience. Ils ont appris à jouer avec chef d'orchestre, expérimenté l'accompagnement authentique de la pièce (l'orchestre) et senti derrière eux toute la force, la subtilité, la beauté et les sonorités d'un orchestre. Ils ont pris conscience des implications musicales de jouer dans une salle de grande envergure devant plusieurs auditeurs. Tout cela a contribué à développer leur confiance en eux et la conviction qu'ils sont capables d'arriver à des choses extraordinaires avec leur instrument.

La performance des jeunes aux *Matinées Symphoniques* a eu une répercussion très intéressante pour l'ensemble. « Jeux d'Archets Suzuki », car ils sont invités à jouer à un autre concert extraordinaire. En effet, ils participeront au deuxième concert d'ouverture du Palais Montcalm avec le Chœur les Rhapsodes de Québec, le 31 mars prochain. D'autres élèves du groupe s'ajoutent et il est prévu qu'ils soient 36 à participer à ce concert.

Une fois de plus, je fus enchantée d'apprécier le grand pouvoir de la philosophie et de l'enseignement de la méthode Suzuki, spécialement dans un milieu où cette méthode est méconnue. J'ai eu la chance de faire ma formation de professeur Suzuki il y a huit ans aux États-Unis et par la suite je suis revenue enseigner à Québec. Malheureusement, l'absence de professeurs formateurs en violon au Québec restreint beaucoup l'accessibilité à la méthode. Nous ne comptons, actuellement, que trois professeurs Suzuki dans toute la région de Québec.

J'espère que ces concerts auront un impact positif pour la méthode Suzuki à Québec et que cela engendrera un intérêt, de la curiosité et le goût d'en connaître davantage sur cette merveilleuse méthode. Je souhaite à tous les groupes Suzuki de vivre une telle expérience. Les membres du triangle Suzuki, les jeunes spectateurs et tous ceux qui ont participé d'une quelconque façon ont profité d'une expérience unique et très enrichissante. ☺

Conjointement en accomplissant une maîtrise en performance à l'Université de Hartford, CT, Mélanie fit sa formation en pédagogie Suzuki avec Teri Einfield. Par la suite, elle continua sa formation lors de stages auprès de Nancy Lokken et Neilman, Thomas Wermuth. Elle travaille présentement le violon et elle travaille à développer la méthode Suzuki à Québec, où elle fut pionnière il y a 8 ans. Mélanie a créé un document en français pour présenter et expliquer en détails la méthode Suzuki et elle organise un atelier Suzuki en Français à chaque année avec un comité de parents. Elle fonda le groupe « Jeux d'Archets Suzuki » et dirige un camp musical depuis 11 ans. Elle enseigne régulièrement dans des Ateliers et Instituts au Canada et aux États-Unis. Mélanie a aussi fait des études en traits d'orchestre auprès de Darren Lowe à Québec et a fait des études en commerce dans le domaine des arts. En plus de son enseignement, Mélanie joue régulièrement avec l'Orchestre Symphonique de Québec, et avec différentes formations de musique de chambre où de band à l'occasion. Elle est maman d'une charmante fillette de 2 ans et béni(e) d'une deuxième.

columns

by Barbara Schneiderman



Chromatic Harmony and Adolescence

A work of art is "a personal affair, a piece out of a man's life." —Robert Henri, *The Art Spirit!*

Here the visual artist and teacher Robert Henri quotes Walt Whitman, the poet, who is in turn quoting Rubens, the painter. Indeed Henri's insight holds true for all the arts. In music too the path to the deepest personal and artistic expression is found in empathy, in a full identity with the essence conveyed by a work. By re-creating to the greatest extent of a performer's emotional capacity the feelings expressed by the composer, one touches that real "piece out of a life" so generously translated into the metaphorical language of music.

For a musician, finding and following that emotional essence, that piece of life, as a source of illumination, warmth and human comfort is fundamental. It provides personal meaning and lights the way to the most profound interpretation even as it lends stability to the powerful inner flow of a performer's feelings.

The beauty and grace of art is just this conversation between the creator and receiver, here the composer and performer. This sharing of what it means to be human together will later be communicated to those in an audience who themselves in turn reach out to understand, receive, enjoy, appreciate and feel supported, even healed, by this gracious gift of a chunk out of a life. "Meeting on the threshold of art, we help each other, communicate with each other, understand life together, know our humanness."²

We know that no single element by itself will create an artistic performance worthy of the music. What is needed, along with that essence, is the melding of mind, ears, imagination, psyche, aesthetics, respect for the composer's score and the interactive magic of the whole neuromuscular system. Knowledge can inspire interpretation as we discover with our students through the highly motivating *Nocturnes* of Chopin, with their richly complex, explorative chromatic harmony, uniquely suited to the developmental stage of adolescence.

You Can Say it Through Music

Music study can lend particular comfort and clarity during the clamor of adolescence. For our teenage students who are contending daily with the difficult challenges and uncertainties of that formidable transition from youth to adulthood, music can be an important companion. The sometime stress, mood shifts and worries of their daily lives can be expressed, relieved and released through the musical drama where varied and even opposing emotions are integrated and shaped into a coherent pleasing whole. They can then feel "in their bones" a sense of resolution and fulfillment.

Famously non-verbal, adolescents learn that they can "say it

through music," that those deep and complex feelings, so elusive and difficult to articulate, can find expression in harmony and melody, in urging a musical thought to its goal, in shaping a phrase like supple clay within their hands. "Tell the story of who you are through your fingertips, express those feelings deep down inside that we have no words for, those feelings that are sometimes so hard to understand," we say. And I have learned that no repertoire is more appropriate to this life passage than the *Nocturnes* of Frederic Chopin.

Chopin Nocturnes

These musical gems are poems of introspection, extraordinarily beautiful and especially inspiring for our teenagers. Each work creates and explores a world of colorful, subtle moods where conflict and divergent choices are resolved and made whole through their artful development in sound. Within this comforting artistic realm, dissonance, though often delayed, always resolves finally to consonance. Here, musical ideas present, travel, peak and fulfill their potential with a satisfying story line within a dramatic context. Tender and turbulent, ephemeral and powerful, filled with flights of fantasy and deep inner journey, challenging and rewarding, they seem to seek the searching nature of adolescence. Here complexity is clarified, questions are answered and all is experienced emotionally, aesthetically, physically, acoustically as a pianist embodies the music. A student is led to notice, to enjoy and appreciate every artistic detail as well as the long arching curves of the narrative.

Re-creating this art, participating in the drama, is a rich and compelling experience. The Greeks called it *catharsis*, a perfect expression for the deep retreated one feels after experiencing a great work of art. Students respond to this music with particular interest and warmth. They love hearing it, playing it, discussing it, studying it, analyzing it, figuring out the chord changes and relationships. They relate to it personally and meaningfully which generates strong motivation to probe more deeply than the sound and feelings. The intense pleasure of this music inspires a student, in general to work and in particular, to study the harmony as a route to better understand, interpret and perform it.

Harmony

The element of harmony is a vital core contributor to the emotional power of music. Intrinsic to the forward motion, the essential momentum of the drama, it colors mood shifts on the broadest scale as well as in the subtlest nuance. Many aspects of learning and performance are aided and enhanced by an awareness of harmony including reading, memorization, interpretation and composition. It adds dimension to the

experience of music lessons, honoring the mind and the changing developmental ability of our adolescent students. The process of analysis itself is interesting and motivating to them.

Perhaps paradoxically in these searching years, adolescence can also be a time of increasing cognitive activity as young people, faced with important decisions about their futures, become more thoughtful and serious. The greater complexity of chromatic harmony in the *Nocturnes*, matches their growing maturity as students consider more deeply what they really care about in their lives.

Our students of course can be led to sense and enjoy the harmonic underpinnings of musical ideas even when they don't know the precise names of chords, appreciating the coloristic and mood changes. But naming them, knowing their characteristics and understanding their relationships to one another lends depth to interpretation and a richer sense of how music is made, hinting at one significant source of its uncanny power to move us. This level of knowledge adds to a musician's emotional, aural and aesthetic awareness, an organic rootedness in the music, a vital sense of what makes it "tick." I have seen students' faces light up with the excitement of a breakthrough harmonic discovery, that precious "Aha!" kind of moment that is one of our greatest rewards as teachers.

Of course, music is a fertile and multifarious blend of all its features. No one element does it all. It is the vibrant interaction and cooperation of all parts that creates the full power and substance that is music. Yet knowledge of harmony is fundamental to a fine musician's education and we can lay the groundwork early.

My ASJ article *Knowing Harmony* [ASJ Vol. 28 #1] introduced some basics and teaching techniques describing a sequence from five-note patterns, stepping, skipping and triads, major and minor, through 8 note scales and the construction of chords on each degree of the scale to the categories of primary and secondary triads. With increasingly interesting and complex material, we move on through the character and relationships among chords and their magnetic pulls upon each other, to cadences, 7th chords, and secondary dominants as discussed in *Accidentals or Purpajnefs* [ASJ Vol. 34#3]. There the story unfolded of "Detective Wendy" and her teacher Ms. Sweetwood,

as Wendy returned to her early Suzuki songs to enjoy a search for sharps and flats, preparing her to understand the harmonic adventures of her next piece, the lovely *Prelude in A Major Op. 28 #7* of Chopin. That experience with chromatic changes in one of the *Preludes* (also fruitful might be the *minor or c minor*) may then set the stage for appreciating his *Nocturnes*, leading logically as well as pedagogically to their greater bounty as a student's skills evolve.

Chromatic Harmony

The Grove Dictionary of Music defines the term chromatic as applying "to notes marked with accidentals foreign to the scale of the key in which the passage is written." (*New Grove 1995*, Volume 4, page 377) *Chroma*, the Greek root, means color!

For example, one hears a magical transformation within a simple C Major phrase of basic chord progressions with the slight change of a half step, say from f to f sharp in a minor chord. Try it! This will change the character of the ii chord, d minor, from a sad but stable sound to a restless dominant waiting to be fulfilled by a temporary fresh tonic. When a note is altered, it wants to continue to move in the direction it was altered, in this case becoming a new *leading tone*. This sets up a need for D Major, heard as a V, to be resolved to a G Major chord, or perhaps even to g minor, and the entire implication of the music is new and enormously different. The acoustic and emotional impact of such a tiny pitch alteration is hardly conveyed by the mere words "secondary dominant," the term for this phenomenon. The altered ii chord would be labeled V of V.

Musical Metaphor

In the *Nocturnes*, such power is multiplied, magnified and intensified by many similar changes away from the diatonic scale pitches of the home key, setting up "many homes" and sometimes even a very early movement away from the original tonality or "home."

This phenomenon is a function of the most basic metaphor of music, one that speaks to us humans with a home force, the establishment of a home or tonality, the movement away from that home and the concomitant urge to return to it, with all of its inherent emotional pulls. The original key of a piece provides that sense of home,

exerting its magnetic force and carrying us along.

Another one of the most familiar and early musical metaphors for our students, both simple and powerful, is the shift from major to minor and vice versa. There are during the course of a piece many others, infinitely diverse to match the mood changes we humans feel—some as subtle and complicated as the fine waves of emotion that wash over us from moment to moment or hover above or around us in thought or in a conversation. Some are crashing waves, some tiny ripples, some storms or gentle breezes with every degree of size and intensity in between. This capacity of music to mirror and express our inner selves might explain in part why it is culturally universal. It parallels the broad spectrum of human emotion and fulfills it for each of us noverably.

Chopin's tendency to roam early away from the home key and to shift tonalities often, dipping into their various hues and perfumes, creates a spirited sense of exploration and complexity. As he develops the drama, his possible palette of colors is brighter and the potential for more twists and turns in the "plot" is greater. We hear and feel digressions and diversions. We experience a sense of adventure, a flavorful journey of many happenings that affects the traveler, fulfilling, ripening and maturing the protagonist as in a picaresque novel.

The colorful chromatic chords of Chopin were already there in the vocabulary of JS Bach's total system but the pacing and timing of Bach's choices and his manner of introducing color were different. The progression of Bach's chromatic chords, his secondary dominants and modulations, act in a systematic, almost scientific and aesthetically satisfying way, to reinforce the original key even as they digress while Chopin cultivates ambiguity. Bach was the first composer to clarify the relationships among chords within an elegant and fundamental structure of tonality that evolved and influenced the whole Common Practice period of 300 years, from Bach to Brahms approximately. He is always our touchstone when discussing harmony.

There is a great energy and clarity inherent in these chordal relationships within Bach's system. Bach and Chopin each tapped this powerful potential in characteristic ways in their compositions.

Stretching the Harmonic Bonds

Whereas Bach establishes his home key unequivocally at the very outset of a piece with some variant of a IV-(or iii)-VI progression, Chopin is immediately elastic harmonically, often within the first theme itself, stretching the bonds that hold us to the central home key. Bach exploits the same elastic bonds differently by gradually expanding into and exploring throughout a piece the possibilities of secondary relationships that ultimately do pull us back home. Chopin ears and boldly ventures forth into a larger family of relationships, a broader range of colors, circulating around the home key in small epicenters of energy. For Chopin, the farther reaches of harmonic possibility become an available resource, an ongoing variable, a means of expressing a musical idea rather than developing it only later.

If we think of interrelating chords such as V to I, the main and strongest polarity within the tonal design, exerting a kind of magnetic appeal for one another, there are many such forces among the chords in any given key and among keys as well in Bach's magnificent architecture. Bach himself during the course of a piece employs those forces to travel away from and draw us back to the home key. Chopin accesses those forces immediately and often with a more rapid rate of change but always within the context of tonality, working back to the tonic chord and its root as a solid home base.

Play or listen to the lovely *E flat Major Nocturne Op. 9 #2*, often a fine first choice for a student to hear and feel chromatic changes. Within the initial appearance of the theme, Chopin introduces a c flat, moves through V7 of F, delays the resolution to Im with tugging dissonance, thence to V7 of E flat, V7 of cm, and vi7 of V, to a V7 delayed again with more harmonic tones and finally back to our home key, E flat Major.

Be sure to notice m12, where Chopin, often praised as a melodist, displays a magical legendism as a harmonist, skillfully and suspensefully postponing resolution. He swirls us through a rainbow of colors and related keys before we are deposited back down to earth in E flat major. The passage roams via sinuous half-step, free voiced changes, from c minor (vi) in our home key) through dm, F dom7 and d9 to B flat Major (V) which becomes B dom7

(V of E) and briefly resolves to E Major. EM morphs into A6, 5 of it (C dom7), then to F dom7, finally to B flat dom7 and thence, home at last, to E flat. This archetypal chromatic excerpt clearly functions as a transition back to the home key, squarely within the tonal realm despite all its tangents.

Chopin's harmonic changes, as colorful, rich and complex as they were, are found to owe much to the concept of root movement of a fifth, the sturdy basis of Bach's sound and pervasive system and the source of most of its energy.

Then play the serene beautiful *C Major Prelude WTC Book 1* to experience how Bach spreads out the suspense of return over a broad dramatic trajectory while making use of similar relationships, though with fewer additional accidentals.

Chronometrically, the composition alludes to V of V several times, vi7 of ii to ii, b dim7 to C6, V7 of IV to IV7, and vi7 of V to vi2 of C before a long pedal point on G that includes a touch of vi7 of V over V, to A7 of IV and finally V7 to I in C Major. We see how the harmonic journey away from home becomes a significant actor in the larger structural integrity of the work building a powerful need

for the return to C which finally arrives after the suspenseful pedal point on the dominant.

How-to Ideas

In a future column, we will make suggestions for a pedagogical approach to teaching a *Nocturne*, with a possible step-by-step process. First, as always, listen and enjoy! The Barenboim recording of the *Nocturnes* is one of my favorites. >>

1. Henri, Robert *The Art Spirit*, Harper and Row, N.Y., 1964.
2. Schneiderman, Barbara *Confident Music Performance: The Art of Preparing*, MMB Music, 1991.

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

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by Andrea Cannon

Rock-to-Bach Workshop A Cool, Fun Perspective on Music History

Michele Horner is a cool, fun teacher. She loves her students, she has lots of energy and she has a passion for music, art and history.

For the last three years I have watched Michele teach a music history elective to the State College Suzuki Strings students at summer camp. She directs the string program there, and under her guidance the student group was selected to give a performance last year at the Suzuki World Conference in Torino, Italy.

In her class one day, she had Twister game mats out on the floor. She gave the spinner a push, announced that the right hand would go on whichever color the musical example represented: Renaissance/Red; Baroque/Blue; Classical/Yellow and Romantic/Green. She played a recorded example from her laptop and the kids immediately moved as a group to put their right hand on the correct circle.

These were average Suzuki strings students, ages around 7-13 and at various performance levels in the Suzuki literature. I took music history in college, yet I did not feel confident enough on some of the samples she played to choose the time period, so how did they bring those students to such a level in only five days?

Michele also includes an art component in her presentation of each Musical Time period. In a couple of casual conversations I had with her young daughter, Mercedes, she relayed facts about the various historical changes in art and painting trends that impressed me.

Michele came to Texas for a week this past February. She taught my Group Classes, presenting an Introduction to Music History. She also had the opportunity to work with 400 students in a public school arts magnet program. In that setting she used a power point program for the art and recorded music examples on her laptop.

On the weekend we held two identical three-hour workshops, which allowed Michele to go more in depth. These workshops were limited to 50 students each and were interactive. Michele used repurposed artwork which the students could handle and examine during the presentation.

In just an hour with each of the Group Classes she was able to cover the basics of each time period for both art and history. In the longer workshop, she presented many and varied types of activities for reviewing the basics presented earlier, creating their own compositions and artwork based on past models and applying principles of expression to the pieces you are playing.

Here are some basic facts that were presented:

Middle Ages

(or Medieval time period)

Music only had one part. The art had no perspective, which made people in the paintings look flat. People were drawn only from the front view and were "clumped

together." Music was written for the church and used only vocal. Gregorian Chants are from this time period.

Renaissance

During this time the art developed depth and perspective. Renaissance was a time of exploration and of discoveries in the study of anatomy. Columbus lived in the Renaissance. String instruments (lutes and viols), flutes, and recorders were used with voices. Music was not written only for church any more. This time period saw the development of Theme and Variations. Music had a strong melody and the art had one central focus. In a picture of Shakespeare, also from the Renaissance, we saw that he did not wear a wig.

Baroque

In the Baroque, more instruments were invented, including the harpsichord. There was more movement and motion in the art as well as the music. In pictures of Bach you see that men were wigs. Bach helped shape all of Western music. Vivaldi was another Baroque composer. He had red hair but you would never know because he always wore a wig. Handel wore a big, poofy wig. The music had more melodies and layers of melodies called "Counterpoint." It was a time of personal expression, of ornamentation and improvisation in the music. Listen for a strong bass line. The ensembles were bigger than in the Renaissance and featured soloists, concertos and soloist with orchestra.

Classical

The architecture, art and music moved away from so much motion and expression to more form and balance. In pictures of Haydn the wigs are shorter and not so poofy. Haydn invented the string quartet and the modern symphony orchestra and sonata form. Another Classical composer is Mozart who also has a wig in pictures. The music was written for the kings, queens and aristocrats who wanted it all for use at official gatherings and parties. The art reflected this as well. Paintings seem "posed"—not showing people as they are, but dignified

dignified and definitely not emotional.

Beethoven spans two time periods because he was born in classical, but died in the Romantic.

Romantic

This era is marked by Revolutions! There was the French Revolution, the American Revolution and revolutions in music and art. What was everyone revolting against?

The form and posing of the Classical period! The Romantic Period is more about the people and not about appearances. Ensembles became bigger, pieces became longer and more instruments, including percussion, were added to the orchestra. The music is marked by sudden changes of key, dynamics or tempo. Art and music focused more on people and nature. In the pictures of Debuss, Beahms and Paganini you see that there are no more wigs! This era saw the emergence of virtuoso soloists like Paganini, the first "Rock Star," known for wild violin music and great guitar music.

Violin contemporary Here comes wilder music and bigger dissonances! Stravinsky wrote *The Rite of Spring* and it was so different that when it was first performed, the audience booed and it caused a riot. Atonal or 12-tone composition, which is music written without a tonal center

or key, was started by Arnold Schoenberg. Art had begun to break things down to just colors and lines. Some prominent artists are Picasso, Chagall and Salvador Dali. It wasn't all about more and bigger, though. Composer John Cage wrote "433" in which the musicians took the stage and sat silently for four minutes, thirty-three seconds.

In addition to the information about art and music, many activities were used to solidify the knowledge. The students painted while listening to various examples. They were asked to talk about why they chose what they drew and what in the music represented those images.

One activity with instruments had the students whisper to Michele a feeling (angry, happy, sad) and then use their instrument to express that feeling. They could play a few notes or an excerpt from one of their pieces. Then the other students would try to guess the feeling. It was interesting to see how the students tried various means of expression and how some were very able to communicate what they felt while others needed to try again.

Another activity involved mixing up the sample photos, which included works of art, pictures of composers and examples of notation from the various eras, then asking the students to organize them back into the

correct time periods. So, if a student found the picture of Bach, they would take it to the area marked "Baroque." If they found a Monet painting, it would need to be placed with the "Romantic" material. I am also proud to say that the students did get very good at Musical History Twister as well!

Michele's work with us has made us more knowledgeable in the areas of art and music history. The students and the parents are talking about these elements. With this beginning, they are encouraged to investigate their pieces in more depth. We are able to put an end to calling the pieces in our books by numbers. Now we will use title and composer names. The best part is that it is not from rote memorization of facts, but from a genuine interest in what is behind them.

Andrea Cannon attended Berklee College of Music where she majored in Guitar Performance with an emphasis in 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 SAA 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.



Rock-to-Bach Group picture.

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by Pamela Devenport

Tuna Observation



Recently I was speaking in one of my classes about the Suzuki "tuna tone"—tone with the image of deepness as the tuna swims near the bottom of the sea. It occurred to me then that our understanding of anything is the same as our sense of tone. We could "lightly" understand a topic as a water spider would on top of the pond, understand it more deeply as a hippopotamus and goldfish would, or really have a broad sense of it as a tuna would at the depths of the bottom.

Observe. To notice and perceive (something) and register it as being significant.

How do we notice? The Suzuki philosophy is built heavily on the concept of observation. We observe and notice what our students need to do to take the next step in their studies. We ask parents to observe (and interact) in our lessons so they can notice what needs to be done at home. Finally, we ask our course teacher training participants to observe teaching a great deal, and also to write down their observations, handing them to us to read and reflect upon. Yet with that entire basis for success built on a very important topic, there is little written on what we hope everyone "gets."

What specifically are we looking for, and trying to understand about the Suzuki method through observation? As I have asked other Teacher Trainers about what they look for in observations, or how they assess that a parent and they are on the same team, my colleagues have responded:

"I look to see if the trainee 'gets it.'"

"He really 'gets it!' This guy is going to be a good teacher!"

"I have a person in my class that just doesn't 'get it.'"

"I have this one parent, no matter *what* I do, they just aren't 'getting it.'"

"Getting" what? What are we "getting" here? What makes their understanding OK, or correct in our eyes? How are we assessing their understanding, what are we looking for in their writing, and how do we know the difference so easily? Oh, that's right, we get it. Right? We are not just looking for the "teaching points" in those observations, but they are important, and certainly need to be understood.

Let's attempt to assess how we observe. First and foremost, for an allowed time to be called an "observation," it must have our attention. We must be focusing on our topic matter. Furthermore, we must have the intention to learn something, and "register it as being significant," as our above definition states. In the easiest of thoughts, we have to "show up and be ready," something we ask and train our students to do from the get-go.

This is the first prerequisite step of observation skills, but it not the level of observation we seek. This is the level of

observation of the water spider, showing up and being on the pool of water and seeing what life is like there.

As we spend more time as a water spider observer, we come to understand that there is water beneath us, information that we didn't notice before. We start asking questions to try to figure out what that information is. We learn through our questions, and take in the information through a variety of learning styles—visual, aural, kinesthetic experiences, mental/verbal, logical/linear or global intuitive thinking—to name only a few. We broaden our experience of the method and the philosophy, and it is reflected in our observations. We sink deeper into our personal understanding of what Suzuki may have meant when he stated "Character First, Ability Second," and begin to recognize in ourselves the ability and commitment to help create noble human beings as well as good cellists. The observation becomes much more than the "how we convinced a two year old to hold the bow while we counted to 10," and begins to encompass a much bigger picture. The observer notices the environment of the lesson, the relationship of the parent to the child, the mood of the Suzuki Triangle and for that matter, the weather outside. We recognize that there is so much more to the philosophy since we were water spiders, and what is even more important, if we really focus our attention and intention to learn, we will begin to suspect that there is even more information that we may be missing. This level of observation is that of the Hippopotamus class at first, most of his body deeper in the water, but head and ears and eyes still above the surface. As the understanding deepens further, it broadens into the Goldfish class, fully submerged yet still near the surface of the sea.

As we learn to live our lives as teachers and learners and curious people, our sense of the philosophy continues to broaden through a variety of experiences in our personal as well as professional lives. This is of course where Dr. Suzuki has given his greatest gift in centering education of an art form in human interaction—there is no end to the understanding of the topic or of the philosophy. One is never "done" with this piece, or with living and interacting with other people. Our ongoing involvement with and exposure to the method leads us to develop our instincts as teachers and people, and we begin to understand the philosophy *through our deepened awareness and experience*, making it an integral part of our lives and ourselves. We are swimming at the bottom of the pond now, it's a bit dark, and we are the Tunas of observation. We don't really care too much for the top of the pond; we like to experience the deep. This certainly shows up in what we notice and observe, choosing broader understanding with consideration from a variety of perspectives. Because of this ever-expanding understanding we begin to model the philosophy through to who we are in addition to what we notice, and others observe us to

deepen their own understanding.

Tuna observers observe everything—what is going on in the lesson, the life of the Suzuki triangle, and especially their own lives. These people notice their reactions to teaching and life situations, and allow time for reflection and consideration. They come to know themselves by how they have chosen to move through these experience. Who they are as a result of this time within is modeled in their teaching and interactions with people.

The tuna we all aspire to be is Dr. Suzuki himself, who embodied his philosophy with such grace and purpose he completely changed the future of music education.

The purpose of observation, then, is to see how the Suzuki philosophy has come to life through its teachers, students and parents, and that is what we want others to notice and, in the case of young teachers to write down. This shows the depth of their development as a potential water spider, goldfish and tuna. That said, we aren't the only subject study that uses observation for study. Scientific observation is one of the most systematic and methodical templates available. Scientific observation always starts with a question such as "Did this trainee 'get it'?" The next step is collecting data about "it" through observation (written observation forms) and experiment (practice teaching), and then testing a trial, or hypothetical answer ("I don't think they get it, let's see what happens"). The new consideration here is that current scientific observation theory postulates that the *observer affects what is being observed*. It's not as if the observer is passive and just taking it all in, they are also affecting the situation through their presence, causing different behaviors in particles with and without their presence. This is called the Quantum Field Theory.

quan-tum field the-ory n

A theory developed from quantum mechanics based on the assumption that elementary particles interact through the influence of fields around them and the exchange of energy.

quan-tum field Suzuki lessons observation the-ory n

A theory developed by experienced Suzuki teachers based on the assumption that young children interact in music

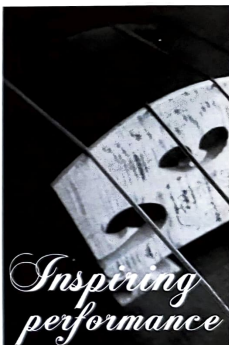
lessons through the influence of the energy of the people around them and through communication.

So in the quantum field of a Suzuki lesson, there really are no observers, only participants who at any one time could be playing and modeling different roles. The teacher hopes the child is noticing what we are showing them, we hope the parent is taking notes, we hope the observers are "getting it," and our attention moves from doing (explaining, demonstrating, reiterating) to observing (assessing, responding, planning), to ourselves (how we are feeling about this exchange, and sometimes whether there will ever be time to go to the bathroom).

The student becomes the teacher in his use of his attention, whether he participates or not. We are looking for the connection with him that will allow his ability to grow. He becomes the observer when his attention is captured, and he will be engaged as a water spider, goldfish or tuna, just like the parent, or another teacher observing. We all interact and influence each other, and learn from one another by knowing who we are, and have a common interest in the skill of expressing music through the cello. The point of it all is that we are in the sea *together*. The sea of course is not cello, violin, piano, or any other specific how do you play this thing kind of method, but the philosophy of Suzuki musical education. Through it teaching, learning, observing, being and doing is much more deeply interesting and rich in experience. The purpose of musical education according to Dr. Suzuki is to "develop noble human beings"—and that includes everyone involved. ☞

Pamela Devenport teaches Long Term Cello Suzuki Pedagogy and is Head of the Cello Department at the School for Strings, New York, NY, and teaches Long Term Pedagogy at Georgia State University, where she is also Cello Faculty. She has recently published her first book, *CelloStart* available through United Writers Press, Me. Devenport is a Suzuki Association of the Americas Registered Cello Teacher Trainer. In addition to a Masters Degree in Music, Ms. Devenport also holds a diploma from the Brevinax School of Energy Healing.

Well known and respected as a Suzuki workshop and institute leader, Pamela Devenport has toured extensively in the United States and Canada, and has been a guest speaker at the National Cello Institute, the American String Teachers Association, many Suzuki Association of America Conferences, the World Cello Congress, guest faculty at International Suzuki Conferences in Australia and New Zealand, and at the 20th 14th World Suzuki Conference in Tama, Italy.



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Compiled by Winifred Crock

Violin Duet, String Quartet or String Orchestra Accompaniments for Suzuki Violin Repertoire

As an orchestra director and Suzuki teacher it has been amazing to discover how much of the Suzuki repertoire has been set for solo violin with ensemble or as first violin of an ensemble. The following list is a partial list of violin duo, string quartet or string orchestra accompaniments for Suzuki violin repertoire. These accompaniments can be used in group classes or school ensembles. They can be used in solo or group recitals as accompaniment with advanced students or teachers in the orchestra. It is thrilling for any soloist to have the experience of playing with an orchestra. Perhaps this list will help facilitate more opportunities of these types for our students. Many of these accompaniments are not new, but most are still in print and available. If they are not in print, an orchestra or ensemble nearby may have them in their library. Please contact me at wrocck@plyork12.mo.us if you have additions or corrections to this list. I continue to compile similar lists for other instruments as well.

Violin Duet Parts

Fun for Two Violins, Volumes 1, 2 & 3

(Duet parts for much of the violin repertoire)

M. Rygner
Alfred Publishing

Duets for Two Violins (Select Duet Parts for Suzuki Volumes 1, 2 & 3)

Summy Birchard/Warner Bros

String Quartet or String Orchestra

Arrangements & Accompaniments
Suzuki Orchestra Accompaniment for
Suzuki Vol. 1 & 2

John Kendall
Summy Birchard/Warner Bros/Alfred

String Quartets for Beginning Ensembles Vol 1, 2, 3

Joseph Knaus
Alfred Publishing

Twinkle Variations Festival

Arrangements for String Orchestra
Variations by Shinichi Suzuki/Arr. Barbara Barber
Preludio Publications

Three Bach Minuets

(Solo with Orchestra Accompaniment)
J.S. Bach/arr. J. Frederick Muller/ed. Lorraine Fink
Kjos Music Company

Rigadoun and Minuet No. 1

Early Classics for Beginning String Quartet or String Orchestra
C. Paul Herfurth
Boston Music Company

Petite Suite No. 1 for String Orchestra

(First violin has solo part) includes
1. Long Long Ago in G, 2. Brahms Waltz
3. Bach Minuet No. 2 4. The Happy Farmer
5. Chorus from Judas Maccabaeus
6. Hunter's Chorus
Merle J. Isaac
Winn/RBC Publications

Brahms Waltz for Orchestra

(Fingerings, bowings & ending differ from Suzuki Ed.)
Three Brahms Waltzes Op. 39 No. 1, 2 & 15
(# 15 is the Brahms Waltz in Suzuki Vol. 2)
J. Brahms/Daniel Burton
Kjos Music Company

Lully Gavotte (Solo with Orch Accompaniment)

J.B. Lully/arr. Merle J. Isaac
Winn/RBC Publications

Thomas Gavotte from Mignon

(First violin has solo part)
A. Thomas/arr. Isaac
Winn/RBC Publications

Handel Bourée

Saraband and Bourée
G.F. Handel/Merle J. Isaac
Luck's Music Library

Beethoven Minuet

(First Violin has entire melody.
Bowings differ from Suzuki Ed.)
Easy Dances by Beethoven from Leggiero Series (#2 in set)
L. Beethoven
Hal Leonard/EMB

Boccherini Minuet for String Quartet

(First violin has entire melody. Fingerings and
bowings differ from Suzuki Ed.)
Quartet Album Band I
L. Boccherini/Ed. Hans Sitt
Peters Ed or in Album of Easy String Quartets
Vol. 1. Kalmus

Bach Bourée (From Vol. 3) for String Quartet

(First Violin has entire melody. Fingerings & bowing differ)
Quartet Album Band II J.S. Bach/Ed. Hans Sitt
Peters or in Album of Easy String Quartets
Volume 2 Bach Kalmus

Martini Gavotte

(Solo with Orchestra Accompaniment)
G. Martini/arr. Merle J. Isaac
Luck's Music Library

Bach Gavotte in g minor

(Solo with Orch. Accompaniment)
J.S. Bach/arr. J. Frederick Muller/ed. Lorraine Fink
Kjos Music Company

Dvorak Humoresque

(Solo with Orchestra Accompaniment)
A. Dvorak/arr. J. Frederick Muller/ed. Lorraine Fink
Kjos Music Company

Bach Bourée for String Orchestra (From Vol. 3)

(Solo with Orch Accompaniment)
J.S. Bach/arr. J. Frederick Muller/ed. Lorraine Fink
Kjos Music Company

Seitz Concerto No. 2, 3rd Mt.

(Solo with Orchestra Accompaniment)
F. Seitz/arr. J. Frederick Muller/ed. Lorraine Fink
Kjos Music Company
F. Seitz/arr. Nicholas

Seitz Concerto No. 5, 1st Mt.

(Solo with Orch Accompaniment)
F. Seitz/arr. J. Frederick Muller/ed. Lorraine Fink
Kjos Music Company
F. Seitz/arr. Merle J. Isaac
Highland Music Company

Concerto in a minor Op. 3 No. 6 RV 356

A. Vivaldi /ed. Einstein or Nachez
Schott & Co.

Concerto in g minor, Op. 12, No. 1 RV 317

A. Vivaldi /ed. Nachez
Schott & Co.

Country Dance (First violin has solo part)

C.M. Weber/arr. Isaac
Wynn/RBC Publications

German Dance (First violin has solo part)

K. Dittersdorf/arr. Isaac
Wynn/RBC Publications

Veracini Gigue from Sonata in d minor

F. Veracini/arr. Merle J. Isaac
Wynn Music

Concerto in d minor for two violins for String Quartet

J. S. Bach/arr. L. Latham
Latham

Concerto in d minor for two violins BWV 1043

(Original string orchestra)
J.S. Bach
Barenreiter or Breitkopf

Fiocco Allegro

J. Fiocco/arr. Del Borgo
Alfred Publishing

Fiocco Allegro (Quartet version. 1st violin plays Suzuki violin part.

Bowing and Articulation different)
J. Fiocco/arr. Rubenstein from Ten Masterworks for String
Orchestra
Shawnee Press

Handel F Major Sonata 2nd Mt.

(Quartet version. 1st violin plays Suzuki violin part. Bowing
is different)
G.F. Handel/arr. Rubenstein from Ten Masterworks for
String Orch.
Shawnee Press

Rameau Gavotte

J.P. Rameau/arr. Merle J. Isaac
Wynn Music

Rameau Gavotte

(Quartet version. 1st violin plays Suz violin part Bowing and
Articulation different)
J.P. Rameau /arr. Irma Clarke from *String Music of the
Baroque Era
Boston Music Co.
or Rameau /arr. Irma Clarke from Introduction to String
Quartets
Boston Music Co.

Bach Concerto No. 1 in a minor BWV 1041

(Original string orchestra parts)
J.S. Bach
Barenreiter

Mozart Concert No. 5 in A Major K. 219

(Original orchestra parts. requires classical winds)
Wolfgang Amadeus Mozart
Barenreiter

Mozart Concerto No. 3 in D Major K. 216

(Original orchestra parts. requires classical winds)
Wolfgang Amadeus Mozart
Barenreiter

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

by Kelly Williamson



A Modest Proposal

I think we have a problem in the Suzuki flute world. In one way, it is a great problem! Who wouldn't want to be surrounded by creative people who just give their work away? (These people know who they are: SH, DG, NP, and others who shall for now remain nameless.) I thanked a number of you publicly in the last flute column. But we, who use your fantastic arrangements all the time, do not feel that this is enough. Therefore, I have a Modest Proposal to right the present unequal situation, which has been created by your unending generosity and goodwill towards your fellow flute teachers.

Over the last ten years, I can't think of many public concerts where I have not programmed at least one "special" arrangement featuring a Suzuki piece. I do know that my students clamor to play Mary and her Lamb Vise the New World at every single group class, and to my certain knowledge it has been appreciated by audiences in Montreal, Hamilton,

Stevens Point, New York, and all over North America. I am looking forward to sharing them as far afield as Arusha, Tanzania this very month.

Up to now, this and other special arrangements have been handed out freely to flute teachers at institutes. There has often been discussion about whether they can and should be published, so that the creators can be properly compensated for their work. (After all, we all spend a lot of money buying ensemble pieces for use in our studios. No one would object to paying for printed copies, instead of receiving free photocopies.) In some cases, publishing just isn't a priority for the composers, and in others, there is doubt as to whether the arrangements can be copyrighted, since some of the work includes previously published material. I understand the latter view to a point, because I feel that way about my own Lord of the Rings and Beatles arrangements; since the harmonizations are not my own, and I have simply re-voiced

them for flute choir, I don't see that there is sufficient originality for me to be able to publish them. And that is fine with me—I am happy to share them, and that we can all enjoy them.

I think the case is quite different for the arrangements of Noelle Perrin, David Gerry, and Sarah Hanley, which we have all been using and enjoying free of charge for some years. It has been discussed and re-discussed at institutes and conferences, and wherever these delightful people make their work available to others. In effect, they refuse to seek compensation for their work.

So here is my proposal: I suggest that each of us have a jar in our studio, or some other means of keeping track. Every time we use one of these arrangements in concert, I'd like to suggest that we put a dollar in the jar, earmarked for the appropriate person. At the end of the year, we can send them a little bonus based on the use of their work. It will not be a lot of money, individually. But considering the fact that these pieces are being performed in many, many recitals over the course of a year, it will be considerably more than the nothing which they are currently earning for this work! I am sure we would all be happy to do it, and the principle is very important. Why should we pay money to publishing companies, and not to the people who do such valuable work on our behalf?

I have just done some calculations, based on programs and recollections of the last ten years, and overall I owe something close to \$20 in royalties. Cheques will be in the mail. ☛

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.



Breathing For the String Player

Supervision on breathing technique
by Certified Yoga Instructor, Stefanie Mattfeld

by Sanchie Bobrow
Illustrations by Adam Gordon

*Breathing in, I calm body and mind.
Breathing out, I smile.
Dwelling in the present moment,
I know this is the only moment.
—Thich Nhat Hanh*

Part I Breathing as a Tool for Calming Nerves, Focusing and Clearing the Mind

What I remember most clearly about my college graduation recital was the amazing anxiety I dealt with in the first ten minutes of my performance. The only sound that I recall hearing was that of my knees banging uncontrollably together. My bow would not stay on the string and my vibrato disappeared.

Today, after years of exploring the physical and emotional nature of my performance anxiety, I have learned several techniques to help calm my nerves, focus my mind and allow me actually to enjoy performing. One of the greatest tools that has helped me achieve a greater sense of well-being while performing is my breath.

Every living creature relies on its breath to remain alive. Our breath brings oxygen to the brain and nourishes all our cells. It is our life force. If we do not breathe, we perish. As humans, we often take our breath for granted. As a sensory tool our breath can bring us pleasure. Imagine the aroma of our favorite foods cooking in the kitchen, or the scents within a flower garden. Our breath can also bring distress. I can think of many odors that can make one's nose shiver!

As a tool for living, we can use our breath to give us energy or to calm ourselves. People who practice meditation know that various breathing techniques can be used as tools to relax and focus the mind and body. Knowing how to perform simple breathing techniques can help lower blood pressure, calm a racing heart, or aid the digestive system.

Focusing on breathing can also assist us to center on our practice and performance. When we focus on our breath, we bring ourselves into the present moment. This can help us to remain without distraction when we are practicing a particularly challenging passage or to give ourselves completely to our scales

and arpeggios without allowing our minds to wander. If we learn to use our breath to remain focused and calm during our practice, we can also use deep and slow breathing before recitals to help us perform without nerves or anxiety. We can calm our minds and bodies, focus and bring ourselves into the present moment.

One might wonder how we stay calm in the face of stress, just from breathing properly? Here's the secret—the Solar Plexus. The solar plexus is an area of the body located behind the pit of the stomach on either side of the spinal column. It connects all the organs in the abdomen with the sympathetic nervous system. It can be found in the area of the diaphragm, the major muscle used in breathing.

The solar plexus acts sort of like the abdominal brain. It is traditionally considered the area of emotional storage. How many of us have described our stomachs as being "tied up in knots" when we are tense or worried? This results from shallow breathing which tightens the diaphragm. Quick and shallow breathing limits the amount of oxygen we take into our lungs which can exacerbate feelings of tension and anxiety and can even bring on dizziness from hyperventilation. By fully breathing into the area of the solar plexus, we are stimulating a relaxation of the central nervous system.

The solar plexus region, which literally translates to "sun center," is responsible for generating vitality in the body. Proper breathing will allow absorption of a tremendous amount of oxygen into the abdominal area. After all, our breath gives us life! The ancient tradition of yoga calls this life force *prana* and refers to the practice of breathing as *pranayama*. The yogis have wisely been practicing breath work for thousands of years!

In the next section of this article, we will explore several breathing techniques that will help anxiety to subside, settle our mind and help us to gently calm down.

... the breath is the "missing link" between the body and mind. This simple insight is the key to transforming both the body and the mind, for by regulating the breath we can influence the nervous system and the brain.
—Gang Feuerstein



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Breathing Techniques and Exercises

Intro to Breathing Step 1:

Sit on a chair or lie on the floor with knees bent and feet flat on the floor about hip width apart (see illustration A). Close your eyes and place your hand just below your belly button. Breathe into this area slowly for 10 breaths. Remain quiet and focused. Feel your lower belly rise and fall. Check that the impetus of the breath begins low, then expands upward.

Intro to Breathing Step 2:

Sit or lie in the same comfortable position, but inhale with hands on side ribs (see illustration B). Feel the ribs expand and contract like an accordion. Focus on breathing into the ribs, but be mindful of the belly rising and falling as it did in the previous exercise. Repeat 10 times. Over time, this will help train healthy breathing habits.

From *The Complete Violinist* by Yehudi Menuhin, Summit Books, NY, 1986:

There is a basic principle in using the breath which I have found comes quite naturally after a little practice. It should form the basis of all exercising. Those irritating commands you remember from childhood—injunctions to 'sit up straight', or 'pull your stomach in'—are quite empty of meaning unless you understand the use to which you put the breath you draw into your body. The correct instruction should be, breathe against the resistance of your spine. That is to say, imagine the breath you take as a balloon filling your lungs, stomach, abdomen and pushing against your spine ...

... This exercise can be cultivated when lying, standing, walking and playing the violin.

A little practice and concentration will pay dividends. You will find your body more alive, more of itself, feeling lighter and more resistant to fatigue.¹

In accordance with Sir Menuhin's breathing exercise, here is a basic technique to help you feel your breath as you inhale and exhale:

Slow And Complete Breathing

Lie on a carpeted or cushioned floor with your knees bent and feet flat on the floor, about hip width apart. Place one hand on your abdomen and the other on your rib cage (see illustration C). Breathe in slowly, filling your lower belly first, then your upper belly, then let your ribs expand like an

accordion and finally let the breath flow into your collarbones. Feel the expansion of the belly as it rises up and the ribs as they move out. When you have completed your breath, slowly allow the exhalation to begin from your collarbones and feel your ribs and belly gently contract until you are empty of breath. Deepen and slow the breath with each inhalation and exhalation as you repeat the exercise as needed. You will surely feel a sensation of relaxation come over you just from practicing this exercise for several minutes. Now that we have the basics of breathing fully, here is a breathing exercise to begin.

Calm the Mind and Reduce Anxiety
 Sit in a comfortable position. Using the breathing techniques discussed earlier, inhale to a very slow count of four. Hold the breath for a count of two. Exhale slowly to a count of eight. Hold your exhalation out for a count of two. Repeat again and again. Remember to breathe into the belly, then the rib cage and up into the collarbones. Over a period of time, you will be able to lengthen the breath. The ratio of counts should always be 2:1:4:1 with the exhalation twice as long as the inhalation. For an added benefit, listen to the breath as it leaves your nostrils. You will be able

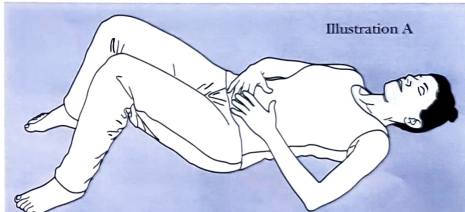


Illustration A

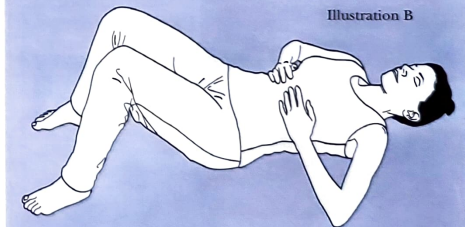


Illustration B

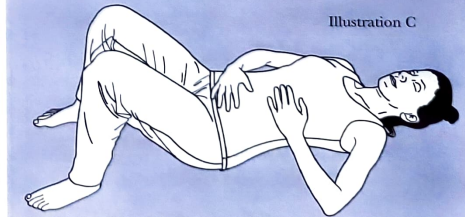


Illustration C

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to hear it massage your lungs, throat and nasal passages. If you cannot hear your breath, open your mouth slightly and listen for the sound of Hhhhhhs on the exhale, then close your mouth and continue to hear the breath within your body. It should sound like the ocean rolling into and out from the shore.

The following is an excellent breathing exercise for stress relief:

Focus on the Exhalation!

Don't think about breathing. Of course, we must breathe in to exhale. So, begin by sitting up straight and placing your hands on your lower belly. With your mouth closed, exhale deeply and feel your ribs and belly contract toward your spine. All the air is pushing out of your lungs. Hold it out for a second or two and then relax your abdomen and ribs. Your inhaled will happen deeply and automatically, filling your belly and ribcage and then your lungs. Repeat this several times, pushing out the exhalation and allowing the inhalation to happen on its own.

And finally, try this:

Humming on the Exhale

This exercise prepares us for the feeling of breathing before singing as vocalists do so naturally. We can also benefit from practicing this type of breathing to assist us to use the breath before beginning a piece or a new phrase within a piece. Sit or stand upright in a relaxed and comfortable position. Breathe in fully and slowly through your nose, hold for one count and hummmmmmm your favorite pitch as you exhale. When your exhalation is almost complete, finish the exhalation without humming. Notice how good the vibration of this humming exhalation feels in your head, face, throat and within your body.

As we deepen and harmonize our breathings we also slow it down. This, in turn, slows down, or calms, our nervous system (through activation of the parasympathetic nervous system), which directly impacts on the brain and obliges our mind to slow down as well. As we become calmer, our mind also becomes more lucid and the flow of our awareness is less and less interrupted by intruding thoughts and emotions.

—Georg Feuerstein⁴

Now that we've explored various simple ways of breathing fully and of using the breath to calm and center the mind, we can begin to use the breath with attention. The motion of the bow as we play more freely, energy and focus. The next section of this article will present several ideas for joining the use of the breath with that of the bow arm.

Part II

Our breath is the bridge from our body to our mind, the element which reconciles our body and mind and which makes possible oneness of body and mind. Breath is aligned to both body and mind and it alone is the tool which can bring them both together, illuminating both and bringing both peace and calm.

—Thich Nhat Hanh⁵

Breathing, Phrasing and Bow Technique

"Don't Forget To Breathe." That was the simple message printed on the front of one of my favorite cards that we received at our wedding last year. How many times have we held our breath in times of intense concentration or stress? It seems to be quite a natural impulse to just hold on and hold it in, when letting the air flow through us would allow us to function more freely.

Singers and wind players' breathing is intrinsic to their practice. Just as they naturally breathe musically and intelligently to phrase the music properly, we should also think about and remember to breath at beginnings and ends of phrases. I will ask my students to sing their repertoire and breathe where it makes sense and feels right. Usually, the out breaths come where the phrases come to rest and the in breaths where the new phrase begins. Then I ask them to play and breathe in the same way.

As we breathe out of one phrase and into the next, we should be aware of how we use our bow. Breathing in on an upbow and out on a downbow is a simple exercise to begin to feel how the bow and the breath can move together. Taking this further, breathing out on a downbow before retaking the bow, and then breathing in as the bow is directed ties in the feeling of ending a note or phrase and beginning anew.

I've organized some basic exercises that will prepare the student to use the breath with the motion of the bow. Before beginning these exercises, please be aware that breathing too quickly for a period of time can cause light-headedness. Please work into these exercises gradually and carefully. The breaths should all be very slow using the full and complete breath technique described in part one of this article.

The following exercises can be practiced with a metronome to keep a steady pulse for your breathing, or the metronome can be used as a reference to set the pulse before practicing and keeping an inner pulse while you breathe. The metronome setting should be based on how slowly you are comfortable breathing without losing control of the breath or getting tired. If the beat is too fast, you might feel a little light headed. That's a sure sign to slow down or to take a rest!

Breathing With the Bow-Warm-up #1:

Stand facing a wall, close enough so that your arms are slightly bent and your palms can touch the wall. Allow your arms to hang by your sides. Begin to breathe in deeply and

slowly to the count of four and as you begin to breathe, allow your arms to rise up in front of your body. As your arms rise up, the backs of your hands will gently brush against the wall (your fingertips will be facing down). When you have inhaled fully, your arms will be overhead. As you begin to slowly exhale to the count of four, allow your arms to float down in front of you. Now the palms of your hands will gently skim against the wall (your fingertips will point up). When you have completely exhaled, your arms will be hanging loosely at your sides. Begin to breathe in and repeat this exercise.

Breathing With the Bow Warm-up #2:

Repeat the previous exercise, but this time away from the wall, with an imaginary wall in front of you. Allow the wrists to rise on the in breath, as the arms rise up in front of you, and allow the hands to open with the palms facing forward as the arms float downward.

Breath Counting With the Bow:

With your bow in the air, to a slow count of four, breathe in on the upbow, breathe out on the down bow. Try lengthening the count to six or eight beats per bow.

To Incorporate the Sense of Breathing Before Singing:

With the bow held vertically in the air, tip pointing upward, slowly breathe in to the count of four on an up bow, hum as you exhale to the count of four on a down bow.

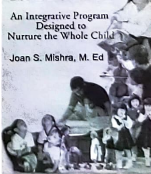
Breathing with Bow Circles:

With violin and bow, take a deep slow breath in. Play a down bow on each open string and breath out to a very slow count of

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—Bill Kosler,
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four for each bow (at about quarter note = 66 on your metronome, or to your comfort level). Circle the bow or the violin to the same count of four and breathe in as you circle. Repeat. Also try beginning at the tip with up-bow circles. This exercise will help students to practice breathing before starting to play at the beginning of a piece, as well and breathing during bow circles within a piece.

Normalization as a Breathing Exercise:
Set your metronome to quarter note = 60. Sustain each note of the Normalization for four counts. Inhale deeply and as you exhale, begin a downbow on the first note of Normalization. Inhale for the up bow of the next note and so on. Maintain whole notes with full and slow breaths for the whole Normalization.

Normalization using Chorus:
Chorus from *Judas Macabaeus* can be taught as a Normalization with inhalations and exhalations to follow the down and up motion of the bow. Please be sure to play this exercise with a very slow beat, or your students might get dizzy!

To Teach Students to Breathe at Ends of Phrases:
Using Chorus from *Judas Macabaeus*, breathe in deeply before starting to play, as if you were taking a breath to sing, then breathe out slowly for the duration of four measure phrases. Breathe in deeply after every four measures.

Three Octave Scales as a Breathing Exercise:
This exercise can be a challenge for those who have not fully developed their ability to control their breath. It can be compared to the sense of sustaining and controlling the bow in slow legato passages. Breathe in slowly and deeply as you ascend the scale. Exhale slowly as you begin to descend the scale. Allow your in-breath and your out-breath to last for the entire length of the ascending or descending scale.

Bow circles with breaths can be taught as early as Song of the Wind and can be incorporated into repertoire such as Witches' Dance, Gavotte by Gossec and Gavotte by Rameau. Conscientious breathing into and out of phrases can be taught while students are learning the second movements of the Vivaldi Concerti in a minor and g minor. Be creative. Try your own variations of using

the bow with the breath to suit the needs of your students or yourself.

Once the concept of breathing deeply and breathing with the motion of the bow is learned, both will become a natural part of the student's playing. Breathing within the phrases of the music will become intrinsic to their performance as if they were singing their repertoire.

When the practice of breathing properly is incorporated into our lives, it can become integrated into our playing. Just as we breathe to sustain, focus and calm ourselves, our breath can bring life and energy to our music.

*Your hand opens and closes and opens and closes.
If it were always a fist or always stretched open, you would be paralyzed. Your deepest presence is in every small contracting and expanding, the two as beautifully balanced and coordinated as bird wings.*

—RUMI

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Stefanie Mattfeld is a certified Kripalu Yoga Instructor, a member of the national Registry of Yoga Teachers, and a nationally certified massage therapist. She has done advanced training in yoga for healing, and restorative yoga. Stefanie teaches yoga in Provincetown on Cape Cod, MA, where her classes emphasize breathwork and yoga as a healing art.

Illustrations by Adam Gordon, Copyright 2007

Sanchie Bobrow has been a member of the violin faculty of the School for Strings in New York City since 1990. She is the director of the Mighty String Demos, an ensemble of young violinists who perform at schools, senior homes, hospitals, museums and charity events in their Staten Island community. Ms. Bobrow continues to expand her breathing through her dedicated yoga practice.



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MODEL-NURTURE-OFFER: Music, Neuroscience & Suzuki

by Dr. Edith Gettes

I have come to think of Modeling, Nurturing and Offering (M-N-O) as the natural building blocks of any successful learning method. Suzuki must have recognized these elements in mother tongue acquisition, as they are fundamental tenets of his pedagogy. In the last two decades, neuroscience research has helped illuminate what happens in the brain during modeling, nurturing and offering as they occur in music and other areas of development. We are learning how these three learning phases are innate and crucial to many successful educational processes. We are also seeing, as Suzuki must have observed many years ago, that music is an arena where nurturing, modeling and offering occurs both naturally and inevitably.

Suzuki's method, mother tongue, and virtually any natural learning system can be dissected into three phases that are somewhat distinct, but also quite frequently blend together. In the first of these, **modeling**, the behavior to be learned is exemplified. The example stimulates the student's desire to learn and launches the formation of imitative neurocognitive structures in the student's brain. In the **nurturing** phase, others begin actively teaching the student the behavior and the student begins to practice and participate. This phase requires great expenditure of physiologic energy in the student's brain, as neural processes relevant to the task are developed and delineated. While ability is nurtured, modeling remains important, as it continues to provide motivation and illustration. Finally, the skill or behavior is learned, the desired neural

networks are in place and the student has a product which she can offer for the benefit of herself and others. When performance feels pleasurable, physiologic reward, in the form of a neurochemical brain massage, occurs for both performer and receiver, or audience. For the student, activation of this internal pleasure, or limbic, system

motivates her to seek the experience again. Repeated performances are executed with increasing ease as neural pathways become more efficient and automatic. Thus, through offering, the student continues to nurture her own skill, while her performance also becomes a model for others who are learning.

OFFER

Performance,
Playing for self and others,
Music for events

In the brain:
More physiologic reward from music=pleasure,
Encouraged by appreciative audience=reinforcement,
More efficient and automatic,
Social relevance

MODEL

Listening,
Group lessons,
Attending performances,
Teacher & parent

In the brain:
Familiarity, patterns, fondness=
Beginnings of neurologic pathways,
Neurochemical reward= motivation,
Mirror neurons

NURTURE

Private and group lessons,
Successful practice, Repetition,
Positive reinforcement,
More modeling,
Fun games, Social experiences

In the brain:
Success=urge attention
Repetition=efficiency, automaticity
Imagining=doing
Enjoyment=motivation



Upper left: Eleanor and her mom at a Suzuki workshop; Above: Eleanor offers Tai affection, modeled and nurtured by her mom in left photo.



Left: This, Amanda and Arnaz model, nurture and offer between workshop classes.

Let's look at how learning a native language utilizes the model-nurture-offer system. An infant's community models language constantly. They nurture his skills with encouragement, opportunities and continuous modeling. The infant learns the skill and offers it by speaking to others. In so doing, he benefits himself and his community, as he is able to ask for things he needs, express his thoughts and feelings, and understand those of others.

Using principles of mother tongue acquisition, Suzuki teachers also engage students and families in a process that involves modeling, nurturing and offering. Models include the recordings, other students, teachers, and a parent who takes lessons or plays. We also create opportunities for modeling through

organizing group lessons, student performances, encouraging concert attendance and guiding parents in home practice. Unique as a tenet of Suzuki's method, we also try to model "beautiful humanity" through our behavior as musicians and teachers, and encourage parents to do so in their home teaching as well.

Just as models exist in a variety of forms, so do we nurture the skills of our young artists in a variety of ways. One way is through practice, where we patiently and methodically acquire new skills and repeat and review those already learned. Other vitally important nurturing occurs through positive reinforcement, more listening, making music with others, performing, seeing and hearing peers play, attending concerts, and mental practice.

When students are ready, they offer

their skill to others. This happens, in part, through performing and playing in other group settings. Equally important, students "offer" their skill to themselves through their own enjoyment at being able to play a piece of music. It is in making a musical offering, and having it appreciated by oneself and others, that a student's musical skills become most meaningful, relevant and rewarding.

Recently, neuroscience has illuminated some of what happens in our brains when music is modeled, nurtured or offered. Advanced imaging techniques have enabled scientists to observe the brain as people experience, learn, and perform music as well as other behaviors. In addition, many studies have systematically observed humans and other animals as they learn and execute basic skills and behavior. This research can help us understand modeling, nurturing, and offering, how to incorporate them into music education, and what makes these phases so critical to successful and happy learning.

Pertinent to the modeling phase, for example, listening to one's favorite piece of music causes a chemical release in the brain's limbic, or internal reward, system. That is one reason why your "favorite" part feels different from other parts. Studies demonstrate that activation of this physiologic system also occurs during other pleasurable activities, such as eating chocolate, or seeing a welcome and familiar face. It drives us to want to have the experience again, and motivates us to become more familiar with the music. Also during modeling, our brains begin to recognize patterns in music, so much so that if a familiar piece or pattern is stopped short, our brains will go on playing it in our "inner ear." Furthermore, if we hear, see or even imagine music we have played before, our brains behave as if we are actually playing it. Thus, listening or attending to someone else's playing is neurologically a lot like practicing. Finally, we learn through imitating others. One study showed that toddlers who watched each other learn to open a tricky box of candy even copied each others' mistakes! No wonder musical group experiences are so important—

all these processes are at work as we experience old and new music, while seeing and hearing our friends and teachers do the same.

Some of the research cited above also helps us understand how we **nurture** our skills and what happens as we practice and improve. Continued listening and observing, for example, makes it easier for our brains to recognize patterns and thus makes it easier to learn to play them. Just as you may get in your car and automatically drive a familiar route, the more familiar a piece becomes, the more automatically one can reproduce it. Not only that, our brains probably have audiovisual mirror neurons, so that if we hear a sound or observe a motion that is familiar to us, our brains will go through almost all the steps required to produce that sound or motion. So, if a child or parent is too tired or busy for a positive practice session, listening is just about as good!

Nevertheless, repetition plays a big part in helping behaviors become more automatic. Brain imaging shows that the more we perform a task, the more efficient our brains become and the less blood flow is required for motor and planning areas of our brain that execute the task. This allows us to devote more energy to listening and playing expressively—a great reason to perform older pieces rather than new.

In the **nurturing** phase, another aspect of the Suzuki method is emphasis on positive encouraging reinforcement both at home and in the lesson. Studies now show that when one is engaged in processing negative emotions, such as fear, shame or sadness, there is less blood flow and activity in parts of the brain that are responsible for attention and planning. Thus, we

now have some scientific evidence which shows that negative teaching and practice are not only cruel, they are ultimately less effective than more positive strategies. And, as cited above, pleasant experiences in which we feel we have been successful are neurochemically different and physiologically more compelling than unpleasant ones where we feel we have failed. **This is why Suzuki teachers are so right in building on success and in striving to never single out or shame a child who is having difficulty.** For the child, these experiences are not only unpleasant, they take away his ability to focus on the task at hand and lessen his desire to play the instrument at all. It is much more effective, much better teaching, and also much more fun for the teacher and student to focus on making music, learning to work other, and working cooperatively.

Finally, after musical skill has been modeled and nurtured, the student is ready to offer the skill. In music, offering certainly includes performing for others. But equally important is the opportunity to *entertain or soothe oneself, to provide musical background for a relevant event, to express feelings and ideas, or to play one beautiful note that is heard and appreciated.* It is in this phase that our internal physiologic reward system is again activated. However, in this phase, it is activated by our own playing rather than that of others. Again, if performance is personally rewarding, we are provided with an internal, physical drive to repeat the activity. Furthermore, we generally receive the most societal praise and recognition during this phase, and music is now a vehicle for one to create beauty, express oneself and communicate. On a physical and cognitive level, "offering" makes our skill even more secure, as neural pathways become more automatic and the task becomes easier and neurologically more efficient.

Thus we can see how **modeling, nurturing and offering** are inherent and natural in music and many successful learning systems. The Suzuki approach, at its best, translates these innate and critical processes into an educational method. Involvement of parents, listening, building positively on success, performing at an early age, and emphasis on review and social experience are all vital to Suzuki's method. Indeed, these elements are the transformation of modeling, nurturing and offering into a musical pedagogy. Recently, neuroscience has begun to illuminate that our brains are actually programmed for modeling, nurturing and offering and that these processes are not only necessary for, but also enhanced by, musical learning. These scientific findings can both assist and support Suzuki teachers as we convey our love for music and its power to enhance children's lives and improve the world in which they live and grow. ▶

Edith Gettes began violin lessons as a Suzuki Student in Lexington, Kentucky, in 1968. While in high school, she started Suzuki training and teaching. She went on to receive a Masters in Music Performance from Indiana University and studied Suzuki Pedagogy with Shinichi Suzuki, William Stary, Margery Alb and others. After working as a full-time performer and teacher for ten years, Edith's interest in music, human development and mental health led her to medical school. She entered in 1986, shortly after the birth of her first daughter. With help from her own Suzuki parents, she graduated in 2003 and is now completing her residency in psychiatry at the University of North Carolina, where she engages in research in music and mental health. Edith lives in Chapel Hill with her husband and two daughters, who are Suzuki students. She continues to teach and play with her cellist/husband, Jason, in a piano triad. In addition to music, Edith and her family enjoy reading, bike rides and dog sledding adventures together.

New Additions to the AV Library

Listed below are the newest additions to the Audio-Visual Library from the Minneapolis Collection 2006. All are available in DVD format. If you are interested in renting any materials from our library please contact our staff librarian LeAnn Sutton at leann@stunkissassociation.org.

Guarding the Success and Intent of the Suzuki Approach #0629
Joanne Bath discusses the importance of maintaining the integrity of Suzuki's philosophy in teaching. Joanne encourages beginning teachers who did not have direct contact with Suzuki to maintain his legacy in their teaching. She urges teachers, both new and old to become familiar with the original intent of the approach and to make conscious teaching decisions based on Suzuki's philosophy.

The Audacity to Make a Difference #0627
Ronda Cole encourages both beginning and experienced teachers to ask for what they need in order to construct a successful learning experience for their students. She states that every teacher must possess vision and courage in their teaching. A very moving and sincere presentation, she reminds us all that the goal of teaching is not "training fingers how to play."

Sparking Tone and Striving Crossing #0628
Cathryn Lee presents ideas and practical exercises, such as Tie-Tie, Bow Springs and Thumb Lifts, to use with students in order to build an "efficient, fluid, productive bow arm." Discusses how teaching the three areas of string crossings, basic arm motion, up and down movement in the wrist, and circular forearm motion in the elbow begin at the Pre-Twinkler Stage and advance throughout the Suzuki repertoire.

Multi-Level Group Class #0629
This presentation gives some reasons why multi-level group classes are advantageous for students and addresses some of the challenges teachers face when presented with this situation. Mixed group classes help to develop students' listening skills and knowledge of the Suzuki repertoire, and provide opportunities for more advanced students to polish repertoire and act as mentors. *David Levine* gives many practical ideas on how to keep all students from the Pre-Twinklers to advanced levels engaged, interested, motivated and learning in a multi-level group class.

Do I Have to Practice Scales? #0630
A very level presentation by *Nahama Dukin*, discussing the importance of scale practice. She

demonstrates how playing scales complements the Suzuki repertoire, starting in Book 1. Scales also help to improve the musicality of rhythm, increase an awareness of tone and touch, shape phrases and increase finger flexibility and speed. *Nahama* will inspire you to create a scale routine for your students.

Communication Energy and Learning Styles #0631
Based on rigorous study at the Brenning School of Healing, *Pamela Davenport* links learning styles to energetic interactions. This presentation will help you to recognize learning styles and energy use for yourself as well as in your students. Pamela gives strategies to change your energetic communication with others and how to become a more effective teacher by matching teaching style with the student's learning style.

Perspectives on Suzuki Graduation #0632
Rebecca Sandrock and *Gail Johnson* define Suzuki Graduation and discuss its purpose, goals, procedures and ways to celebrate. Rebecca recounts her experiences with Dr. Suzuki's graduation process in Japan and relates this to current practice in the United States. Gail gives a helpful discussion of graduation as it is used in her program in Fairbanks, AK.

Excellence in the Middle Piano Repertoire #0633
Mary Craig Dwell explores the importance of excellence throughout Suzuki Books Two through Five. She discusses how a solid foundation is necessary at the beginning for continuous success and how to prepare students for more advanced repertoire through supplemental material such as scales and pedal exercises.

Widening the Circle #0634
Juli Rubenstein, VP of Expressive Arts Therapies at a Dramatic Therapist at the Institute for Therapy Through the Arts in Chicago, encourages Suzuki teachers to be receptive to working with special needs students. This presentation covers many topics, including learning disabilities, expressive arts therapies and creating a least restrictive learning environment for special needs students.

Panel: Cello Group Ideas and Techniques #0635
Alisa Virta, *David Holmes* and *Blake Busch* each give us individual perspectives on group class within their home studios. Includes video footage of each teacher in a group class setting.

Creating Effective Partnerships #0636
Christine MacPhail Center for Music as an example. *Pam Dalchow* discusses how to develop a creative and effective partnership so that resources are used well and goals are met.

Excellence from the Start: The Pre-Twinkler Bassist #0637
Virginia Dixon stresses the importance of scale development in students and not judging progress by the level of piece being played. She says that this is especially important when teaching body positioning of the bass and bow. Virginia includes an in-depth discussion of bass setup and presents activities, games and teaching ideas to make lessons interesting for the student.

Shinichi Suzuki: Roots and Realization #0638
No movement, whether it be educational, social or political exists of its own accord. The great thinkers, events and ideas of the time always have an influence. *Kathleen Spring* explores the connections between Suzuki's philosophy and other educational philosophies of his era, helping to distill what was uniquely Suzuki's.

Suzuki Flute Demonstration Lesson #0639
Nicole Perin teaches three beginning flute demonstration lessons, followed by *Laural Ann Meador* who teaches a more advanced student.

Reinforcing Freestroke, Many Hands, Many Ways #0641
Guest teacher, *Mary Lou Roberts*, presents some universal principles to use in teaching freestroke effectively. She discusses how to address different hand types and presents exercises to develop relaxed, efficient playing.

Perspectives of Young and New Teachers Teaching in Suzuki-Inspired School Programs #0642

An open panel discussion with *Winifred Cook*, *Alicia Kulla-Brunz*, and *Shama Yama* addressing several key issues pertaining to Suzuki in the Schools. *Alicia* and *Shama* share their reflections on their background and training in preparation for teaching, ways to include parent education and their personal views on how to build successful programs.

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The Flower Song and The Monkey Song

by Barbara Barber

In 1972, Marilyn O'Boyle penned two short Pre-Twinkle songs after she realized that her youngest beginners needed short pieces to play even before the first Twinkle Variation is mastered. Her mini-masterpieces, *The Flower Song* and *The Monkey Song*, have spread throughout the Americas and have become standard repertoire for Pre-Twinklers everywhere. Countless teachers, parents and children enjoy these pieces without realizing to whom they should be attributed. *The Flower Song* and *The Monkey Song* are charming additions to group classes and concerts as well as being invaluable in Pre-Twinkle lessons. Breaking the skills required in Twinkle down into small steps ensures quick success while introducing new material. They can be played with, and later without, stops between each pitch. The words to *The Flower Song* are Marilyn's own while *The Monkey Song*'s words were put to Marilyn's music by a Suzuki parent and teacher from Lincoln, Nebraska, Evy Olson.

Using the rhythm of the first Twinkle Variation (♩♩ ♩), *The Flower Song* introduces the use of the 1st finger on the top string of the violin, viola or cello (1st and 4th fingers on bass) and previews the first half of the A section of Twinkle. For string players, especially beginners, playing an ascending scale is easier than a descending one. Using the same rhythm, *The Monkey Song* prepares the descending scales found in the second half of the A section and the B section perfectly. Marilyn has taught her little pieces to teachers in many of the Spanish-speaking countries of Central and South America and I have introduced them to teachers in

Portuguese-speaking Brazil. Many a Pre-Twinkler has made his/her concert debut playing *The Flower Song* or *The Monkey Song*!

For the first time, Marilyn's Pre-Twinkle gems are presented here in all of the languages of the Suzuki Association of the Americas: English, French, Spanish and Portuguese. Since words in French, Spanish and Portuguese often have more syllables than their English counterparts, some adjustments must be made to make the words fit the music. For viola, cello and bass, simply transpose the violin version into D Major.

We hope you enjoy *The Flower Song* and *The Monkey Song* and will say,

Thank you!
Merci!
Gracias!
or Obrigada!

to Marilyn O'Boyle the next time you see her! ☺



Violinist and violist Barbara Barber has taught and concentrated throughout North, Central and South America, Europe, Asia and Australia. She received her B.M. and M.M. degrees in violin performance at Texas Tech University and taught at Texas Tech and Texas Christian University. Active in ASTA and SAA, Barbara has been recognized for her many articles, presentations and roles in advisory and editorial boards. She was editor of the American String Teacher "Private Teachers Forum", chair of the ASTA Syllabus violin committee and is a violin Teacher Trainer and past board member of the SAA. Her books and CDs are distributed worldwide by Alfred Publishing. She is the Artist Teacher for the Young Artists Program at Boulder Arts Academy.



The Flower Song

Marilyn O'Boyle



See the pret-ty flow-ers, bloom-ing in the gar-den. See the pret-ty flow-ers, red and green and pur-ple.

The Monkey Song

Words by Evy Olson



I'm a lit-tle mon-key, climb-ing up a lad-der, climb-ing way up high to pick a pink ba-na-na.



I'm a lit-tle mon-key, climb-ing down a lad-der, climb-ing way down low to eat my pink ba-na-na.



Français

Traduit par Judy Weigert Bossuat et
Nathalie Fortin

Chanson des Fleurs
Regarde les jolies fleurs
Écloses dans le jardin
Regarde les jolies fleurs
Rouges et vertes et violettes

Chanson de Singe

Je suis un petit singe
Qui monte l'escalabeau
Qui monte très haut pour
Cueillir une banane rose
Je suis un petit singe
Descendant l'escalabeau
Je descends en bas pour
Manger ma banane rose



Español

Traducción por Marilyn O'Boyle

Cancion de las Flores

Lindas florecitas
Rojas y blancuquitas
Lindas florecitas
Grandes y chichitas

Cancion de los Monos

Un pequeño mono
Sube la escalera
Para coger unos
Plátanos rosados
El pequeño mono
Baja la escalera
Para comer unos
Plátanos rosados



Portugués

Traduzido por Eloísa Padilha Raffel

Cancão das Flores

Vejam as florzinhas
Nascendo no campo
Vejam as florzinhas
Verde e Amarelas

Cancão do Macaquinho

Eu sou um macaquinho
Subindo a escada
Pra pegar no alto
Uma banana rosa
Eu sou um macaquinho
Descendo a escada
Pra comer lá embaixo
Minha banana rosa

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A Week At

"SUZUKI IN THE BERKSHIRES"

by Elaine Moyant

Consider a summer institute? Let me tell you about the one that my family looks forward to as the school year comes to a close and we ease into summer. It is one that specializes in expert training for both students and teachers of flute.

You will find this institute nestled within the lovely Williams College campus in the quaint New England town of Williamstown, Massachusetts, with its breathtaking views of the Berkshire Mountains. The town offers an active environment at a relaxed pace; its rich history is combined with the sophistication of an art-based community.

Born of a loving heart, Suzuki in the Berkshires (SIB) was founded over twenty years ago by Jerilee Kechley. After teaching flute from the heart and soul for many years Jerilee was inspired to share the tools and techniques from her Suzuki training and experience on to others with the passion to learn and teach. Jerilee then studied and became certified as a Teacher Trainer; she felt strongly about this aspect of her career since she knew that she was ill and with that came the possibility that one day she might no longer be able to teach. Sadly, Jerilee is no longer with us today,

but her legacy lives on as her family continues the program in her memory.

Speaking of teachers, I will tell you that the faculty at the SIB Institute are qualified and warm, each of them bringing the "Nurtured by Love" philosophy, which when combined with the flavor of their individual personalities, provides unique lesson experiences. Even though there are many serious qualities in the lessons, there is always some humor as well. My daughters have been studying flute under Suzuki teachers for eight years now, and I can tell you that I have never met a Suzuki teacher that didn't have a sense of humor. You can sense that the SIB Institute faculty really enjoy each other's company and work well together, as many are students in their own right, continuing their teacher training at the SIB Institute.

All are cordially welcomed as the program begins on the eve of the four-day week. Families and teachers arrive, some with the aid of the Jerilee Kechley Memorial Scholarship Fund, many from out of the area, and some older students on their own or arriving together. It is an exciting time with familiar faces recognized and new ones to be warmly received. For anyone wishing to reside

on campus for the week, there are charming accommodations at the Dodd House with generous rooms, living area and lounge. Housing includes breakfast and dinner for five nights and is conveniently located near the Bernhard Music Center where classes are held and close to the center of town.

After everyone has checked in and is fed, it is time to walk over to the music center for a fun play-in. It is here that the week kicks off. For Twinklers to intermediate students to teachers, it is a well-rounded fun experience and, dare I say, a bit sentimental for many of us as parents. What a way for everyone to warm up for the week and settle into their new surroundings.

The week is off and running, and what a week it is! It never ceases to amaze me how the kids inspire one another without even realizing it. They learn from and motivate each other, be it during their flute or piano master class, group lessons, flute choir, sibling piano class or whatever other fun musical activity they happen to participate in. (All of the classes are held in close proximity within the center so there is no need to rush to stay on schedule.) It's fun to watch the relationships



For the sake of the child: teacher-parent collaboration

by Françoise Pierredon

My first exposure to the Suzuki Method took place in Lyon, France in 1980. Watching and accompanying the students at the Ecole de Musique Suzuki de Lyon, I was in awe of the life-force and pride that students seemed to be experiencing. The depth of their work taking place was higher than what I had seen and experienced when I was teaching beginning levels. I found the parents' commitment heartwarming. I did, however, have some questions about ownership: whether the children had "room" to own their achievements and struggles, the amount of control shared by parents and teachers and the risks of power struggles between them. For the past twenty-seven years, as I studied in Japan and taught and observed in many places, I noticed that the teacher-parent relationship was rich, complex and often challenging.

In past years local parent volunteers have opened their homes to host a gathering and cookout (sometimes with a swim available), providing a fun way for children, parents and faculty to mix and mingle in a relaxed environment and deepen those special Suzuki bonds.

Those bonds run deep and that makes it difficult to part at the end of the week, but we don't say good-bye without the final concert that all have worked so hard for, and amazing it is—a magical ending for a week of fun, transformation and growth. As photos are snapped, email addresses and hugs exchanged, the "good-byes" are said, and we go out separate ways renewed and looking forward to the next time. Thankfully the next time will be upon us soon. >>

Elaine Moyant lives in the beautiful state of Vermont with her family (2 daughters, husband, 2 cats and 2 dogs). She works with 4th graders in her local elementary school.

we feel more effective and successful.

Yet we struggle with our relationship with the parents. As Suzuki teachers, we sometimes think, or even say, "this child is great, but the parent..." We struggle with the very triangle we advocate and the Suzuki approach, which is rarely present in any other educational program, is the parent's presence and participation at the lesson, which is both immensely helpful and challenging. We often explore and address the need to communicate to parents our expectation for them to be there, and our definition of their role at the lesson. What is not often addressed is our ambivalence and struggles about parental participation in the lesson.

I have seen and experienced many kinds of teacher-parent situations at the lesson. I have watched parents taking notes, very receptive to the teacher's comments and assignments, refraining from talking and reporting little about what is happening at home, seemingly accepting of the teacher's authority. I have seen and experienced it as highly motivating for the teacher who wants to do his or her best because it is honored and respected. This can be very pleasant, is certainly low maintenance, and I feel grateful when it happens in my teaching. Often, however, parents may have many questions that they do not feel comfortable asking; they may express them through passive resistance or discouragement. At times, I have wondered what happened when such a family decided to stop lessons without much explanation.

I have taught children of professional musicians who have their own ideas about many things and question what I do, or more subtly, change what I teach to make it closer to their way. I have sometimes had the feeling that I had

little room to teach.

I have seen parents talk in lessons without being prompted, appearing to need to give and receive attention at the lesson. I have to admit that I have often felt annoyed or even offended when this happens. Haven't I explained ahead of time in parent orientation and the initial sessions of parent training what our respective roles would be?

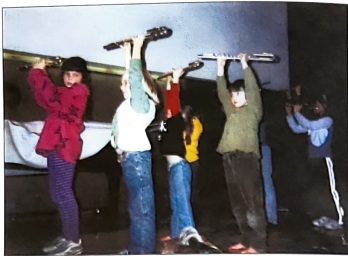
I worked for eight years in an inner-city school and experienced many situations which have challenged me. One day, I gave a cereal bar as a reward to a student who had practiced seven days the previous week and saw at the end of the lesson that her mother had eaten most of it. Her comment was: "Her, I was hungry." I felt outraged, had a strong urge to protect my student from her mother at that time, could barely focus enough to give the student another cereal bar and say that it was okay. I could not look that mother in the eyes.

Parent participation at the lesson opens the door to many insecurities, strong feelings and questions for us. Are we competent enough, are we respected, can we teach a child comprehensively like the expert on the child is present, can we convey something new and different having to do with "knowing better"? How do we communicate with those people present without creating confusion for the child, how can we be an advocate for the child without resenting or alienating the parent?

Although Dr Suzuki gave us some directions, the complexity of this unique situation makes it so that each question has to be examined in context and nurtured as "a good question." (One of my discoveries, while living in the Japanese culture, was that my questions were rarely met with an answer, but rather acknowledged as "interesting".)



Above: Emily May Moyant playing with teacher Pamela Rossi and class. Above right: Group lessons SIB. Below right: Julianne Johnston with Emily.



unfold and evolve; this goes for the parents as well.

There are always growth opportunities for the parents as well with classes like "Every Child Can" that teaches the Suzuki philosophy for parents and teachers. Topics include strategies for supporting our child by allowing him/her a sense of control, along with other very helpful points to help in our parenting. No matter how seasoned I may be I have always found that there is still much to be learned about my role as part of the support system between the student and the teacher and how I can be helpful at home, as well as ways to avoid being hurtful to the process. I am sure many of you have a feel for the importance of this.

I have to tell you what it is like for my girls at practicing time during this week. Once they get started they do not want to stop. They want to rip through whatever book they are working out of and go on from piece to piece and beyond even the working piece to try more and more; it's a wonderful kind of craziness that makes us giddy and proud. Of course, the craziness mellows once institute week is behind us, but the enthusiasm carries through for a long time.

During the week there are daily opportunities for performing. Students may sign up to play a recital at noontime, and anyone participating and any student in the audience can put his/her name in for a raffle drawing for a small prize of the day. Teachers give performances as well, and it is fun for the students to observe, listen and learn from them.

There is a great snack bar on campus—just a stone's throw from the music center—with much variety in the way of snacks, beverages and lunch. It is also a great place for coffee breaks with comfortable couches on which to hang out and chit-chat or read. There is a diverse choice of eateries and coffee houses across the way downtown to satisfy any palate.

When the day is done the area offers much in the way of recreation including hiking and swimming, art galleries and museums. Just a short commute north of the town's border lies lovely Vermont where the famous Bennington Museum and Battle Monument are located. Many favorite spots find the like to venture another twenty minutes north of Bennington to the town of Manchester to shop at the numerous brand name outlets.

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About Alfred Recording Artists

Joseph Banowitz graduated with a First Prize from the Vienna Akademie für Musik und darstellende Kunst. Banowitz has been a piano recitalist and orchestral soloist on five continents. He was awarded the Liszt Medal by the Hungarian Liszt Society in recognition of his outstanding performances of Liszt and the Romantic literature.

Valery Lloyd-Watts studied at the Conservatory of Music in Toronto and the Royal College of Music in London. She earned a Master of Music degree from the University of Wisconsin, where she studied with Paul Badura-Skoda. She co-authored the text *Studying Suzuki Piano: More than Music*, which was endorsed by Dr. Suzuki.

Kim O'Reilly Newman holds a Master of Music degree from the University of Illinois. She has performed throughout North America and Europe with the Hambro Quartet of Pianos and was an editor and recording pianist for Alfred Publishing. Kim is a brain tumor survivor and now specializes in performing music for the special hand.

Scott Price is the chair of the Piano Department at the University of South Carolina and holds a doctorate in piano performance from the University of Oklahoma. He has given master classes and recitals throughout the United States and Southeast Asia. His recordings are featured in *Alfred's Premier Piano Course*.

A quick solution to our frustration is often little more than a way to reassure ourselves, to "be right." It is usually a simple, somewhat rigid or even dogmatic response directed to ourselves or to a parent, such as "Well, this is the way it should be." "Dr. Suzuki said ..." or "I have to make it clear that ..." Sometimes the clarity and the authority can work by reassuring us and the parents, making us think that we are protecting the student, and setting clear rules and boundaries. Many times, it can also create resentment and close the door to real collaboration.


In my counseling work I spend much time encouraging and promoting both self-care (the same concept as the oxygen mask on the plane) and self-examination. As we all know, Dr. Suzuki kept telling us that people are "children of their environment." As teachers, we are part of our students' environment, the part we can really work on and change. Both self-care and self-examination can start with a simple question, "How do I feel?" and the assumption that, once we respect these feelings (however unpleasant or painful) as part of our experience, we can deal with them well. When we do not give into blaming ourselves or the parents and examine our feelings with kindness, we can start addressing the issues in a matter-of-fact way.

Let's take the example of the parent talking in the lesson. In this situation, we often feel belittled, inefficient, disrespected. We can start by taking a deep breath, acknowledge that we are not perfect and that it is okay. After all, didn't Dr. Suzuki, at age 83, tell me that he probably could start getting paid but should have paid his students until then? We can also tell ourselves something positive about our competence, something similar to what we would tell a friend or a friend would tell us when we feel discouraged. We can examine the problem alone or with a colleague. Did the parent's behavior seem to have a negative effect on the child? Did what was unpleasant for us seem to affect our relationship with the child, and how? Is it chronic or did it happen for the first time, and are we afraid that it might become a trend? Part of what may be happening is that a parent may need attention from us. We all have heard people say, "He/she just wants some attention." As educators we


know that needing attention is not a bad thing, not from children and not from parents. After we clarify the issue, we can decide whether to change something in our approach, address it with the parent, or both. I have discovered that when I am open to receiving feedback from the parent as well as explaining "my rules," we usually come to an agreement that works for everyone and which is easier for all to honor and remember.

In the case of the mother who ate the cereal bar, I felt really distressed and I discussed the situation and my feelings with my family when I got home. My

(then) ten-year-old son asked me: "Mom, what would you have done in her shoes?" I discovered that my outrage was about what it would have meant if I had done it. However this was not about me. This mother was diabetic (I have learned since that when a person who is diabetic has a high sugar level, he/she is hungry all the time), had ridden two buses for an hour to attend the lesson, was a single parent who had signed up her daughter for lessons which she had to attend. My judgment faded when I realized that I might have done the same thing, that is, if I had the determination



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to do all the rest ... I needed to find a better system than to give food to her daughter as a reward.

It is a challenge for us to create, nurture and protect a special "bubble" with the student, while wanting the parent to be present, feel engaged enough to take notes, observe carefully, and respect the "bubble". However, looking at the parent's side, it takes a lot of courage and determination (gus?!?) for the parent to be "in the hot seat" week after week for years, ideally taking the blame (making adjustments, taking a large share of the responsibility when our expectations are not fulfilled) but not the credit, watching their child struggling at times in front of their eyes without jumping in (which goes against the grain for parents), taking directions from another adult who does not know all the history they know behind their child's behavior, watching us make mistakes or help create breakthroughs without commenting or intervening, and then going home and practicing for six days without our support but with our expectations!

Collaboration is gradually becoming

my favorite aspect of the Suzuki approach. Some of the most precious moments in my teaching history have consisted of a discrete wink, a thumb-up or a tear, shared with a parent who had obviously helped his/her child accomplish something important or difficult. It is important to keep the triangle focused on the child at the lesson and to make sure that the child does not get directions from two people. However, as teachers, we need to acknowledge what an undertaking it is for parents to work with us, to expose their parenting to another adult, to take the risk of feeling guilty, embarrassed, and inadequate because they want the best for their child. We also benefit from acknowledging that parents know so much more about their children than we do, and we can learn from them as well as give them support, and sometimes we can give them support by listening and learning. We can honor our leadership role by being aware of our own limitations and approach communication with parents humbly and respectfully. Among my favorite memories of Dr Suzuki are the many times when he said, "I have

new idea!" with much enthusiasm. The triangle gives me a built-in partner in reaching and nurturing a child: our relationship can be flexible while our roles are clearly defined, and some of the questions I have can be shared with my partner, leading both of us to "have a new idea." >

Françoise Pierredon received degrees in music and clinical psychology in Paris. Her work with children with autism led her to two years of study in Matsumoto with Dr Suzuki and Dr Kataoka. After starting the Suzuki piano program in Lyon, France, she moved to Lexington, taught students and teachers, and obtained a Master's Degree in Piano Performance. She has been a teacher/trainer for the Suzuki Association of Americas since 1984 and has taught at institutes in the United States, France, UK, Australia and Canada. Since 1992, she has been living in Cincinnati where she taught at Northern Kentucky University, in her private studio and for eight years in an inner-city school. She obtained a Master's degree in Mental Health Counseling in 2005 and has been working with children, adolescents and adults as a therapist for the past two years, as well as teaching in her private studio. Her teaching approach is centered on teaching each student according to his or her needs and learning style, and having a supportive and collaborative partnership with the parents.



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Finding the Meaning in the Music

Two recent projects have raised some interesting questions that have implications for both my own playing and my teaching.

The first was a mixed-media performance in which my string trio and quartet participated. The program incorporated photographs, poetry readings and music from the British Isles. Beautiful pictures taken by a local couple on a summer visit served as background for poems by authors ranging from Shakespeare to Oscar Wilde. Interspersed between the poems were short pieces or movements by composers from Purcell to Vaughan Williams. Selecting the items from a wealth of material so that they matched in mood and/or subject matter was a fascinating and sometimes difficult procedure, but in the end the audience was entranced (despite a few rather amusing results like a rather portly pheasant appearing on the screen during the reading of George Meredith's *The Lark Ascending*).

The second project was one more directly affecting my students. They were asked to select a special piece of music on a CD to listen to over the Christmas break and to share it with their group class (mixed ages from 4 to 16). An opportunity was then given for anyone in the group to talk about how that particular music made them feel or what it brought to mind. Almost without exception the students' initial response was to tell rather elaborate—and sometimes extremely long—stories that they felt matched the music. Sometimes these stories seemed obviously related to the music we had just heard and therefore were enlightening to others, although the one from our charming four-year-old, supposedly illustrating a Schubert quartet movement with a description of an apparently (to her) very funny episode about dentists and optometrists left all of us a bit puzzled.

However, despite some unexpected results, these two experiences raised some pretty profound issues related to music—how it affects us, and how we can encourage our students to experience it and access a meaning that goes beyond their simple enjoyment of an accurate performance of notes and rhythms.

It seems that it is often easier (as illustrated by these two recent projects) to explain the effect of music by "translating" it into something visual—a scene or painting—or perhaps just a colour—or into something verbal—a story or an experience that evokes a particular mood or emotion. Often these translations are extremely useful as a route to personal involvement of students, leading them

beyond the efforts to play the "tune" correctly into at least a modicum of expressive communication. I often use such translations in my teaching: I have created an elaborate scenario about a three-ring circus that helps to elicit appropriate contrasts in *La Folia*, the story of *Little Red Riding Hood* or different imagined "pictures" (butterflies, birds, bears) can be used to clarify the differences between sections of *Humoresque*. We talk about the clothing worn by elegant dancers of Minuets and Gavottes in the 17th and 18th centuries. And background information about *The Two Grenadiers*, Chorus from *Judas Macabrus* and *Hunters' Chorus* is certainly relevant and useful. I have even, in desperation, asked a young teenager to invent a story to go along with the *Largo* movement from Vivaldi's *a minor Concerto*, an assignment that turned out to be very productive.

But in the final analysis such teaching strategies are still just using metaphors to describe an aesthetic experience which is not really adequately explained by verbal or visual reference, and they only begin the process of opening our students' minds and hearts to what often still seems mysterious even to us. The impact that music has when we listen deeply and carefully is not totally susceptible to explanation by words or pictures.

What story can explain the effect of the 'E' that surprises after the D-F#-A at the beginning of Handel's *Sonata No. 4*, or the wonderful moment when we hear the same notes return but this time followed by a 'C natural' (m. 20). Let's notice the change from the melodic G Major arpeggio to the C Major dominant seventh in Fococo's *Allegro* (m.21), or the different effect of lying over the 16th notes in mm.24-5 and 26-7 instead of stopping for a 16th rest as in mm. 15-17. What happens when we suddenly become aware of the D Major chord in the accompaniment of Bach's Gavotte in G minor at the cadence in m.40? And what a wonderful moment it is when the G Major arpeggio emerges from the intense "creepy-crawly" chromatic passage in the *Concerto No. 1*, 2nd movement (m.14). How do we explain the humor in the *Seitz Concerto No. 5* 3rd movement, or in *Gavotte from "Mignon"*? Why is *agitato* such an appropriate marking in *The Two Grenadiers* (m.11), or *misterioso* in the Vivaldi *Largo* (m.7), or—on one of my favorite markings, added to the *Presto* movement of the same concerto (m.35)—"*dolce e lusingando*"? What makes the descending diminished triad so exquisite in the Bach *Courante* (m.23), the recurring octave and perfect 5th intervals so strong and the huge leap just short of two octaves (m.34-5) so exciting?

There really is no way to explain the impact of these things and the many other magical moments that we are laying out before our students as they proceed through this wonderful repertoire. But we need to draw their attention to them and lead by example, even at the risk of a little eye-rolling in response. Let's confess that the hair on the back of our necks stands up, that we get a shiver, or our hearts beat faster or we feel excited or surprised. We suddenly hear something tragic or joyful that can't be expressed in just that way through any medium other than music—it comes in an unexpected note, in a harmonic change, in a rhythmic variation, in a subtle key change or in what can only be described (inadequately as always) as a rather cheeky phrase. Let's find our favorite bits even in the early repertoire and demonstrate how we love to make them special.

The *fermata* before the final few notes of *Andantino* lets us (not just our bows!) float briefly through the air. The G-sharp in *Gavotte from Mignon* is a special gift to the listener. We can caress the two 16th-notes at the end of m.12 in *Humoresque* and make everyone aware that they are precious. I love the tender effect of mm.21-2, in Handel's *Bourée*, and I still have a vivid memory of the 1984 Japanese Tour Group rehearsing in Matsumoto and playing the four descending 16th-notes in Beethoven's *Minuet in G* with such affection. And isn't that brief trip into the major tonality in m.55-6 of Seitz's *Concerto No. 5* (1st movement) enchanting? Even Mr. Seitz had his moments!

Let's not allow these things to slide by unnoticed. We need to find the many truly wonderful musical moments and express our own delight and pleasure in them. When Dr. Suzuki says that the way we treat the ending of a phrase expresses the "spiritual attitude in music" he is touching on this kind of perception. That statement goes some way towards expressing the inexpressible, but it is futile to try to explain it further. Words are inadequate—the meaning is simply in the musical experience itself.


Words all these can move us a little

closer to the true meaning of the music. But ultimately the meaning is simple in the music itself. We need to find it there and help our students to find it too. Suzuki's admonition about the importance of focusing on tone quality—"The ear loses the power to listen when the heart forgets to listen to the sounds."—applies also to the total listening experience. We must help our students' hearts to listen. >

- 1 I apologize for the fact that the following examples all come from the violin literature that I am most familiar with. Readers are encouraged to find similar instances in their own instrument's repertoire.
- 2 Adapted by Levine, p. 44
- 3 Shiroishi Suzuki, *Where Love Is Deep*, p. 18


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 Guildford in urban Southern Ontario, she moved in 1998 to the village of New Denver, British Columbia (population approximately 600) where she employs working with a small group of dedicated families and sharing Suzuki Method teaching and learning with her daughter and four of her grandchildren.

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Japan's Gift to Me

From a presentation by Ms. Grilli as part of a panel, "Cultural Crossings: Transcending National Borders" at the Fireman Foundation Symposium of the Salzburg Seminar, Salzburg, Austria, June, 2006.



by Susan Grilli

Of all the many ways in which living in Japan changed my life, the opportunity to know, observe and work with Shinichi Suzuki was that country's single greatest gift to me. Suzuki offered an extraordinarily inspired approach to the teaching of young children that simply ignored anything but positive thinking about their enormous potential and the many creative ways it could be encouraged. Since Suzuki's eyes always told a child, "I know you can do it," the child always could, sometimes to the amazement of his or her parents. In Matsumoto there was no talk of the problems or inabilities of

a child—only the strength and power of a child to succeed, if the teaching method were inspired and thoughtful enough.

Suzuki's relationship with the children he taught was magical; I have often likened him to a sort of "E.T." or Pied Piper. But this was a mutual attraction: Suzuki would always much rather be teaching a child than attending a reception of the most adoring adults. In the best sense of the word he was a child himself, right up to his dying day. And he had a child's ability to observe the world around him, imagining all the delightful possibilities. His genius was in being able to make his students so much more successful than even their most ambitious parents could have wished. The elusive quality about Dr. Suzuki, in these days when we can no longer have him among us, was his ability to enjoy so much of the learning process of his students, thus making them truly sure he believed they would learn what he was teaching, each in his or her own time. Children were thoroughly entranced by him and were convinced he was "one of them."

Suzuki's teaching was based on the brilliantly simple idea that the way a child learns language is an excellent foundation for all learning; through listening, repetition, and refinement. Behind the thousands of games he devised that would delight children was a clear vision of what, when, and how to teach one new learning step while carefully preparing another. This kind of teaching takes advantage of young children's natural interest in repetition (natural practice), and is based on close observation of how each child actually learns. This is learning by following the best possible example over and over again, rather than through explanation (show, don't tell). The teacher's main job is to help the parent become the child's most important teacher, really life-long. The teacher's gift to the parent is a thousand different ways to say the same thing; teaching just one new learning step through games that are fun and analogies from children's own experience—yet at the same time teaching a real skill. Everything in Suzuki's classes was geared toward emphasizing the great strengths, not possible weaknesses, and toward giving the child the time needed to develop those astonishing abilities.

Indeed, this way of teaching was already very familiar to the Japanese before Suzuki's work with such very young children showed how it could give children accomplishments formerly thought possible only for those much older, and do it in an atmosphere of great fun and relaxation. Japan teaches calligraphy by having a "sensei" show how he does it and



Dr. Suzuki with student.



a student follow his lead by closely observing every detail of every brush stroke. (So it is in learning Kabuki dance, Bimuka puppetry and many another traditional art.) There is a lack of talking and a preponderance of doing—over and over and over until a very high quality of achievement tells the “sensei” that the student truly has absorbed the spirit of the art form. There is also a very subtle way even Dr. Suzuki used when he had a teacher trainee who after many years of study, still clearly didn’t “get it”; he would just keep the student on for years and years and not send him or her out into the world to teach. The Japanese have a very hard time saying “no.”

Suzuki saw all children as gifted in one way or another and could see no reason for “gifted and talented” classes or classes for children slower than their peers. His classes always had room for children taking more and less time learning something. The greatest challenge was to persuade nervous parents of the value of giving a child time to achieve at his own speed and in his own way. He engaged parents so completely in their child’s learning that the parents often seemed more the ones being taught than the children. Indeed, the parents were learning to be the best possible teachers of their own children that they could be and their joy was palpable in a classroom.

Suzuki believed deeply that when you know how to do one thing very well, you naturally pick up a desire to do other things just as well; when you are used to pushing yourself to take the next new step in learning, even if that takes a sense of adventure and involves risk-taking, then you will be willing to adopt a lifelong curiosity about all the world around you. And you will get great joy and satisfaction from being such a lifelong learner. The word “boredom” will not even enter your vocabulary!

For me, Japan was very foreign that summer of 1970. Indeed, I had a very bumpy and uncertain start there, as my husband’s Fulbright year began on a particularly hot and steamy July day in Tokyo. All my assumptions of Japanese reverence for beauty, sensitivity, and politeness were immediately dashed by ugly, gray, impossibly crowded, polluted Tokyo. Everything I had ever learned about public-private behavior was quickly turned on its head as I was giggled at as an object of curiosity and called “Gaijin!”, which means “foreigner,” which of course I was. We were constantly pushed right off the sidewalk by enormous crowds in an impossible hurry, and I was right from the start having trouble breathing in that smog-filled air. The pressure to keep up with this mad pace while also being singled out everywhere as a *gaijin* made me dream one night that I had magically turned into a Japanese so that I could melt into the crowd blissfully unnoticed. There was that seemed like amazingly rude public behavior, with people in close physical contact all the time, of necessity, as contrasted with super polite and kind private behavior when we were invited to a home for dinner. There the woman of the house would serve us in her best kimono and then retreat to eat her own dinner in the kitchen. There, also, I had to be careful not to admire anything in the house for fear it would be given to me. It was a hospitality so generous I worried I could never hope to repay it either in Japan or back home in America if these friends should visit us on our return. I thought ruefully of how my own mother had always taught us that public behavior had to be our best behavior, and we could relax at home. My husband’s advice to me was simply, “Take off your western head and put on your eastern one.” My helpless reply was, “But, how?”

By far the most disturbing aspect of my life in the crowds of Tokyo

was the faces in those crowds that seemed so expressionless. I wanted desperately to know what these people were all about, and they didn’t seem to be giving me the slightest hint that I could understand based on all my life to this point. I saw a bent-over aged lady in the subway whose obnoxious grandson took over more than one seat, forcing her to stand heavily weighed down by many packages, a straphanger. And the young man who got on the train and sat beside me, not seeing who I was, and promptly fell asleep with his head leaning over onto my shoulder until his bell rang for his station stop and he was jolted awake. Seeing a foreigner he looked truly horrified. So much for my feeling that at last the Japanese were beginning to consider me one of them! In those days when Tokyo was hardly the gleaming sophisticated place it is today, where you can see Mr. Fuji become the snog of a generation ago is miraculously gone and the pace has become noticeably slower and more relaxed, I was continually perplexed by one thing or another I observed that seemed so full of contradiction. And we would often collapse in that long hot summer in a favorite coffee shop that played classical music all day and let you stay as long as you wished, the cost of the coffee dependent upon the kind of cup you chose to drink it from.

Against a backdrop of this ungraceful failure in which I felt I was an entire failure at living in Japan, contrast my first sight of Shimichi Suzuki leading a march of tiny Twinklers all around the Talent Education Kaikan—all having the time of their lives. An eight-year-old I noticed how easily he could laugh at himself and get his young students, pink-cheeked country children from the clear mountain air of Nagano, to follow him wherever he went. I looked from students to parents and saw their amazement when he purposely held his violin very badly and got help putting it right, from three-year olds. From the very beginning Suzuki deeply moved me, sometimes to tears when I saw and heard his astonishing accomplishments with these youngest children. He was a man liberated from the usual Japanese rules of behavior. He was free to grab the best innovative idea and run with it in his teaching, transcending the conformity that seemed to make so many Japanese lives so uptight and perhaps less than happy and certainly less than

creative. Ironically, Japan with all its societal rules reversed, and sets apart those with enormous talent, even making the most unusual of them “living national treasures.”

I couldn’t get enough of watching Shimichi Suzuki become one with the children he taught so effortlessly. He could keep firmly in mind the one new teaching point while also seeing into the soul of a child and identifying his or her deepest needs and desires. His conviction that any child, anywhere, could learn given the right teaching and a

stimulating environment, was contagious for me and those 1970 Summer School parents. And I would never be the same again! ☺

Susan Grillo is co-founder of the Suzuki preschool and author of Preschool in the Suzuki Spirit and Nurture Parents as Teachers. She is a teacher-trainer in Suzuki Early Education and co-chair of the Early Childhood Committee of the International Suzuki Association.

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Becoming a New Teacher Trainer Introducing Fernando Piñero

Compiled by Marilyn O'Boyle

Marilyn O'Boyle, who has taught at the Festival since its inception in 1983, interviewed Fernando Piñero. He and Shinobu Saito from Brazil are the first violin Teacher Trainers in Latin America!

Fernando and I met after lunch one day at the Festival in Lima, Peru this January and here is what I found out:

Congratulations, Fernando. It has been a pleasure teaching you this week and following your progress in becoming a Teacher Trainer for the past several years.

Marilyn: Can you tell us something about the experience of becoming a Teacher Trainer?

Fernando: In the beginning, I found the procedures quite difficult to follow, especially because I was not used to this kind of evaluation. It took awhile for me to understand that it is more a process and not just procedures. Becoming a Teacher Trainer is a journey, not an exam. It is a long line that is shared with many people, more like a pilgrimage. In the Middle Ages, there was in Germany the institution of the "Wanderschaft." After some years of working with a master the pupil had to spend one year traveling around from one city to other learning from different masters, if he wanted to be considered a master himself.

Since there were not many opportunities in Argentina to receive SAA training, I had the opportunity to go to different countries to fulfill the requirement to complete all the units and necessary training, learning not only from different teachers and teacher trainers but also from different contexts and cultures, which was a very rich experience.

Marilyn: When and how did you make the decision to go on this journey?

Fernando: I went to my first Suzuki workshop in 1986, when I was 15 years old. John Kendall had come to Curitiba, Brazil, to give this workshop and although I wasn't really prepared for what he was presenting, I was deeply affected. Afterwards when I went to Santiago de Chile to take my first formal unit with you, I really loved the idea of working in festivals where so much synergy is produced. So, I think that during my very first steps in my training I knew in what direction I wanted to walk.

Marilyn: Tell us about your early training.

Fernando: I started Suzuki lessons at age five at the Suzuki School in Cordoba, Argentina. My good friend, Eduardo Ludueña, who is completing his internship as a new Teacher Trainer very soon, and I shared lessons and grew up playing together in Cordoba. I still remember our first teacher, especially his voice, which demonstrated such a love for children and made the lessons fun. Later I studied with Finlay Ferguson, a Scottish teacher trained at the Musikhochschule in Köln, who lives in Cordoba and is in charge of the very advanced students in our school.

Marilyn: Is that how you learned to speak English?

Fernando: Not really. I learned some basic English in school but then learned more by translating articles from the *American Suzuki Journal* and also some of John Kendall's writings. I also had many friends in the orchestra who spoke English and I learned a lot talking in English with them! But actually my very first steps were given by my father who taught me a few words when I was five. So in a certain way, I learned language following the Suzuki method!

Marilyn: So, tell us more about your musical journey.

Fernando: After the courses in Chile in 1991 and 1993, in 1991, I traveled to Austin, Texas, to take another course from Marilyn. That was a great adventure! Since then I have taken all the unit courses at several of the Latin American Festivals and at Stevens Point. I also attended SAA conferences in the United States. In 1998 I had the opportunity to travel to Matsumoto, where I attended lessons from Toshio Takahashi and Koji Toyoda, among others, which was a wonderful experience. At that time, I studied Modern Literature and Linguistics at the University in Cordoba to work on the mother tongue and the language issue from a different point of view.

On the other hand, working as director of the Shinichi Suzuki School of Music in Cordoba, allowed me to apply many of the ideas I was observing, undertaking a lot of very interesting and motivating projects: organizing tours and concerts, making a CD recording, the foundation of a library with Suzuki materials, helping to establish new Suzuki schools, etc.

Marilyn: So tell us about how you finally finished this process with your internship experience in Buenos Aires in October and your first experience teaching Violin Unit 2 at the Festival in Lima, Peru, in January. What

did you learn from these experiences? What surprised you?

Fernando: The internship and all the preparation for teaching Violin Unit 2 in Lima was a very pleasant experience since it was a good opportunity to make a sort of synthesis of my previous experience. Reviewing the notes of my first courses and reading again the books by Dr. Suzuki, John Kendall, and William Starr, I experienced again all the enthusiasm you feel when you are in your beginnings. I was proud to be a part of that moment when the new teachers came from different cities to learn new things.

At the Lima Festival I had a particularly nice time. I was surprised by the great respect demonstrated by the new teachers and the intensity you could see in their eyes. I also met the other new Teacher Trainers that I had met at the Minneapolis Conference: Kelly Williamson, Mary Helgeson-Waldo and Mar-Lou Roberts. With them and the other more experienced Teacher Trainers, Marilyn O'Boyle, Doris Koppelman, Nancy Lokken and Carey Beth Hockett we had a wonderful time.

Marilyn: What will you be doing now, in Cordoba and elsewhere, as an SAA teacher trainer?

Fernando: There is quite a lot of work to

do, since the Suzuki Method is growing rapidly in Latin America and there is an increasing demand for new trained teachers. I am also interested in the production of pedagogical materials. There are already some teachers working in this area, for example Gabriel Pilegro from Mexico City, whose publication project started with the Spanish translation of Ed Kreitman's book.

My expectation is to work like a bridge not only sharing with my colleagues from Latin America the experience from the United States and Japan, but also compiling and showing the music and perspectives from our countries to other people.

Marilyn: Is there anything else you'd like to add?

Fernando: I would like to thank especially to all the people that helped me: Caroline Fraser and Marilyn O'Boyle, Neely Esteban de Murugarren, Marta Murugarren, Eduardo Ludueña, Finlay Ferguson, Ana Maria Wilde de Garcia, and to the always helpful Pam Brasch. I would also like to thank all the Suzuki Teachers that freely shared their ideas with me: Doris and William Preucil, Tanya Carey, Alice Joy Lewis, Kathy Wood, Sandy and Carrie Reuning, Pat D'Ercole, among many



Above: Marilyn O'Boyle and Fernando Piñero.
Right: Marilyn with group in Argentina.



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others. I am sure they would be very happy to see their thoughts and efforts are reaching more and more people throughout Latin America. ♣

En el Festival Suzuki de Lima, Perú, en febrero, siete maestros capacitadores fueron invitados a enseñar y dictar cursos de entrenamiento. De ellos, cuatro son maestros capacitadores desde este año! Aquí les adelanto a miradas de viejos y travessos maestros capacitadores.

Marlón O'Boyle, que ha enseñado en el Festival desde su creación en el año 1985, estuvo en Fernando Pioretti, maestro capacitador de violón de Argentina. El y Susaburo Sato de Brasil, son los primeros maestros capacitadores de violón de América Latina!

Novencentistas con Fernando luego de uno de los últimos en el Festival de Lima y esta fue nuestra conversación:

Preguntado: ¿Felicidades, Fernando! Ha sido un placer trabajar contigo esta semana y seguir tu proceso para resolver de maestro capacitador durante los últimos años.

Respuesta: Me gustaría encontrar que

los requisitos eran bastante difíciles de cumplimentar, especialmente porque no estaba habituado a este tipo de evaluación. Me tomó cierto tiempo comprender que ser maestro capacitador implica un largo proceso, y eso es que se evalúa. Se trata de recorrer un camino, no de rendir un examen, un camino compartido con mucha gente, a la manera de un peregrinaje. En la Edad Media existía en Alemania lo que se llamaba "Wanderschaft". Luego de varios de trabajar con un Maestro, el discípulo debía pasar un año viajando de una ciudad a otra aprendiendo de diferentes maestros o quería aspirar a ser maestro el mismo.

Puesto que no había muchas posibilidades en Argentina de recibir entrenamiento de la SAA, tuve la oportunidad y el desafío de viajar a varios países para completar los cursos y el entrenamiento requeridos, aprendiendo no solo de distintos profesores y maestros capacitadores, sino también de distintos contextos y culturas, lo cual constituyó una experiencia sumamente enriquecedora.

Preguntado: Cuando y cómo tomaste la decisión de iniciar este camino?

Respuesta: Fui al primer workshop sobre Suzuki en el año 1986, a los quince años de edad. John Kendall había venido a Curitiba, Brasil y aunque tal vez yo era muy joven aún, sus palabras me afectaron

profundamente. Luego cuando fui a Santiago de Chile a tomar el curso contigo, me encantó la idea de trabajar en festivales, donde converge tanta energía. Pienso entonces que durante los primeros pasos de mi formación ya sabía en qué dirección quería caminar.

Preguntado: Hablamos de tu comienzos musicales.

Respuesta: Comencé a tomar clases de violón a la edad de 5 años en el Método de Córdoba. Con mi buen amigo Eduardo Ludueña, que también está por reclutarse de Maestro Capacitador, tomamos clases juntos de pequeños y crecimos a través del Método Suzuki. Aún recuerdo nuestro primer maestro, especialmente su voz, que reflejaba tanto amor por los niños y por la música. Recuerdo también a los maestros de entonces, Coco Gabballos, Néstor Álvarez, Odina Medina y por supuesto a Loló Bernamini, quien introdujo el Método Suzuki en la Argentina en el año 1967. Luego estudié con Finlay Ferguson, violinista escocés formado en la Royal Scottish Academy of Music and in the Musikhochschule de Colonia, Alemania, quien vive en Góndola y está a cargo de los alumnos más avanzados de la escuela.

Preguntado: ¿Es así como aprendiste a hablar inglés?

Respuesta: No realmente. Aprendí lo básico en la escuela pero el verdadero entrenamiento lo hice traduciendo artículos de la SAA y escritos de John Kendall. Al mismo tiempo tenía varios amigos de la orquesta angloparlantes y aprendí muchísimo hablando con ellos. En realidad los primeros pasos me fueron dados por mi padre que me enseñó algunas palabras y frases cuando tenía cinco años de edad. Así que en cierto modo aprendí el idioma inglés siguiendo el Método Suzuki!

Preguntado: Cuántanos más sobre tu camino musical.

Respuesta: Luego de los cursos del Festival de Chile en 1991 y 1993, viajé a Austin, Texas para tomar otro curso con Marilyn. Fue una aventura singular! Desde entonces tomé todas las unidades en varios festivales en Latinoamérica y en el American Suzuki Institute de Stevens Point. También asistí a las conferencias de la SAA en los estados Unidos. En 1998 tuve la oportunidad de viajar a Matsumoto, donde observé lecciones de Toshio Takahashi, Koji Toyoda, entre otros, lo cual fue una experiencia increíble. Por aquel tiempo estudié Letras Modernas y Lingüística en la Universidad para trabajar el tema del lenguaje y de la lengua materna desde otra perspectiva.

Por otra parte trabajando en la dirección

de la Escuela de Música Suzuki en Góndola, me permitió aplicar muchas de las ideas que observaba, pudiendo realizar muchos proyectos sumamente interesantes y enriquecedores como la grabación de un CD, la fundación de un biblioteca con el material publicado sobre Suzuki, y el ayudar a establecer nuevas escuelas Suzuki en distintas ciudades.

Preguntado: Cuántanos como terminaste finalmente el proceso con la experiencia del *intensity* en Buenos Aires en octubre y tu primer curso de libro 2 en Lima el pasado Enero. ¿Qué aprendiste de esas experiencias? Tanto el *intensity* como toda la preparación para dictar el Libro II en Lima fue una experiencia muy placentera, puesto que tuve la oportunidad de hacer una suerte de *intensity*. Al revisar las notas de los primeros cursos que tomé y al releer los libros de Suzuki, de Kendall, de William Starr, volví a experimentar todo el entusiasmo que uno siente en los comienzos y me sentí dichoso al pensar en la posibilidad de ser parte de ese momento en el que un grupo de profesores vendrían ansiosos de aprender nuevas cosas. La

experiencia en Lima fue particularmente linda. Me sorprendió el gran respeto de los profesores que tomaban el curso y la intensa emoción que se podía percibir en las miradas. Por otra parte me reencontré con los otros nuevos *teacher trainers* que había conocido en la Conferencia de Minneapolis, Kelly Williamson, Mary Halverson Waldo y Mary Lou Roberts, lo cual fue muy divertido e interesante.

Preguntado: ¿Cuáles son tus proyectos como Maestro Capacitador en Góndola y en otros lugares?

Me espera bastante trabajo ya que hay un gran crecimiento del Método Suzuki y una creciente demanda de profesores entrenados en Latinoamérica en general. Por otra parte me interesa la producción de material pedagógico, actividad en la que ya hay profesores trabajando como Gabriel Piiego en México cuyo proyecto de publicación comenzó con el libro de Ed Kreiman traducido al castellano.

Me interesa trabajar como puente no solo brindando a mis colegas de Sudamérica la experiencia de los Estados Unidos y de Japón sino también recopilando y

mostrando experiencias singulares de Latinoamérica a otros países.

Preguntado: ¿Hay algo más que desearías agregar?

Respuesta: Quisiera agradecer especialmente a toda la gente que me ayudó en primer lugar a Nelly Estelán de Murugarren, a Caroline Fraser y Marilyn O'Boyle, Marta Murguierren, Eduardo Luidea, Finlay Ferguson, Ana María Wilde de García, y a la siempre eficiente Pam Brasch. Quisiera agradecer también a todos los maestros Suzuki que compartieron sus ideas conmigo: Doris y William Preueli, Tanya Carey, Alice Joy Lewis, Kathy Wood, Sandy and Carrie Reuning, Pat D'Ercole, entre muchos otros. Sospecho que ellos comparten conmigo la alegría de saber que sus pensamientos y sus esfuerzos llegan a más y más gente en Latinoamérica. No sabemos cuán grande puede llegar a ser el impulso de una palabra o de una idea, sólo sabemos que el entusiasmo es contagioso, y que una vez puesta a rodar, no se detiene. ♣

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Becoming a Beginner Again

by Devin Arrington

I entered the small room and was greeted by my new teacher for the summer, Mrs. Balam. She motioned to my shoes and then to the door and said, "Please." She was sitting cross-legged on the floor, so after removing my shoes I did the same and began to unpack my violin. The shoulder rest was about to be attached in its familiar location when a dismissive (and somewhat frantic) gesture from my teacher let me know that this would *not* be necessary. She flipped a switch on a small metal box and a mechanical drone filled the air. (This I was to learn later, was a mechanical stringing of the Tambura instrument.) After tuning the rims of my violin F-C-F-G she demonstrated the proper posture; the scroll of the violin is to be placed squarely between the heel and the ankle of the right foot while the back rests against the chest. "This is odd," I thought, "I wonder if I look like some confused cellist who was mistakenly given a violin?" I didn't have much time to think, however, because Mrs. Balam was eagerly beginning the lesson and she wasn't speaking much English...

This summer I signed up for a series of 12 one-hour violin lessons at the Hindu Temple in Monroeville, Pennsylvania, thirty minutes from my apartment. These, however, were not ordinary lessons (is any lesson ever ordinary?); I was to learn to play violin in the Carnatic style developed from the ancient musical traditions of South India over a thousand years ago. When the violin was first brought over to India from Europe in the 16th century, it was incorporated into an already-rich vocal tradition. Since Indians usually ate and prayed sitting cross-legged on the floor, it made sense to adopt the violin into this lifestyle.

When I walked into that classroom for the first time, I felt like a professional violinist who was there to learn another skill, within seconds I was humbled into a beginner completely out of his element. Mrs. Balam spoke very little English and would often adamantly repeat words in Tamil as if the sheer repetition would bring some dawning of comprehension on my part. This was frustrating to me. I really *wanted* to grasp what it was she was trying to communicate but could only do so if she demonstrated on her violin. I had not been able to communicate to her yet (in word or deed) that I was a professional violinist so she would often exclaim in her broken English, "You ... beginner" when explaining why I was struggling or why I wasn't allowed to do vibrato.

I gained a lot of sympathy that day for the beginning violinist, especially the 3 and 4 year olds that are still trying to gain command of their native tongue. How many times have I used words that were not age-appropriate in my lessons? It must sound like this woman speaking in Tamil to me. How many times have I just reiterated the same phrase but louder and more adamantly rather than shift tactics or ask the child if they understand my words? I found myself longing for this teacher to stop talking and to simply *demonstrate* for me so that I might try to imitate her.

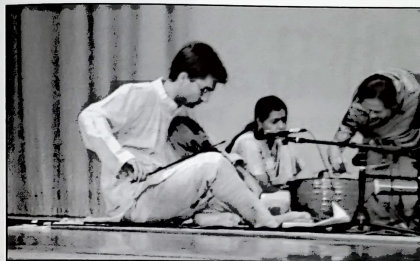


All this reminded me that there is definitely something to be said for the occasional group class where the teacher remains utterly silent, forcing his somewhat bewildered class into a focused state of mind. When words were removed, I found myself hanging on the teacher's every bow and finger movement. I was amazed at how much information I needed to process simultaneously in order to repeat one of her gestures.

Another big challenge for me during these lessons was maintaining the correct posture; sitting cross-legged on the floor was not my common practice. As a result my legs would tighten up and I would need to stretch them every 10-15 minutes. I tried explaining it this way to my teacher: "My legs don't bend this way" Her response was to eat, play, and pray in this posture for the remainder of the summer. I would often wonder, "Is it this awkward and uncomfortable for the beginning student to hold a violin under their chin?" I tried holding my violin on the opposite shoulder to get some idea: "Yes, it really is that uncomfortable."

My foray into the world of beginning violinists was reminding me that beginners need plenty of time to adjust to the sensation of holding a violin under their chin. While correct posture is being learned, students can learn the parts of the violin, practice their bow holds, and listen to their CDs. And let us not forget to stretch! Hospitals now have doctors who specialize in injuries to musicians. Books have been written and workshops given on the subject. Maybe we teachers can do more to make such injuries a less lucrative industry!

While my new cross-legged posture was causing physical discomfort, a completely foreign notation system was causing some mental stress. Since Indian classical music is really an oral tradition passed on from master to pupil, the notation scheme is quite rudimentary by Western standards. The letters SRGMPPDN represent the notes Sa Ri Ga Ma Pa Da Ni



(translation: Do Re Mi Fa Sol La Ti) A given piece would have these 7 letters arranged in different combinations, a dot placed above or below the letter indicating an octave higher or lower from that pitch. Thus I learned "S" to refer to my open A string (now tuned to an open F string) and so forth.

As lessons progressed and the music reading became increasingly difficult, I gained a lot of compassion for the beginning music reader. Mrs. Balam would usually remain silent ... until I played a wrong note upon which she would quickly correct me. Usually by this point I had realized my mistake and found myself thinking, "what about all the notes I played correctly? Mrs. Balam was strict. Was I this strict? Was I this quick to find fault with my own students? My Suzuki broodings were interrupted by Mrs. Balam: "You ... memorize," she said, and pointed to my music. *Gasp.* After much gesticulating on my part, Mrs. Balam suggested I bring a tape recorder to my next lesson. This was a terrific idea and appealed immensely to my Suzuki upbringing.

The weeks passed and, as was to be expected, listening to those recordings over and over again helped me internalize the music and gain a lot of confidence in my playing. The Indian students had had a huge advantage over me from the start in that their pieces were familiar to them from their earliest childhood. Now that gap was narrowing ...

When prospective parents approach me about violin lessons for their children they are often thinking about starting within the next few months and simply want to get more information. Because

I am aware of the huge advantage given to children who really *know* the songs before they begin study on an instrument, I encourage the parents to buy the Suzuki CD even if the official lessons are to start several months later. I tell them that even if they ultimately decide not to pursue lessons, "it's still a mighty fine CD."

It was the end of our last lesson. Mrs. Balam searched hard for the right words and then said, "You ... remember me." I smiled and said I would return to the program next year. Her request was so simple, so revealing of a common bond shared by teachers across the world: to be fondly remembered by their students. I stretched out my legs one last time before heading stiffly to the door. It was nice being a music student instead of a music teacher for a while. Or perhaps I should say that it was *very nice* to be a music teacher *while* being a music student at the same time. ☺

Devin Arrington holds a B.A. in music from Middlebury College and an M.M. in Music Composition from Carnegie Mellon University. His principal teachers have been Masao Kawasaki, Yohannan Zerick, and Salvatore Princicotti. He has completed Suzuki teacher training courses with Martha Shach-Gold, Moshe Neumann, and Roger Sieg. As a composer, Devin has had his works premiered at Carnegie Hall and the Great Hall of the Composers in St. Petersburg, Russia. Jerusalem, his trio for clarinet, cello, and piano was chosen in 2006 for broadcast on WQXR 96.3 as part of the McGraw-Hill Company's Young Artist Showcase, hosted by Albert Shostakov. He is also the recipient of a 2006 fellowship in Music-Classical Composition from the Pennsylvania Council for the Arts. Devin currently teaches thirty-five students at his home studio in Pittsburgh and performs with the Westmoreland Symphony.

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Gene Hnilicka playing his cello

by Martha Frantz

Getting a Life: Why Learn to Play the Cello at Age 70!

The story begins in the mid-1950's when Gene Hnilicka sold his string bass to pay for an engagement ring for his future wife, Bonnie. Gene's original plan was to learn to play the bass (he figured he needed six months!) so that he could earn spending money playing jazz gigs while pursuing an engineering degree at the University of Wisconsin. Learning to play the bass in six months didn't work out, nor did earning spending money playing jazz gigs. The cumbersome bass sat unattended in his room. However, Bonnie was not unattended and eventually she became the recipient of an engagement ring financed by the sale of the bass. Gene graduated and went to work as an engineer for Caterpillar. Gene and Bonnie had six children and they lived happily for many years.

One day (twenty-five years ago) Gene, feeling some pangs of a mid-life crisis, determined to make up a list of rewarding things he might yet like to accomplish in his lifetime. On that list was learning more about classical music. Together, he and Bonnie attended a local college music survey class which he found eye-opening. With her encouragement, Gene bought a cheap cello thinking it quite beautiful in appearance and certainly less cumbersome than the bass. It decorated a corner in their home for years while he steadily worked through his mid-life crisis list. Finally, at age 70, he came to the item on the list, "Enroll in Music Lessons."

Gene, Bonnie and one of their daughters became engaged in what turned out to be a year-long search to find a cello teacher. They happened upon the Music Academy of Rockford College ad in a phone book (he still has it). The ad indicated the Music Academy served students "from age 6 months to 70+ years." Gene was tickled by that particular line and called the Music Academy. Gene's instructor became Dr. Hsein Lien. Gene thought it spectacular (if not a little intimidating) that he would begin the long-awaited cello lessons with a man with a doctoral degree in cello performance. He was relieved to find Lien welcoming, patient, and respectful. Soon he and Lien had running banter; it was not uncommon for them to "giggle like teenagers" during lessons. Gradually, during his many hours at the Music Academy, Gene became aware that many of the other "Twinklers" were three and four years old—the ages of his grandchildren.

Gene is now a Suzuki Book Three student and recently participated in a solo recital with many of his younger counterparts. Being an engineer by training, he appreciates the "logical, linear skill progression" he experiences in the Suzuki literature. He likes that he was able to play "rewarding

repertoire" right from the start, but he is also pleased that his "reading skills are catching up to his cello skills." He tells us he has tremendous respect for the Music Academy parents and the kids and their dedication to making music a part of their lives. He loves to watch the children's brains "fire" as they perform. He also appreciates the support he gets from the parents when they comment that he "has a lot of guts." We love that Gene is a part of the Music Academy family. He is a determined, patient student who loves interacting with his teachers (he now studies with Alex Revold) and his much younger peers. His goal has changed from wishing to learn to play for his family to wishing to play with others—who are better than he is!

Gene and Bonnie, with the encouragement of their children, recently bought a new, rather lovely cello for Gene's use. Gene appreciates that he can hear the ring tones much better on his new cello, feeling his intonation has improved. His thought was to upgrade the instrument as he progressed, but Bonnie encouraged him to buy the best they could afford, reminding him, "You haven't got all that much time left." She professes that his (almost) daily practicing doesn't drive her crazy. Rather, she says, his cello playing is "life-giving" for them both. ☺

Martha Frantz is the Director of the Music Academy of Rockford College and has been in this position since 1967. Prior to assuming that responsibility she taught cello with a loosely allied group of Suzuki teachers who collaboratively offered Suzuki group classes in space loaned by Second Congregational Church. From that group, the Music Academy of Rockford College was formed. Mari was involved with Eleanor Stanin, Founding Director, in planning for and proposing the new school to the trustees of Rockford College.

Mari began piano lessons at age 5 and cello lessons at age 10 and began to perform with the Rockford Symphony at age 13. She holds a bachelor's degree from Northern Illinois University and a master's degree from Rockford College. She played with the Rockford Symphony for twenty-two years prior to her "early" retirement to devote herself to the development of the Music Academy. Influential cello instructors have been Arthur Zack, Carol Tarr, Ray Caribousovia and Richard Sher (formerly of the Vermeer Quartet). She is also director of the biennial celebration UNCommon Lives: Extraordinary Women in the Arts at Rockford College.



Anne Marie Olson's father, Bruce Headlee

Dad's Gift

by Anne Marie Olson

Once Upon a Time (all really good tales start out this way), in 1960 to be exact, a seven-year-old asked her father to *please* teach her how to play the piano. Although he was a music teacher for the public schools, he did not teach piano as his life's work; but he agreed to teach one young student, and they happily began playing piano together.

Hours turned into days, days into weeks, weeks into months, and suddenly the seven-year-old said, "I want to quit! It's too hard!" Quite dismayed, her father acquiesced, not wanting to force a child to play the piano, but only upon this condition: that when (notice he did not say *if*) she came to him again and begged him to teach her how to play the piano (he knew she would be back), she must: 1) think long and hard about her decision; 2) ask him more than once; and 3) promise she would practice, learn and play piano until she was 18 years old! (By then he knew she would be hooked.)

The seven-year-old returned to her father, the required amount of thinking, begging and promising had been done, and she and her father continued their piano journey where they had left off. As they proceeded, some more rules and promises were added: she must practice piano every single day (except Sunday); they always would practice together, the child benefiting from her father's extra set of ears and eyes; a repertoire list was created for everyday review; and, most challenging of all, the seven-year-old's favorite words, "I can't!" were *not allowed* at these practice sessions. As this joint piano adventure continued over the years, much music was learned, tears were sometimes shed, excitement over recitals was shared, retirement home performances were given, and eventually two-piano performances were prepared for competitions. Oh, and much fun was had! "When love is deep, much can be accomplished!" (Shinichi Suzuki)

On December 22, 2006, my dad and very first piano teacher celebrated his 80th birthday. Dad may have been one of the very first Suzuki piano parents ever—and he didn't even know it! Thirteen years ago when I began my own Suzuki piano parent journey (a *Journal* article for another day), I was astonished at the repertoire my 10-year-old son began learning: these pieces in Books 2-5 were the ones Dad had taught me years ago! In addition, I already knew about review lists, daily practice, and mastery through repetition. Many were the times "Grandpa Bruce," as my own students now know Dad, made me repeat a passage ten times, or until I could play it perfectly. "Knowledge is not skill. Knowledge plus 10,000 times is skill!" (Suzuki)

My childhood was alive with music whether it was attending concerts at the symphony, playing viola in youth orchestra, or listening to the many beautiful recordings from which I began to learn the language of music. Not incidentally, my mother did her part in the Piano Parent role as well: Mom was the one who turned off the record player in my room after I'd gone to sleep each night. And, many times I escaped washing dishes after dinner because I

had to practice piano or viola—thanks, Mom!

Dad had never heard of Shinichi Suzuki. But in some way the souls and hearts of these two exceptional men are closely bound together in my mind. In *Nurtured by Love* Suzuki writes:

"The real essence of art turned out to be **not something high up and far off—it was right inside my ordinary daily self. The very way one greets people and expresses oneself is art. If a musician wants to become a fine artist, he must first become a finer person.**"

Dad is that person. All tasks great and small are worthy of his complete and unrelenting attention to details. It could be something he loves like teaching a child or composing a piece of music, or something creative like making his famous spaghetti sauce, or something routine like sweeping the kitchen floor. Hopefulness and belief in the goodness of life are always planted every spring right along with the vegetables in his famously organized garden (and were planted in me). His school music students through the years learned much about the beautiful music of the great composers, but along with the music, through

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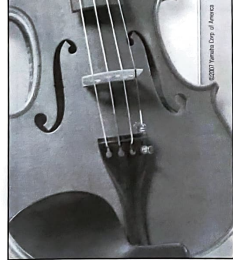
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his example, they were learning how to become fine human beings. He was always the first person in the neighborhood to shovel a sidewalk for someone, make a pie, fix a broken toy, or make the rounds after dinner in the neighborhood tuning cellos—actually, he was most likely the only person to do this!

I am most grateful to this remarkable man for the way he has lived his life, and through love of music and the piano, taught me how to live mine. Many were the piano lessons that became “life lessons,” or the times that music took second place because a lesson in becoming a finer human being was in order. There was the time Dad did not allow me to accept a concert opportunity with my high school orchestra that was unfairly taken away from my friend. “Teaching music is not my main purpose. I want to make good citizens.” (Suzuki)

I recall the look on Dad’s face after my performance of Chopin’s *Fantasia Impromptu* in a school solo contest. I played the piece at the speed of light, just because I could. That performance won a gold ribbon from a judge—but no applause from Dad, who asked me where the Music was ... “Give your tone heart and life. Wish for a beautiful tone, get a beautiful heart.” (Suzuki)

One year Dad compassionately and courageously gathered five nervous teenage concerto competition contestants together, including his own daughter. These were some of his words to us before we competed: “Today, only one of you will be announced a ‘winner,’ but *each one of you is a winner in my eyes.*”

All good tales need to include a humorous story. In my eighth year of piano study with Dad, he and I began learning Beethoven’s *Second Piano Concerto* for a competition. We practiced together for months. We loved this music and we knew exactly how we wanted it to sound! After our rather individual and romanticized performance, one of the judge’s comments reflected upon our interpretation: we had not paid enough attention to tapering the phrase endings in the classical style. When Dad the Teacher read the judge’s notes, Dad the Father couldn’t contain himself—he was incensed. He thought his daughter should have won that day! (Actually, I felt I *had* won because my playing had passed with flying colors, the test of those ears most important to me—Dad’s). Recently, Dad told me he had been reflecting on

this experience of many years ago; he apologized to me, saying, “I’m sorry I steered you wrong, Anne.” I only hope he knows how *right* he has steered me.

As for that seven-year-old and her father: the months turned into years. The seven-year-old grew up and kept her promise. I am now most definitely *hooked*, practicing, still learning and teaching piano, with abundant advice and encouragement from my very first piano teacher, who has sharper ears and a more beautiful heart than ever. Thank you, Dad! ☺

Bruce Headlee taught general and choral music in the public schools of Cheyenne, Wyoming and Davenport, Iowa for 34 years. At age 17 he enlisted in the United States Army Air Corps. At age 23 he enrolled in the Lamont School of Music at the University of Denver, earning a bachelor’s degree in music theory and piano, and a master’s degree in composition. His first piece of music was composed at the age of eight, a piece for piano, with words, entitled, “Rose, Rose, Beautiful Rose.” He has composed a one-act opera that takes place during the Civil War in Missouri; the characters are his ancestors. It would be impossible to name all the things he is interested in doing! But, his favorites are (in this order): spending time with Mom, holding new babies, composing, cooking spaghetti dinners, making pies and candy at Christmas (and giving them away), gardening, building cradles for all of those new babies, and—his word—he is “addicted” to crossword puzzles. Dad has been married to Mom for 57 years. As this is being written, they are on a cruise in the Hawaiian Islands.

Anne Marie Olson is a member of the piano faculty at Rockford College Music Academy, where she is also staff accompanist for the Suzuki string and flute program. Additionally, she is on the piano and chamber music faculty of Kansas Valley Piano and Chamber Music Camp. Her first piano teacher for many years was her father, Bruce Headlee. Piano study was continued at the American Conservatory of Music with Grace Welch. She studies presently with Dr. Bruce Berr of Glenview, Illinois, as well as being the recipient of many hours of generous mentorship and musical encouragement from Dr. Kenneth Drake. Anne is a member of the Suzuki Association of the Americas, and was recently given citizenship for the Suzuki Institute at MacPhail Center for Music in Minneapolis, guest teacher for the Green Mountain Suzuki Institute in Vermont, as well as the Columbia Talent Education Association Suzuki Workshop in Columbia, Missouri. She is a member of the Music Teachers National Association, secretary of the Greater Rockford Music Teachers Association for which she was elected 20th President of the Year. She has written articles for *Keyboard Companion Magazine*, is a Performing Artist for the Mendelssohn Performing Arts Center in Rockford, a keyboard player for the Rockford Symphony Orchestra, and in June of 2006 traveled to Japan with Music Academy string and flute students. Anne shares a home in Rockford, Illinois, with her husband, Charles Olson, and two cats, Joey and Dolce. She happily spends every waking moment passionately pursuing her two favorite activities: playing piano and listening to her students play piano.



by Jean Nehm

All Around the World So Sweet



How clear the images still are! Rosin and tiny fingers on the 1/16-size violin bow and the A and E strings. The sweet tones of “Twinkle” and the sweeping strains of “Chorus from Judas Macabaeus.” It seems almost impossible that it was over two decades ago when three-year-old Elizabeth, followed by her younger sister Sarah, and I began our Suzuki experience. Though my daughters are now grown, we all remember clearly and fondly our many years of making music together.

There was no way of knowing back then that the Suzuki journey would touch my life so profoundly years later. It happened last semester as I was teaching a class of international graduate students. Coming from all over the world to study at our university, they often need help, not only with the English language, but also with adjusting to the American academic culture. One of those adjustments is learning how to give oral presentations, a very stressful activity (even for American students!). In fact, it is almost overwhelming considering that the academic material, body language, eye contact, and correct pronunciation of all words must come together for a polished, professional presentation. Drawing on my Suzuki background, I arranged a series of practice sessions which broke down the daunting task into smaller, more manageable steps, thus building their confidence.

The day came when it was time to make a presentation. Understandably nervous, each student bravely went to the front of the room to speak. As I was listening and recording notes to give them as feedback, I noticed one young Asian woman speaking in a rather clipped manner. While her

pronunciation was good, her intonation and rhythm were choppy. It was almost, as if she had, a period, after each word. To my surprise (I had not noticed this in casual conversations) and consternation, several other students sounded the same way. Most Americans are not bothered by foreign accents; in fact, these accents add a little spice to our language and make the speaker’s identity special and unique. This choppieness, however, would not serve them well in the graduate school environment. Frankly, I feared that their audience would think it sounded a bit childish.

As the class progressed, I searched my mind for a way to help these students. How could I tell them that they sounded choppy without sounding rude or wounding their self-esteem?

How could I explain that their staccato speech—“Staccato. That’s it! I could use the analogy with music!”

The next class period, I arrived with my violin. Instead of Elizabeth and Sarah with me, there sat Devi, Ling, Yi, and Ming-Ling, Sai-Yun, Liang-Chuan and her sister Liang-Yun, young women about the same age as my daughters are now. I played a very staccato variation of “Twinkle” and gently explained that their speech sounded similar. Then I started playing a legato variation and was going to ask them which one they preferred. I didn’t have to say anything—their nods and widening eyes showed me that they instantly got the point. Then, instead of finishing the song by myself, I invited them to sing along. They did—in Chinese!

The poignancy of the moment was not lost; mine were not the only eyes getting a little misty. Just think—that simple song transcended time and

vast distances to unite people from opposite sides of our planet. Clearly, “Twinkle” is universal, not only for children, not only here, not only now. This is a lesson for a lifetime.

Xiao Xing Xing
Yi shan yi shan liang jing jing
Man tian dou shi xiao xing xing
Gou zai tian shang fang guang ming
Hao xian tian wan xiao yan jing
Yi shan yi shan liang jing jing
Man tian dou shi xiao xing xing

As I was humming the song on my way home, the day’s experience inspired a few new lyrics:

Twinkle, Twinkle, little star,
How I wonder what you are:
All around the world so sweet,
Touching all the hearts we meet.
Twinkle Twinkle little star,
How I love you from afar. ☺

Jean Nehm played the violin from elementary school through high school. She was an enthusiastic Suzuki parent for her daughters, Elizabeth and Sarah. Now an Assistant Professor of English at Bowling Green Community College of Western Kentucky University, she teaches freshman composition, ESL, and Introduction to American Academic Culture. She is grateful to Devi Kong for sending her the Chinese translation of “Twinkle, Twinkle, Little Star.”

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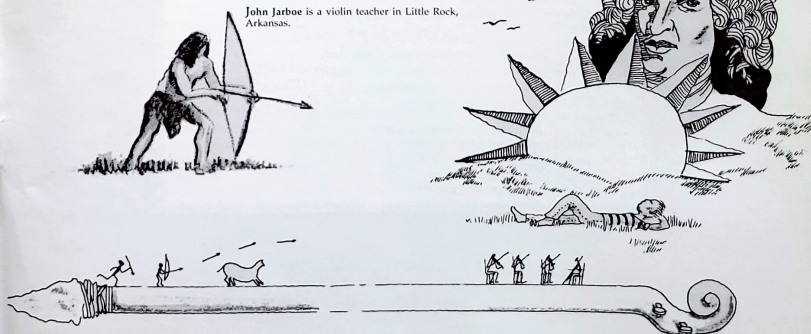


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Path of the Violin

The violin has taken a curious path.
A surprising, ironic path
From its origin to its splendid present.
Long, long before the strings
Played the heaven of Bach or Brahms
Ancient ancestors launched a pointed shaft
Into a foe, charging forward.
Taking a life to sustain another.
Taking a life to defend a fighter.
The archer heard the singing of his weapon
And, in idle moments, rubbed his fingers on its string
And listened.
This violin, in embryonic stage,
Beginning with a desert song
Is traveling still, upon a peaceful mission.
But still the string is sending pointed shafts
Into hearts,
Into souls,
As we lie, lazing in the glade,
Bringing tears of sadness and of joy,
Singing of the dawn and restful, evening shade.

—John Jarboe
illustrations by Becky Milchum





Teaching a Dream

*Music is a joy for him
Teaching guitar is what he loves most,
Fingers plucking at the strings,
Twinkling out some notes.*

*Ev'ry student moves at their own pace,
Learning song by song,
But he's always there to help,
Never to steer them wrong.*

*He teaches of rhythm, tone and dynamics,
To make the music more precise,
But also to make it come alive,
He gives them some advice.*

*He says you have to get into the music,
To make it beautiful,
Look beyond what is really there,
so it doesn't sound dull.*

*For him, teaching is a dream come true,
It's like a blessing sent from above,
and as always he tells me,
Do always what you love.*

—Serena Doyle, 13

Serena Doyle studies piano with Sara Chan. Her father, Jim Doyle teaches Suzuki guitar in his home studio where Serena hears him teaching daily. She wrote this poem about her dad.

Latin America

XXII International Suzuki Festival Lima, Peru • January 8-27, 2007

Compiled by Caroline Fraiser

One of our most inspiring participants at the January Festival was Cecilia Zarate, a former Suzuki piano and violin student from Cordoba, Argentina, home to one of the oldest Suzuki programs in Latin America. Now a professional violinist and teacher, she had studied as a child with Eduardo Ludueña, now Latin America's newest violin teacher trainer. Cecilia had come to Peru for Nancy Lokken's course on "How to Teach Musicality," and for Roxana del Barco's and Lucha del Rio's course on "Early Childhood Music." At the Festival, Cecilia offered to play in the Teachers' Orchestra that would accompany the student soloists. She asked me to give her the program a little early, a day before the first rehearsal. I had to tell her that it hadn't yet been set. The program was announced on the morning of the first rehearsal. As she sat in the orchestra that afternoon, during the rests she lightly ran her fingers over her Braille transcriptions of the music. Afterwards, she apologized for occasionally confusing the bowings. A few days later, Cecilia played the entire orchestral concert repertoire from memory. Her serenity and joy was an example for us all.

This festival had many "firsts".

- Four new SAA teacher trainers gave courses; Mary Halverson Waldo (recorder), MaryLou Roberts (guitar), Kelly Williamson (flute) and Latin America's first violin teacher trainer, Fernando Piñero from Argentina.
- It was the first time in South America for teacher trainers Carey Beth Hockett (cello) and Nancy Lokken (violin).
- SAA teacher training courses in recorder were offered for the first time in Latin America.
- Guitar Book 7 was offered in Latin America for the first time.
- For the first time in Latin America a teaching practice component was part of every course offered beyond book one.

At the Suzuki Festival in Lima in January, seven teacher trainers were invited to teach and offer training courses. Four of these trainers became new SAA Teacher Trainers this year! Here are comments from old and new teacher trainers.

Kelly Williamson from Canada comments:

There is great promise for Suzuki flute in Latin America. Returning for teacher training in Lima were two Peruvian teachers Jaime, who studied book 3, and Renato, who took Book 4. They had previously taken teacher training with David Gerry, who was unable to attend the festival due to his Ph.D. studies. We were joined for the teaching strategies class by Florencia, one of Renato's colleagues at the Lima conservatory, who had taken Book 1 with David. There were also nine strong teacher participants in the Book 1 class, from Argentina, Chile, Colombia, and Peru. Each had a clear vision of why they were in Lima to begin Suzuki teacher training, and I am excited that they will all be sharing this vision with their students at home.

Engenia from Argentina is director at a large conservatory. She wants to encourage all of her staff to undertake Suzuki training, and she thought that the best way to encourage them was to take training herself—an excellent idea, which I wish other administrators might adopt! Laura and Diana are university music students from Colombia, and Kesla and Erika are conservatory graduates from Peru—all are fine musicians who have a sincere appreciation for the Suzuki philosophy and for excellence in teaching. Winivere (from Arequipa, Peru) started a flute program only a few years ago, and already has more than thirty students, due to her emphasis on flute choir and community performances. She was excited by the many possibilities offered by Suzuki group classes, and eager for ideas on how she could integrate her existing students into the Suzuki methodology.

Cecilia from Argentina was referred to the Festival by Fernando Formigo of Patagonia, who has also previously taken teacher training in Lima with David. (Fernando and I have corresponded for over a year, ever since Robin Erickson "booked us up" through her project to help his students attend the Buenos Aires institute. See ASJ Winter 2006). Cecilia comes from a folk music rather than a classical music background—something that we used to advantage over the course of the week. Two members of the class didn't actually have much of a background in flute at all. Absal, from Julica, Peru, is a clarinetist and teacher at a music school. He is going to be teaching flute students as well as clarinet students, and he worked hard to improve his flute skills and learn the Book 1 repertoire.

Pablo, our lone classmate from Chile, is also a specialist on another wind instrument. His goal is to develop a Suzuki method for saxophone, and it was suggested to him by Caroline Fraiser that the best way to understand how the method works, would be to take book 1 training in flute. In just ten weeks, he learned to play all of the book 1 pieces by memory, and indeed it was a very valuable exercise in understanding all of the steps a beginner Suzuki flutist must pass through! Pablo is also working on a thesis, comparing and integrating the philosophies of Shinichi Suzuki, Maria Montessori, and Georges Ivanovich Gurdjieff.

For me, highlights of the time we spent together included jamming in the courtyard with Cecilia and her friend Celeste, who taught me to play the Argentinian song "Luna Tucumana," and playing it as a group in the closing concert, led by Cecilia and accompanied by Celeste and Mary Lou on guitar. It was also wonderful to meet and work with young Fernando of Huanuco, as well as with the other young flute participants from Lima: Antonella, Alicia, Alexandra, and Paul. Getting to know the translators, including our fantastic flute translator Lukas, was



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an opportunity that I appreciated very much...and I'll never forget cramming into a taxi with Lukas, Joe, Marc, and Carey, to go and get burgers at Bembo's where the cafeteria ran out of food on the first Saturday. (One day I will have the "loncherita" at Bembo's!) I also enjoyed my very first lesson on quena (a traditional Andean flute), which was taught by Jaime and observed by Florencia and Renato. I couldn't possibly list all of the special memories. All in all, my whole experience at the festival was thrilling, a once-in-a-lifetime opportunity.

Since our return to our home cities and countries, we are all following through and building on our shared experiences in Lima. Pablo has founded a FlautaSuzuki forum for the book 1 group on Yahoo, and we have continued to exchange information by e-mail. Pablo and Diana have already written to the institute directors in Buenos Aires to inquire about Book 2 and 3 training this October. Eugenia reports that she has already convinced several of the teachers at the conservatory to take Suzuki teacher training. I have been writing about the wonderful people I met in Lima, practicing Spanish in my spare moments, and I even performed Mary had a Little Lamb on quena in a Suzuki school concert this past Sunday. All of this to say that my experiences in Peru and the friendships I made there have formed a permanent impression on my mind, and also on my heart, and I can't wait to go back!

Mary Lou Roberts comments:
I liked the system of preparing the entire book fluently from memory. The guitar teachers taking training benefited not only from the teaching points in the music and training, but grew technically in their own playing as well. Everyone was happy to receive instruction, and eager with questions. There was lots of practicing in between classes, and rehearsing together outside of class. It took time and dedication on the part of each person. Students always respond so much to the enthusiasm of the teacher. I like the quote "Teachers teach more by what they are than what they say." (Heartland Samplers, Inc.) It as teachers we encourage fluency in our own playing, the students will be motivated to learn. We are the master song birds, teaching young songbirds how to sing beautifully.

Mary Halverson Waldo comments:
Walking through the classroom door to begin my first Book 1 Recorder Teacher Training course, I found an international

room full of warm, smiling faces (26 in all!), and an energetic young Spanish-speaking translator. What followed was a wonderfully memorable week of Suzuki Method for the recorder (that pure-sounding ancient instrument, which has changed fundamentally so little over hundreds of years) playing, learning how to teach, and learning from one another.

While the Suzuki Method for recorder has been put to excellent use in Peru for years by my good friend and colleague Lucia Nieto, January of 2007 is the first time that an SAA registered teacher trainer has visited Latin America. I found the recorder to be an extremely popular instrument in Peru; it somewhat resembles a fascinating indigenous flute, called the quena. Unlike other instruments, the recorder (whether wooden or plastic) has very low maintenance requirements.

The overflowing Book 1 course actually took place during the second week of the festival. During the first week, I had the privilege of working with a group of eleven skilled and experienced recorder teachers, covering the repertoire of Books 2 through 4. One of the teachers, Padre William Lopez, brought with him a group of four young teenage boys from his school in the poverty-stricken area of Huancavelica. The level of musicianship and technique was impressive, not only among many of the teacher participants, but also among the students.

Because of the many barriers in the past to SAA recorder teacher training in Latin America, the whole experience reinforced for me Dr. Suzuki's words, "Where love is deep, much can be accomplished."

Doris Koppelman comments:
I have recently returned from teaching at the 22nd International Suzuki Festival held each year in Lima, Peru. I have

been there many times and each time I have been inspired and awed by the enthusiasm, love of music and desire to bring music to every child that is so much in evidence there.

I would like to tell you about one of the teachers in my Piano Book 3 class. His name is Orlando Hilaros. Orlando is one of five children, four boys and a girl. Orlando and his brothers suffered a great deal as children. Their mother has emotional problems and their father has disappeared. All the boys grew up in a home. They were brought there by someone from their church. It is called Hogar Santa Maria and is home for around 120 boys aged 8-18. Orlando's two youngest brothers still live there. The director of the home says that for every 10 children who are brought to the home, only two stay. The rest run away and return to living on the street. Orlando's teenage sister has recently had a baby.

Orlando told me that as he was growing up he discovered a music teacher who came to the home to give occasional lessons. He was intrigued with this and tried to listen in on as many lessons as he could. Suzuki teachers visited the home. I was there for one such visit. The Suzuki teachers and students played for the children in the home. Then the children in the home played Peruvian music on Peruvian instruments for us. Then everyone danced together to the Peruvian music. I remember my energetic partner, a boy of about 10, Orlando's love for music grew, and his pianistic abilities developed through study. Every year when I came to Peru he would play something for me, as a student in one of my classes. He loves Bach. One year we worked out a Mozart Sonata. I sent him CDs to listen to. He was always full of enthusiasm. ♪

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

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El Salvador Festival, February 2007

by Marilyn O'Boyle

After being in sunny, warm Lima, Peru, in January for the Suzuki Festival and returning to winter in the U.S., I was looking forward to more tropical weather in El Salvador three weeks later. And I was not disappointed. Not only was the weather and the countryside beautiful and agreeable, but I was also pleased to see that the Suzuki program is flourishing and growing in this small Central American country. This was the fourth Festival in El Salvador, as they are programmed to happen every other year. Julio Rodriguez, the president of the Suzuki Association of El Salvador, along with his team of parents and teachers, put together a great event for all the participants.

The Festival was held at the Holy Family School, a large facility that also had an excellent small auditorium for

the opening play-in and closing concert. This school donated its use for the Festival which was very much appreciated. A wonderful vegetarian restaurant also donated lunches for the three teachers, and our rooms at a nice hotel were also donated. What wonderful, generous support is being exhibited for this Suzuki program! The teachers also got to see many of the local sights such as the artisan market, and we had lunch on Saturday high up on one of the volcanic mountains that surround San Salvador.

I taught a Book Three course for violin teachers and Andrea Cannon taught a Book Two course for guitar teachers. We also taught children every afternoon. Julio had arranged for his former teacher Fernando Ruadales from Honduras, to come teach the most advanced violin

group; they had a great time working on Ficcio Allegro and Pachelbel Canon, which were presented at the final concert. It was great to see and hear the progress of all the students and teachers. The Festival is a wonderful way for everyone to learn and celebrate the learning too! I was pleased to be a part of the Festival. ☺

Marilyn O'Boyle, a violin teacher trainer for the SAA, teaches in her home studio in Albuquerque, New Mexico. She has a special interest in Latin America Suzuki Programs. In the 1980s she lived for two years in Lima, Peru and three years in Santiago, Chile, where she established Suzuki programs and yearly Suzuki Festivals. She continues to teach at these annual festivals which now take place in Peru, Argentina, Colombia, El Salvador and some other countries.



A Gift Across the Miles

by Andrea Cannon

Shortly after I returned home from teaching students and training teachers at the 2005 Festival sponsored by the Suzuki Association of El Salvador (ASUSAL), one of the new guitar teachers sent an email. She was invited to begin a program at a school nearby, but seventy-five students had signed up and there were only three guitars! A few weeks later at the Colorado Suzuki Institute, I learned that through the "Viva Suzuki!" program, several guitars had been donated. Fortunately through the generosity of this program, three of the guitars were available to be given to the Suzuki Association of El Salvador.

At that point, I started to wonder how they would be moved from Denver to San Salvador. In the meantime, they would go to my Houston studio while I figured it out. One of the CSI violin faculty members, Lucy Shaw, had driven from Texas for the Institute and had room in her van for the guitars. She drove them home with her and I picked them up from her house. They sat under the counter in my studio. The next Salvadoran festival was scheduled for Feb 2006, but it was cancelled and rescheduled for Feb 2007.

In the interim, Nelly, one of the Board Members of ASUSAL visited her family in Houston, but it was such a CRAZY, hectic week that she was not able to take them back with her on the plane.

As February 2007 drew near, I vowed I would find a way to get those guitars on the plane with me to El Salvador. They were donated for that purpose and I longed for them to be in the hands of children where they belonged. I boxed them up all the while fearful of what might happen at the airport, both here in Houston and in San Salvador.

When I arrived at the check-in counter, I was told that the

charge for the box over the two-bag limit was \$80. I explained about the donations and the program in El Salvador. The agent was sympathetic but said she still had to charge me, but she called a supervisor, and I showed them literature that I had about the "Viva Suzuki!" program.

After all of that, he also said he didn't have the authority to waive the fee. Everyone agreed I needed to pay the airline \$80 for the box. The supervisor walked away and the agent continued checking the baggage, then handed me my boarding pass and said, "Thank you. Good bye..."

I hesitated and said "But I haven't paid..."

She looked at me very sternly and said, "THANK YOU. GOOD BYE."

I was totally overcome! What a nice gesture!

In San Salvador, the Customs Official was suspicious. He opened the box and examined each instrument. He asked for documents, but couldn't read the information since it was in English.

He called a supervisor over. This man looked at me, looked at the paper and said in Spanish something like, "What's the big deal? Let her go."

In a ceremony at the conclusion of the Final Concert, the guitars were presented to Julio Rodriguez, the president of ASUSAL. ☺

Andrea Cannon is an SAA Guitar Teacher Trainer from the Houston, Texas area.

For more information regarding the "Viva Suzuki!" program, contact Gail Seay at gailseay@coloradosuzuki.org.



Experiences in Lima, Peru 2007

by Nancy Lokken

My first experience in Peru was teaching at the XXII International Suzuki Festival in Lima. Two of the three courses I taught while I was there were pedagogy units in violin. Each unit was followed by a 10-hour Teaching Strategies session that was included as part of the unit course. Therefore, the five-day unit course became seven days long.

The Teaching Strategies courses were offered during both sessions of the Festival and on all instruments. When teachers registered for the unit course, they were automatically in the Teaching Strategies courses. In these Teaching Strategies sessions, also known by some as the Practicum, participants were given the opportunity to demonstrate and apply their knowledge through their teaching.

A total of 89 teachers took part in the Teaching Strategies component of the teacher training program this year. It was also possible to register for the Teaching Strategies session as a separate enrichment course. A local coordinator was assigned to each Teacher Trainer and arranged for the children to come for lessons. The Teacher Trainers were Caroline Fraser, Carey Hockett, Doris Koppelman, Nancy Lokken, Marlyn O'Boyle, Fernando Piñero, Mary Lou Roberts, Mary Halverson Waldo and Kelly Williamson. The Trainer decided on the format of their course, using the following guidelines:

- The focus of the class is the participants' teaching.
- Topics will grow out of the participants' needs.
- Participants should become familiar with the SAA pedagogy descriptors.
- Guided discussions should include the Teacher Trainer's defining the teaching point to be improved.

In addition to the individual teaching, the class participants also taught a group lesson, comprised of all the students that had been taught individually. One of the most rewarding experiences for me was to sit back and observe the class participants work together in small groups and plan their teaching strategies for the group lessons. They did so with ease and enjoyment. I was amazed at their creativity, ability to relate to the children, and simply the fun they had relating to the students. Everyone had a good time; participants, students and their parents. The children also received a certificate from the Suzuki Association of Peru for their participation. They were so proud to receive this acknowledgment.

Caroline Fraser relates that her piano Teaching Strategies course began with an opening discussion, which included becoming acquainted with the pedagogy descriptors. With only five participants, each person in her class gave at least two lessons, and there was a notable improvement on the second day of teaching. Each



lesson was about 20 minutes, followed by a 15-minute discussion. Caroline and Doris offered joint afternoon sessions on teaching group classes. One piano teacher brought in her own "difficult" student as she wanted help in how to teach her. Actually the student was not "difficult" at all; the teacher had misunderstood a fundamental step. She had thought she had understood the terminology, but the meaning only became clear in the practice.

At the end of the Teaching Strategies session, there was a unanimous request from the class that Teaching Strategies become a week-long course next year. Ceci Pinto from Lima, described her experience like this: "The main thing is the teacher really helps you learn how to teach. When I started to teach just a short while ago, I saw myself faced with a lot of knowledge of how to teach, but I had no idea how to apply it. Now I know that teaching is a great art and you only learn how to teach by teaching."


I found my classes of teachers so eager to learn, and I was energized by their enthusiasm and commitment to the Suzuki philosophy. I left Peru knowing I had made many new friends in our global Suzuki community. ☺

Nancy Lokken directs Augsburg College Suzuki Talent Education (ACSTE) in Minneapolis. She studied with Dr. Suzuki in Japan and is an active Clinician and Teacher Trainer throughout the United States and Canada. She was a founding member and first President of the Suzuki Association of Minnesota, and Coordinator of the 30th Anniversary Conference of the SAA. Ms. Lokken has taught in Spain and Mexico, and toured with the ACSTE students in both countries. In 2004 her students were selected to perform in the International Ensembles Concert at the SAA Conference. Ms. Lokken was honored by the American String Teachers Association with the award of Master Teacher for the state of Minnesota in 1998.



Clockwise from top left: A Circle of smiles; Peru 25 Years Poster; Two cousins with the Peru Festival poster; All participants at the Peru Festival; Guitar soloist; Center: Young violinist.





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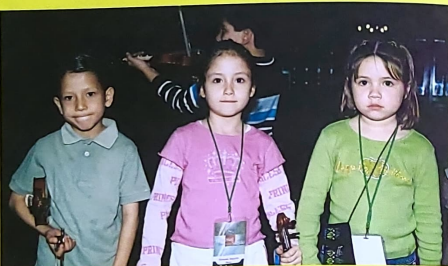


IV Suzuki Festival in Guanajuato

Etna Diemecke, Festival Coordinator, reported the following highlights from the IV Suzuki Festival in Guanajuato, Mexico, November 11-15, 2006.

- 19 teachers and 7 parents participated in the Philosophy course, taught by Caroline Fraser.
- 19 teachers attended the Early Childhood Education course taught by Maria Luisa Labarthe.
- 16 teachers completed Violin training courses taught by Sanford Reuning and Carrie Reuning-Hummel.
- There was also good teacher participation in a Pre-Twinkle course and a Note-Reading course.
- 93 children attended the Festival.

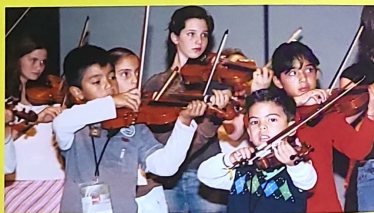
During and following the Festival, the Suzuki Association of Mexico made further plans to extend its course offerings to various locations throughout the year. Plans for translating materials into Spanish were reported, including the translation of *Teaching from the Balance Point* by Ed Kreitman.



Clockwise from top: Three young festival participants; Violinists at the festival; Caroline Frasier with trainees; Cello class with Carol Waldvogel.



Clockwise from top: Violinists with Trainer Sanford Reuning; Laura Jauregui with students; Alison Eldrege with violin class; Carol Waldvogel with young participants.



Lynn Baughman

The Suzuki community at large will greatly miss Suzuki Violin Teacher Trainer Lynn Marie Hosty Baughman. Lynn passed away suddenly on Wednesday, April 25, 2007 while traveling in Italy. Her husband J. Wayne Baughman reported that they had just enjoyed a lovely day together in Venice, Italy, including a performance by his church choir for Mass at the Basilica of St. Marks and a private gondola ride.

Lynn had taught violin and viola for thirty-five years and was largely responsible for the growth of Suzuki Violin in the Atlanta area. She was the area's only Suzuki Violin Teacher Trainer. She began her Suzuki teaching under the auspices of the Georgia Academy of Music. In 1984 she established the Suzuki School of the Arts.

Wayne Baughman, a singer/conductor, described Lynn's commitment to her students: "Their success as musicians and outstanding human beings is a testament to her teaching ability and dedication to her students." Friends and parents of students praise her belief in all children and her success with students with learning problems and physical disabilities.

The Atlanta Journal-Constitution quoted a parent from Lynn's program, Margaret Enright: "The philosophy is that if a child hears and learns to play fine music, the child will develop sensitivity, discipline and endurance and will have a beautiful heart. And that's what Miss Lynn did."

Former student Karen Peckham of Chevenne, Wyoming, described her early experiences studying with Lynn:

"Lynn was a Suzuki teacher beginning in the 70s when the Suzuki Method was much newer and not as recognized. After a brief beginning with a traditional teacher, my sisters and I all took lessons from Lynn Baughman and we loved her, excelled with her, and I only stopped lessons after moving away for schooling. Lynn totally immersed herself in her teaching and took a group of her students to Japan one summer. My sister and Mom got to go on that trip. Because of Lynn, my childhood memories of violin and Dr. Suzuki are extra special. She had a huge gift for teaching."

From former student Lindsay Durant:

Mrs. Baughman was my teacher from the time I was 11 until I went to college at

18. When I first started lessons with her, practicing the violin was very much just a chore that I had to get through every day to satisfy my parents. In a short time, Mrs. Baughman had inspired me to want to practice, to audition for All-State and Youth Symphony orchestras, and to go to string summer camps. By the time I was ready for college, I had decided to major in violin performance. Some time after I finished my Bachelor's degree, she sent me some information about a long-term Suzuki teacher training program in Arizona. With her advice, I decided to give it a try, and it has turned out that teaching violin is what I love to do. I have now been teaching for four years, and not a day goes by when I'm teaching that I don't think to myself, "What would Mrs. Baughman do?" She has been one of the biggest influences in my life, and I will miss her very dearly.

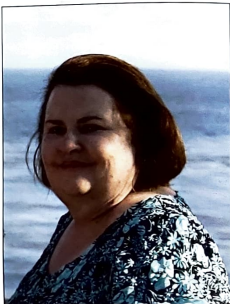
A memorial Mass for Lynn was held on May 7 in Duluth, Georgia. Donations were requested to the Endowment Fund described below. Lynn was survived by two daughters, two sons and two grandchildren.

From the Johns Creek Symphony Orchestra:

The recent sudden death of Lynn Baughman, long-time Suzuki violin and viola teacher, has left the entire arts community of metropolitan Atlanta devastated. Lynn's remarkable career as a distinguished teacher of young musicians is legendary. She was highly regarded, not only as a wonderful teacher, but also as an outstanding mentor of students at every level of ability.

Over the past thirty-five years Lynn's students have won every local scholarship offered to young violinists and violists many times over. They have occupied principal chairs of every youth orchestra including GMEA All-State at all levels. Lynn's students played as concertmasters of the Metropolitan Youth Symphony Orchestra, the Atlanta Youth Symphony Orchestra, the DeKalb Youth Orchestra and the Honor Orchestras of surrounding counties.

Many of Lynn's students received music scholarships to institutions of higher learning including Eastman, New England Conservatory, Oberlin, Cleveland Institute of Music, University of Southern California, Stetson University, Vanderbilt and Harvard University. Although many became professional performers, composers and music teachers, she



was just as proud of those who became engineers, physicians, graphic artists, attorneys, etc.

In order to continue Lynn's legacy the newly-formed Johns Creek Symphony Orchestra has established a fund to endow the concertmaster position. The chair will be known as the Lynn Marie Hosty Baughman Concertmaster Chair. To donate to the fund, checks should be made payable to Johns Creek Symphony Orchestra and mailed to Lynn Baughman Concertmaster Chair, 4284 Patrick Trace, Norcross, GA 30092.

Yuko Honda

The Suzuki community has felt the loss of a beloved teacher, Yuko Honda, since her death on April 9, 2007. Yuko passed away peacefully at home in Bellevue, WA, with her family and close friends nearby.

Yuko was known throughout the world for her energy and dedication to the Suzuki method. Despite her several-year battle with cancer, she continued to teach and play until a month before her death. In those last months, she gathered a committee of teachers, parents and friends to help her plan her memorial service, which was a celebration of her life in music.

Yuko was born on May 1, 1945 in Kanagawa, Japan, to Dr. Masaki and Junko Honda. She began her violin study with Dr. Shinichi Suzuki when she was four. During her teen years she traveled



alone eight hours each way by train to study with Dr. Suzuki on the weekends. Yuko came to the U.S. in 1964 to study at the University of Washington with Vilem Sokol, conductor of the Seattle Youth Symphony. She introduced Suzuki's ideas to the string students there. Yuko's father, Dr. Honda, has shared a recent memory sent to him from Professor Sokol:

"I'll never forget when she met the Music Education students at the U. of Washington for the first time. She was going to introduce them to the Suzuki method. After we had tuned their instruments, Yuko stood in front of them, put her violin under her right arm, and bowed. They—this is the most amazing thing!—they bowed right back! I'm sure it was the first time in this country that that had happened."

Yuko developed the Suzuki Program at Eastman School of Music. During her career she taught at several other institutions, including Drake University, University of Southern California, Gracefield College and the University of Memphis. At Memphis she was Director of the Suzuki String Program and founded the Memphis Suzuki Summer Institute. Yuko served on the SAA Board of Directors and was an SAA Teacher Trainer, officer of the Suzuki Education Research Association and member of the Suzuki Association of Washington. She played in several orchestras, including the Des Moines and Memphis Symphonies.

Yuko relocated to the Seattle area in 1995. One of the highlights for her in the past ten years was directing a memorial concert in 1998 in honor of Dr. Suzuki at the newly built Benaroya Hall. Nearly 800 students and teachers participated.

Throughout her career she shared Dr. Suzuki's ideas with parents and teachers, and in honor of her unique contributions, the SAA awarded her a 2006 "Creating Learning Community" award as the "Treasured Voice for Dr. Suzuki in the Americas."

In presenting the award, Barbara Balatero and Sandra Payton stated: "Wherever Yuko teaches, the Suzuki programs vibrate with spirit and enthusiasm.... Yuko is at the vortex of a bridling energy field, exerting in Dr. Suzuki's terms, her life-force—which is daunting.... She has shown us that Talent Education can thrive in 'American culture'."

Yuko Honda's survivors include her parents Dr. and Mrs. Honda, two sisters, two sons, two granddaughters, and many students and friends from around the world.

A joyful memorial service—filled with glorious music—was held at St. Mark's Episcopal Cathedral in Seattle on April 18. Included were group performances by over 40 young violinists and cellists—recent and current students of Yuko, Mihoko Hirata and Barbara Balatero; organ music, music and words of tribute by Michael McLean and by Carl Crozier; tributes from members of Yuko's family and others; and a traditional Japanese floral tribute at the close of the service.

Memorials may be sent to the Yuko Honda Memorial Fund. Donations will help support one of her favorite organizations, the Ban Rom Sai Orphanage in Chiang Mai, Thailand. Yuko made several visits there to teach music and was instrumental in bringing about the adoption of one of the children by a family in the U.S. The fund will be administered by Yuko's close friend, Anne Bankson. The Ban Rom Sai Orphanage has a Japanese website: www.banro.com.

Further memories of Yuko Honda and Lynn Baughman will be included in the next issue of the ASJ and/or on the SAA website.

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Advertisers' Index

Alfred Publishing	50	MusicMatters	4
Arts for the Soul	39	Music Together	83
Brevard Music Center	25	Ottawa Suzuki Strings	56
Brobot Violins	65	Peter Prier	78
Carriage House Violins	9	Peter Zarek Violins	55
Clare Givens Violins, Inc.	17	Roberson & Sons Violin	61
CodaBow	27	S'Got Possibilities	36
Connolly & Co./Thomastik-Infeld	46	Santa Fe Suzuki Institute	62
D'Addario	29	School for Strings	51
Dampfi	59	Shar Products	ORC
Enterprising Rabbit	58	Sibelius	8
East Carolina University	74	Southwest Strings	8
Eastman Strings	IFC	String House, The	IBC
Farr Publications	75	Super-Sensitive Strings	34
Howard Core	4	Suzuki Association	6,7
ISSI	70	Suzuki Violin Co.	52
International Music Festival	33	The Potter Violin Co.	36
Joan Mishra	67	The Family Spring Method	42
Jupiter	83	Wrist Assistants	32
Kawai	2	Wiggles N'Tunes	67
		Yamaha	68

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