

American Suzuki Association

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Suzuki Flute in Tanzania

SAA Conference 2008

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a beginning...*



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

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Chair's Column

by Diane Schroeder, Chair, SAA Board



DEDICATED, CREATIVE and RESPONSIBLE: these are only three of many words that describe the Suzuki community of teachers. SAA staff members and SAA Board who attended the recent Leadership Retreat at the Notawassaga Conference Center near Toronto, Canada.

It was wonderful to be with many Canadian teachers as well as teachers from the United States, South America and Mexico. It was truly a special SAA event. The Suzuki Association of Ontario helped host the Retreat, and their hard work and support created a true feeling of community.

I am always impressed by the depth of dedication shown by our teachers. At the Leadership Retreat many lively sessions were teacher-led and ideas truly "flew" around the room! Many young teachers attended the retreat—some for the first time; their desire to learn and contribute was evident in every session.

The staff of the SAA worked tirelessly to make everything work, including transportation, and led several sessions at the retreat.

The SAA Board members gave presentations and facilitated a variety of sessions; they listened to ideas and feedback and provided laughter and comic "relief." The Board gained for itself the momentum to carry the enthusiasm from the Retreat into the coming Board year.

Our chapter affiliates were recognized for their work in their states and communities and for the contributions they make locally and throughout the Americas. Sessions on website setup and use, brochure design, appreciative inquiry and servant leadership were among the topics shared with chapters, institute directors and others.

The SAA and its many members are creatively working to find ways to move to the next level in parent education, teacher training and fundraising. We were given a sneak preview of the new parent DVD series, an in-depth look at the SAA Code of Ethics and its implications for our organization, fundraising sessions and discussions on best

practices in governance and guidance in "board basics." The sessions also reflected the creativity of the membership, as teachers shared ideas on violin/viola, piano, guitar, flute and cello. Also featured included visual art and music interaction, Suzuki teen mentoring, Suzuki in the schools and teacher-parent collaboration.

There is a great sense of responsibility in the SAA to be true to the philosophy of Dr. Suzuki. The younger generation of teachers expressed at the Retreat their respect for master teachers from whom they are learning so much. We want to strengthen for them the connection to those who studied with Dr. Suzuki and can convey his methods and philosophies. This connection to the next generation is essential.

There is a cadre of volunteers—many of whom participated in the Retreat—who, in the midst of busy teaching schedules, find time to serve on major committees that carry out important work of the association, including planning of our biennial conference and leadership retreat. These volunteers, working in conjunction with the staff and Board, are essential to the Association's progress and to its future.

The SAA Board is responsible to the membership to guide the organization as we move forward, but is also responsible for preserving the values that have guided the organization since its inception. It is the responsibility of the SAA Board to have the vision statement and values of the organization at the forefront of every decision made for the benefit of the membership. The servant leadership model the SAA Board follows is well suited to our organization as it supports the notion that all members are leaders.

We are a dedicated, creative, responsible group of people. We are the SAA and together we can work to be visionary, while preserving the many gifts from the past. We need to continue to share and talk and contribute. Contributions can take many forms, including ideas, volunteer time and the much needed funds to carry out the ideas and

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many projects our membership wishes to see accomplished.

As exhibited by the high level of participation at the Retreat, the SAA is never short on ideas or volunteers, but seems to be short on money to fund new initiatives. It is time to look into our own programs for families who would be interested in helping to fund a new parent education DVD or aid in the preservation of Dr. Suzuki's legacy through the written word and through video projects or to fund the preparation of materials for Suzuki in the Schools. These are only a few of the creative ideas that have emerged from our volunteer committees and our staff. We now need to be creative and dedicated and responsible in funding these projects.

We live in a time when the philosophy of Dr. Suzuki is needed even more in our world. Let's continue to work together creatively, so these visions can become a reality to the benefit of all the peoples of the Americas. ♪

Diane Schroeder, Board Chair, has been a violist with the Evansville Philharmonic Orchestra for 19 years and is Past President of the EPO Board and Chair of the Advisory Council, which started the Evansville Philharmonic Youth Orchestra. Diane has an extensive history in volunteer service and leadership. In addition to her work with the SAA, she is a trustee at the Methodist Temple, a member of the Board of Friends of Music at the University of Evansville and member of the Board of the YMCA. Diane is an organist and member of the American Guild of Organists. She is mother of three and grandmother of one and is an accompanist for the University of Evansville Suzuki program.

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Shelby
Brian Andrew Carter,
Greensboro
Meridith Gentry Lasaier,
New Bern
Deborah A. Swanson,
Fayetteville
Laural Charlotte Talley,
Charlotte
Melika Amante Theurer,
Greenville
North Dakota
Vanesha Lorenzana, Bismarck
Nebraska
Annermarie Aspergren,
Lincoln
Masha Elena Watan, Okla. New Jersey
Nicholas W. Watts, Okla. New Mexico
Rafaela Coppetti,
Albuquerque
Haley Drummond,
Albuquerque
Marios Ferreira Rodrigues,
Albuquerque
Katie Susselle-McQuade,
Albuquerque
Maui Sefaraska, Albuquerque
New York
Rebecca D. Albers, New York
Samantha Anderson,
Rochester
Margaret Ellen Coote,
Rochester
Christy Lynn Henscheid,
MI Charlotte
Doughlaepne
Danae B. Davanzo, Norwich
John Fetter, Rochester

Jon Tokunaga Jensen,
New York
Carolyn Marsha Jeschinski,
Brooklyn
Janice G. Killebeck, Cape Girardeau
Meridith Claire Kosaner,
Jefferson City
Masha Christina Kras,
Cocke Station
Continuum Music School of
Wichita University, St Louis
Debrae Woodhewer,
Ellisville
Ohio
Amy Bellina, Marion
Stella P. Bonilla, Garfield
Ann Britton, Cincinnati
Luciana De Araujo Canzini,
Oxford
Lorraine Marie Daniel-Carr,
Columbus
Michael Ian DeBryne,
Cleveland Heights
Kimberly R. Dennis, Lebanon
Alicia Durewicz, Pelee Islands
Ashley Marie Emmos,
Columbus
Mary Davis Featherston,
Columbus
Laura Geter, Athens
Charlotte
Cheryl Lynn, Cincinnati
Carl J. Moreland, Lebanon
Yuko Nakamura, Cincinnati
Heights
Vincent Pominis, Milford Center
Janice Shedd, Slated Heights
Eleanor Rose Shultz,
Columbus
Linda Simon-Metox,
Cavaloh Falls
Aria Strobelchen, Toledo
Ashley Wiese, Prusakala
Yen-Ting Wu, Cincinnati
Sunah Yui, Cincinnati
James L. Sorensen, Oklahoma City
Oklahoma City
Oregon
Janet Goh Dubay, Portland
Elizabeth Knopp, Portland
Cecilia Irene Peck, Astoria
Nancy Ellen, Hillsboro
Pennsylvania
New York
Emily Jean Bandorf,
Richfield
Bernice Chow, Philadelphia
Sharon Naomi Davis,
Lebanon
Margaret Hamstead,
Pittsburgh
Sandra Miller,
Imperial
Sandra Martin, Lebanon

Joshua David Sautter,
Lebanon
Judith E. Mysterer, Oakland
Puerto Rico
Erica Janice Lopez Bello,
Carrollton
South Carolina
Bruce D. McLean, Greer
Tennessee
Cherylwood F. Fitzgerald,
Watanga
Jason Aaron Javik, Memphis
Elizabeth Langford, Nashville
Adam Jonathan Levin,
Memphis
Whitney Reagan, Johnson City
Simona Rasin, Franklin
Vera Stillborn, Bartlett
Texas
Marna Christensen, Houston
Shari Greening, Wichita Falls
Charlene C. Harrison,
Austin
Stephanie Hunt, Austin
Don Johnson, Wichita Falls
Frances Pearce, Dallas
Caroline Grace Sack, Austin
Tammy Sparks, Wichita Falls
Utah
Jenny Barrett, Ogden
Brooke Louise Bennett,
Salt Lake City
Ellen Bridger, Salt Lake City
Kasson Johnson, Hilldale
Stephanie Taylor Hale, Kesteven
Kathleen Haberman, Kesteven
Jan Hauder, Provo
Ashley Kuntz, Provo
Natalie Perry, Provo
Barker D. Stevenson, Panguitch
Virginia
Robyn S. Eckert, Alexandria
Sarah Ferris, Williamsburg
Rebecca Ghironi, Virginia Beach
Kathryn E. Simpson, Millikton
James L. Sorensen, Oklahoma City
Washington
Gillian Campbell Bowman,
Dollan
Maui Michelle Murray,
Bellevue
Michelle Thompson, Olympia
Kestina Turner, Bellingham
Wisconsin
New York
Elizabeth Ellen Platon,
Waterloo
Yumiko Okabe Sennarukata,
Wausau
Anastasia Walker, Waukegan
April Ann Wikoski,
Hales Corners
West Virginia
Amy Denise Macy, Charleston
Alice Jane Smith, Bayville

Spring 2007

Hector M Zarola, Harpers Ferry
CANADA
Alberta
Sandra C. Frank, Edmonton
British Columbia
Ute Adolphus, West Vancouver
Anne M. Brownstade,
Vancouver
Fish Chan-Pek, Nanaimo
Fay Dean, Vancouver
Lisa Hansen, Burnie
Carmen Joy Sorensen, Salmon Arm
Newfoundland
Julia Bowdoin, St. John's
Jennifer Lynne LeLacheur,
St. John's
Ontario
Debra Clark, London
Alisa Gaugner, Amherstburg
Kathleen M. Meadows, New Lowell
Adam Michael, Burlington
Kerene Oliver, Hamilton
Caroline Grace Sack, Austin
Tammy Sparks, Wichita Falls
Gordon Philip Stockwell,
Cambridge
Beth Stillman, Ottawa
Eric Mazon, Toronto
MEXICO
Liz Andrade Pizana, Co. Los Angeles
Culberta Cordoba, Coahuila
Veracruz
Daniela Debez Roque, Nayarit
Alfred Escobar Moreno, Colima
Alexandra Vera,
Lorena Leal Goh San Jerni
Monterrey
Marlene Lozano, Reserva
Karinna
Jocely Muraira, Garza Garcia
St. Leon
Recardo Salinas, Mexico DF
Lorena Silva, Col Progresso
Minalapa
OTHER COUNTRIES
Theresa Winkelmans,
Lippo Karasak Langeron,
Indonesia
Ilhamo Okan Anandhi,
Cokoskok Bandung, Turkey
Judith Glaser, Rambsack,
Australia
Bibi Nagelsma Edd,
Koebebevan NV, Denmark

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AAA 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 entry. We offer your listing also on our website for an additional \$25. All listings will be included in a maximum 3 column inch paragraph in the next ASJ. Deadlines: December 15-Winter issue; March 15-Spring; June 15-Summer; September 15-Fall. Listings included are paid advertising; no endorsement by the SAA is implied.

POSITION: Suzuki Teaching Specialist
LOCATION: Duluth MN
DESCRIPTION: University of Minnesota Duluth Fine Arts Academy seeks part-time teaching specialists.
DUTIES: Teach lessons in violin, viola, cello, harp, or piano for the 2007-2008 academic year. Positions are renewable annually and are contingent upon performance and program needs.
QUALIFICATIONS: Bachelor's degree in music or significant professional teaching experience. 3+ years of successful professional teaching experience, with a minimum of one year teaching experience in music. Successful completion of Suzuki pedagogy training through Level 1 Registration and membership with the Suzuki Association of America is required for applied lesson teaching positions.

SALARY: Commensurate with experience.
CONTACT: Submit application materials online at <https://employment.umn.edu/>. Email: jlmeirc@d.umn.edu. Website: www.d.umn.edu/faa

POSITION: Suzuki Violin Teacher
LOCATION: Mountain View CA
DESCRIPTION: Take over the already existing private violin studio for a teaching position on maternity leave. This is a permanent position. Mountain View is a beautiful location in the Bay Area. It is 30 miles south of San Francisco and just north of Silicon Valley.
DUTIES: Teach 40 students privately and teach weekly group classes. Student levels are Pre-Twinkle to Book 5.
QUALIFICATIONS: Experience teaching Suzuki Method.
SALARY: Please contact for details.
CONTACT: Michiko Lin Phone: (650) 965-8047 Email: michiko5@aol.com

POSITION: Suzuki Violin Teacher
LOCATION: State College, PA
DESCRIPTION: The State College Suzuki Program, established in 1978, is a flourishing, non-profit music school that offers instruction in violin, viola, cello, piano, and guitar. State College is a member of Penn State University and cited as "Best 100 Communities for Music Education in America" 2000-2003, 2005 and 2007. We have a progressive, inclusive community with several local and regional paying orchestras.
DUTIES: Teaching private and group lessons with beginning and intermediate students for two to 17-week semesters beginning September 2007. Assume teaching responsibilities of approximately 20 violin students at present. Attend and help organize recitals and events. Work enthusiastically with parents to promote program.
QUALIFICATIONS: A strong commitment to the Suzuki philosophy and love of working with children. Strong group class skills. Registered teacher training through book 4 preferred or SAA videotape approval letter. Further Suzuki training subsidized by approximately \$300 per year.

SALARY: Commensurate with experience and education. Excellent growth potential within the program.
CONTACT: Please send cover letter, resume, at least two references, and audition recording to: Dana Krieger, SCSP, 152 Skypop Lane, Port Manilla, PA 16670. Phone: (814) 234-1278 Email: kriegerd@iastato.com

POSITION: Suzuki Violin Teacher
LOCATION: West Hartford CT
DESCRIPTION: Full-time position to teach private Suzuki violin lessons. This group class, at the Hart School Community Division. The program includes parent training and students of all levels in violin, viola, cello, bass, guitar, and piano. In addition to private lessons, the program promotes weekly group classes and orchestras at five different levels. The program includes yearly workshops, a summer Institute, as well as cello, viola, and piano lessons. This program has an enrollment of approximately 400 students which makes up a portion of the 2,500 students enrolled in the Community Division.
DUTIES: Private and group instruction for beginning, intermediate and advanced levels. Levels can be negotiated. There are two 17-week semesters and one optional six-week summer session. Performance opportunities available in the area.
QUALIFICATIONS: A person who loves children and displays a whimsical sense of humor. Bachelor's degree in music and SAA registered teacher training through book 5 are required.

SALARY: Commensurate with experience. Health and retirement benefits and group insurance included. Suzuki training is available through the University of Hartford from Teri Elfend and Michele George.
CONTACT: Call for letters of recommendation (parent, Suzuki colleague and your choice), a video showing 3 lessons of varying book levels, resume, cover letter, SAA Registration. Send to University of Hartford, Attn: Human Resources Development, Music Skills Specialist Position, 2000 Bloomfield Avenue, West Hartford, CT 06117. Phone: (860) 511-4000. Email: george@hart.edu. Website: www.hartford.edu/hart/music/

POSITION: Suzuki Piano Instructor-Part Time
LOCATION: Washington DC
DESCRIPTION: Levine School of Music is pleased to announce a part-time position in the Suzuki Piano Department. This is an instruction, commencing September 1, 2007.
DUTIES: This position requires a minimum of 60 (115) hours of teaching per week at two of Levine's campuses in the Washington DC area.
QUALIFICATIONS: Applicants should possess the minimum of a bachelor's degree in piano performance and/or piano pedagogy (masters preferred), have had dedicated Suzuki training of the Suzuki philosophy, have been trained in a minimum of 2 books by an SAA recognized teacher (training letter preferred), and have a minimum of three years teaching experience with children of all ages. Extensive performing experience is a plus.
SALARY: Compensation is commensurate with experience.

CONTACT: Applicants for this position should submit a cover letter of application, curriculum vitae, names of three references, two reference copies of the candidate's and/or student's recent concert programs, and, if possible, a CD/DVD/Video of the candidate and/or candidate's student. Please send to: Maria Williams, Director Human Resources Levine School of Music 2801 Union Street, NW Washington, DC 20008 Email: mwilliams@levineschool.org. Website: www.levineschool.org

POSITION: Orchestra Conductor
LOCATION: West Hartford CT
DESCRIPTION: This is a full or part-time position to teach five Suzuki string orchestras plus other duties as assigned related to string instruction. The Hart School Community Division of the University of Hartford is a national recognized community school of the highest caliber and music instruction for all ages and abilities. The Suzuki program is a comprehensive program including parent training and group classes. This program, viola, cello, piano, and piano. In addition to private lessons, the program promotes weekly group classes and orchestras at five different levels. The program includes yearly workshops, a summer Institute, as well as cello, viola, and piano lessons. This program has an enrollment of approximately 400 students which makes up a portion of the 2,500 students enrolled in the Community Division.
DUTIES: Direct five Suzuki string orchestras of varying levels. If hired full-time, other duties will be negotiated to create a full-time contract. Tremendous potential exists since we are part of a large university and a collegiate conservatory. Additional Suzuki training included in salary. Performance opportunities available in the area.

CONTACT: Send resume, cover letter, and video to: Mark George, Director, The Hart School Community Division, University of Hartford, 200 Bloomfield Avenue, West Hartford, CT 06117. Phone: (860) 768-4117 Email: george@hartford.edu. Website: www.hartford.edu/hart/

POSITION: Suzuki Violin Teacher
LOCATION: Moorestown NJ
DESCRIPTION: Moorestown School of Music is a small but growing non-profit Suzuki school in southern New Jersey, 20 minutes by car from Center City Philadelphia, 40 minutes from Princeton and Wilmington. Moorestown was named Money Magazine's "Best Place to Live" in 2006.
DUTIES: Teach private and group lessons part-time. Attend/help organize recitals/other events. Work cooperatively with faculty (violin, piano and cello).
QUALIFICATIONS: Enthusiasm, positive attitude, love and respect for children. Commitment to Suzuki philosophy. Minimum SAA-registered teacher (preferred), had dedicated Suzuki training through book 4, B.A. and/or Music Degree.
SALARY: \$26-35/hr, depending on experience/education. Health and retirement benefits included, and have
CONTACT: Director, Moorestown School of Music, 301 Union Street, Moorestown, NJ 08057. Phone: (856) 235-7656 Email: director@mmsoj.org. Website: www.mmsoj.org

POSITION: Suzuki Violin & Piano Teacher
LOCATION: Hilton Head Island SC
DESCRIPTION: The Hilton Head Suzuki Academy, Inc. is a non-profit, private Montessori school, accredited by IMC & associated with AMS.
DUTIES: Establish a new Suzuki-based program for students in the age range of 3-7 years. Plan 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: \$35,000-45,000 plus benefits.
CONTACT: Send cover letter, resume, and 3 professional references to Jennifer Caudle, SPMA '93, Fox Grape Road, Hilton Head, SC 29928. Email: caudle.spma@hargay.com

POSITION: Piano and Violin Teachers
LOCATION: Woodbridge CT
DESCRIPTION: Bethwood Suzuki School is a non-profit organization consisting of over 350 violin, cello, piano and viola students, a growing chamber ensemble program and note reading program, fifty group classes per week, a successful toddler program and an experienced, cohesive faculty.
DUTIES: Teaching private and group lessons, Pre-Twinkle (beginning) 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. A sensitive and creative approach to working with young children through adults.
SALARY: Salary dependent on qualifications. Academic year consists of two 18week terms plus a six-week summer term. In addition, there are ample performance opportunities in area orchestras.
CONTACT: Send resume, cover letter, and video to: Contact: Lamar Rubin, 36W699 Highland Ave, Elgin IL 60123, Phone: (847) 895-8356. Email: aace11e@yahoo.com

I Suzuki Festival of Rosario, Rosario Argentina
Sep 9-14 2007: Other Filsofia
Sep 9-14 2007: Other Music Reading
CONTACT: Daniela Romero, Email: silas@arnet.com.ar

V Suzuki Festival, Buenos Aires Argentina
Sep 13-18 2007: Other Filsofia
Sep 13-18 2007: Violin 2
Sep 13-18 2007: Flute 2
Sep 13-18 2007: Cello 3
Sep 13-18 2007: Piano 1
Sep 13-18 2007: Violin 1
Sep 13-18 2007: Flute 1
Sep 13-18 2007: Cello 4
CONTACT: Sabina Abalo, Phone: (153) 160-7705. Email: info@suzuki.org.ar. Website: www.suzuki.org.ar

Ans Ludereus Music Workshops, Bogota Colombia
Oct 5-10 2007: Other Filsofia
Oct 5-10 2007: Other Music Reading 1
Oct 5-10 2007: Other Music Reading 2
CONTACT: Diana Paola Albanchez, Email: aridulere@gmail.com

Piano Festival, Bogota Colombia
Nov 2-12 2007, Piano 1
Nov 2-12 2007, Piano 2
Nov 2-12 2007, Flute Childhood Music
CONTACT: Dilva Sanchez, Email: dilvasanchez@hotmail.com

Piano Festival México, Monterrey Mexico
Nov 27-Dec 1 2007: Piano 1
CONTACT: Rodrigo Gonzales, Email: cybmat@hotmail.com

POSITION: Classical and Popular Piano, Violin, Viola, Cello, Guitar and Early Childhood Music Instructors
LOCATION: Woodard and Sawickky, PA
DESCRIPTION: The Center for Young Musicians is a highly-regarded, award-winning private music school.
DUTIES: Teach students ages 4-18 in various methods. Perform regularly for the school and in the community.

QUALIFICATIONS: A Master of Music is required. Candidates with experience in developing early childhood music literacy skills and leading such classes are preferred. A minimum of 3 years teaching experience preferred.

SALARY: Competitive hourly salary 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, 1201 Lake Drive, Woodford, PA 15090 and email: cmym@aol.com. Email: cmym@aol.com. Website: www.cymusic.com

POSITION: Suzuki Violin Teacher
LOCATION: Hong Kong HK
Posting Dates: From 12/25/07 to 1/17/2007
DESCRIPTION: The Kinderl' Suzuki Music Academy is the first and only Suzuki program in China.

2008
XXIII Festival Suzukiano International, Lima Peru
Jan 5-26 2008: Other Filsofia
Jan 5-26 2008: Piano TBA
Jan 5-26 2008: Violin TBA
Jan 5-26 2008: Cello TBA
Jan 5-26 2008: Guitar TBA
Jan 5-26 2008: Recorder TBA
Jan 5-26 2008: ECE TBA
Jan 5-26 2008: Flute TBA

CONTACT: Gisela Gilotta, Email: gilotta@terra.com.pe

4th Latin American Suzuki Teachers' Conference, Lima Peru
Jan 12-14 2008: Other TBA
CONTACT: Gisela Gilotta, Email: gilotta@terra.com.pe. Website: www.suzukimusic.com.pe

II Central American Festival, San Jose Costa Rica
Jan 12-15 Feb 15 2008: Piano TBA
Feb 1-15 2008: Other Filsofia
Feb 1-15 2008: Violin TBA
Feb 1-15 2008: Cello TBA
CONTACT: Lidia Blanco, Email: blanco_ele@hotmail.com

Suzuki Strings of St. Petersburg, St. Petersburg FL United States
Feb 17-21 2008: Violin Overview 1-6 with Ronda Cole
CONTACT: Jennifer Dietrich, Phone: (727) 804-1488, Email: dietrichj@aol.com

V Suzuki Festival Mexico, Guanajuato Mexico
Feb 25-29 2008: Other Teaching Strategies
Apr 25-29 2008: ECE TBA
CONTACT: Etna Dieemeck, Email: etdfo@yahoo.com

II Suzuki Festival, Asunción Paraguay
Apr 25-May 3 2008: Other Filsofia
Apr 25-May 3 2008: Piano TBA
Apr 25-May 3 2008: Guitar TBA
Apr 25-May 3 2008: Violin TBA
CONTACT: Celeste Acevedo de Pinazo, Phone: (0981) 138-5366, Email: celestee.acevedo@gmail.com

Piano Festival México (2), Mexico City Mexico
Dec 3-7 2007: Other Filsofia
Dec 3-7 2007: Piano 1
CONTACT: Gabriel Pilegio, Email: gabriel_pilegio@cedrus.com.mx. Phone: (0981) 138-5366, Email: celestee.acevedo@gmail.com

Hong Kong is a fast and vibrant city, where early childhood education is given the highest emphasis. KSMA is affiliated with RightMind International, emphasizing comprehensive right brain education. Teachers prepare and group lessons to beginning students. Additional general music classes. Students range from Sadulul.

QUALIFICATIONS: Minimum BA in Music. Suzuki training through book 2, 1 year teaching experience. Experience with Music Together or similar welcome.
SALARY: Equivalent US\$40 /hour initial director expenses may be negotiated.
CONTACT: Jennifer Meador, Programme Director, Kinderl' Suzuki Music Academy, U.C.F. Block 27, South University, Ap Lei Chau, Hong Kong. Phone: +852 2751 0429. Email: jennifermeador@kinderl.org. Website: www.SuzukiHK.org

Upcoming Workshops

SAA ORGANIZATIONAL NEWS

2008 SAA Conference Coordinators

Conference Coordinator: Sally Gross
Asst. Coordinator: Christie Felsing
Violin Coordinator: Lucy Shaw
Violin Asst.: Margot Jettel
Viola Coordinator: Betsy Stuenkel Walker
Viola Asst.: Emily Williams
Cello Coordinator: Barbara Balatero
Cello Asst.: Carol Tarr
Bass Coord: Michael Fanelli
Bass Asst.: Paul Sharpe
Guitar Coordinator: Mychal Gendron
Guitar Asst.: Andrea Cannon
Piano Coordinator: Gail Lange
Piano Asst.: Joan Kryzwicki
Flute Coordinator: Noelle Perrin
Flute Asst.: Susan Friedlander
Recorder Coordinator: Kathleen Schoen
Recorder Asst.: Irmi Miller
Harp Coordinators: Kathy Kienzle & Phala Tracy
Harp Asst.: Janell Lemire
ECE Coordinator: Sharon Jones
ECE Asst.: Shirley Koch
Suzuki in the Schools: Winfried Grock
Schools Asst.: Connie Barr
Chamber Music Coordinator: Susan Baer
Chamber Music Asst.: Susan Gagnon
SVOA Co-Coordinators: Ann Montzka Smelser & Vanessa Vair
International Ensembles Co-Coordinators:
Sandra Payton & Margaret Shimizu
Internat'l Ensembles Asst.: May Ing Ruehlic
Hospitality Coordinator: Danette Schuh
Hospitality Asst.: Nancy Brown

UPCOMING 13th CONFERENCE DEADLINES

Applications & Auditions deadlines:

September 30, 2007 International Ensembles Concert
Four-Piano Concerto
Piano Duo
Masterclass auditions (violin, viola, cello, bass, piano, flute, harp, guitar, recorder)
Chamber music masterclass
Suzuki Youth Orchestra of the Americas, I & II
Flute/Harp/Choir; Bass Choir;
Recorder Consort

PLUS SESSIONS:

October 30, 2007 Sessions Proposals due
These dates are postmark dates and are firm deadlines for required application materials and fees. Please see the SAA website for all application information and application forms. Payments, where applicable, are online.

OTHER CONFERENCE DEADLINES:

January 15, 2008 Conference Sponsorships Opportunities
February 15, 2008 Exhibits and Program Advertising
(This includes Heritage event exhibits. Information tba in the fall.)

MORE INFORMATION UPCOMING VERY SOON FOR ...

- Keynote speakers & Special Events
- Parents as Partners
- Suzuki Heritage Events
- Pre-conference sessions: Early Childhood, Every Child Can!, etc.
- Ninth International Research Symposium
- Early Registration & Hotel Accommodations
- Travel Information

New Suzuki Violin Books and Recordings

Alfred Publishing has announced that the new Suzuki Violin Method Book One and the new Book One recordings are now available. Books Two and Three will follow this fall. This new International edition has been a work in progress for many years. The recording artist for the new editions is William Preucil, Jr., Concertmaster of The Cleveland Orchestra.

Since 2006 Alfred has been the exclusive publisher and distributor worldwide (except Japan, where Zen-On is the publisher) for the Summy-Birchard label. Under the guidance of the International Suzuki Association (ISA), Alfred/Summy-Birchard produces the core Suzuki instructional materials (Suzuki Method books) for all instruments.

Editing for the violin books is in the capable hands of the International Violin Committee, a committee of the ISA, composed of representatives from each of the ISA's regions. Christophe Bossaut of France is the ISA Violin Committee Chair. Each member of that Committee represents a region and brings ideas and suggestions for revisions from their region to the International Committee.

The SAA Violin Committee members are Allen Lieb, Chair, Ronda Cole, Lorraine Fink, Karen Kimmert and Sanford Reuning. Many thanks to this committee for their ongoing, dedicated work with this project!

Studio Memberships

Fall is a nice time of year to offer a Studio Membership to parents. These group memberships provide a simple way to keep families connected to the benefits provided through Suzuki study. A minimum of 10 families is required and dues are US\$28/family/year. Checks and a list of subscribers must be submitted at one time by the group. Membership not only provides issues of the Journal sent to each family's home but also lends support to the goals of the SAA.

SAA Teacher Scholarships

In this issue and on the website you will find information and an application for a 2008 SAA Teacher Development Scholarship. The scholarships are for short-term, long-term or apprenticeship training. Available to members only. See pp. 15-16.
In the next ASJ issue, the full list of 2007 Scholarship recipients will be announced.

SAA Certificates of Achievement

In Volume 35 #3, the SAA Certificate of Achievement, Levels I and II were described. We are pleased to be able to launch this new program this fall. The criteria for each level list the minimum number of specific SAA-registered training units, required years of continuous membership, amount of teaching experience, completion of the SAA Practicum and a short video requirement submitted for assessment.

Preliminary details are available on the SAA website. Applications should be posted in mid-fall.

Contributions to the SAA Journal

The SAA Journal invites members, families and friends to submit manuscripts for consideration. We welcome a wide range of 1-opics—from new ideas to pedagogical ideas to human interest stories—whatever may be of interest to parents, teachers and Suzuki friends. Please inquire for further information or submit ideas to pam@suzukiasociation.org. Together we can make the Journal grow in usefulness and interest with each successive issue. ☛

Calendar of Events

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

September 1 Fall ASJ Deadline

September 25 Early deadline-established institutes

October 15 SAA Institute Application Materials due

December 1 Winter ASJ/Deadline

December 31 Last day for 2007 charitable donations

ECC Courses

Sep 22 2007, Iowa City IA
Facilitator: Christie Felsing
Contact: Sonja Zeitamel
Phone: (319) 337-4156
Fax: (319) 357-7422
Email: zeitamel@iastate.com

Sep 23 2007, West Linn OR
Facilitator: Martha Shackford
Contact: Rachel Luedt
Phone: (503) 820-8158
Fax: (503) 638-4860
Email: racheld@msnlinnoviolin.com

Oct 6 2007, Philadelphia PA
Facilitator: Joan Keywicki
Barbara Di Toro
Phone: (215) 204-2087
Fax: (215) 204-5492
Email: bdi@temple.edu

Oct 12 2007, Ellenburg WA
Facilitator: Karlyn Brett
Contact: Carol Cross
Phone: (509) 925-5104
Email: dccross@kvalley.com

Jan 24 2008, Grand Rapids MI
Facilitator: Geri Arnold
Contact: Geri Arnold
Phone: (734) 663-2228
Fax: (734) 747-9044
Email: dranrold2@aol.com

Feb 28 2008, Albuquerque, NM
Facilitator: Judy Bossaut
Contact: Donna Hale
Phone: (703) 279-2113
Email: asta@astaweb.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**
Includes on-going Active Membership plus benefits of Patron Membership.

2008 Scholarships

2008 Teacher Scholarship Information

SAA Teacher Development scholarships are awarded each spring through the SAA's growing scholarship program. Scholarships provide tuition assistance for pedagogy study at approved summer institutes, workshops, apprenticeships or through other SAA approved Long-Term Teacher Development programs. Decisions are based primarily on merit, with consideration also given to expressed need. Priority is given to the study of the core units (Books 1-10) and the practicum. Awards are paid directly to the institute, university or sponsoring agency after SAA receives verification of the applicant's acceptance into the course/program. Scholarships will be awarded for training between May 1, 2008-May 31, 2009. Applicants should note that funds will not be awarded to the same applicant for more than 3 consecutive years, or for more than 3 times over a 5-year period.

Applications must be postmarked by February 15, 2008

Requirements for short-term scholarship applications:

(Awards for short-term study range from \$350 to \$475.)

Note: all info and materials received will be regarded as confidential.

- 1) Current SAA Active membership for minimum of 3 months prior to application (Exception: current undergraduate college music majors must be Active members upon application)
- 2) Completed application (provided on next page)
- 3) Three current, original letters of recommendation (excluding family members) enclosed with the application. Two of these should come from a professional mentor or colleague. It is recommended that teachers applying for a second or third year scholarship (see restrictions above) include a recommendation from the Trainer with whom they previously studied as one of their letters of recommendation.
- 4) Brief statement of your financial need, to include any unusual expenses or circumstances you would like taken into consideration.
- 5) Brief resume or one-page current biographical sketch, including educational and work experience.
- 6) Video recordings (VHS or DVD + or -R) of the applicant performing required pieces for their instrument. Performances must be current within the past 3 years. (See website or contact the SAA office for SAA Audition Guide, which includes the list of specific pieces to be recorded and instructions for making the recording.) Pieces to be performed will be from Book 4 to apply for Book 1-4 courses. For Book 5 and higher courses, apply at the Intermediate or Comprehensive level.

Note: Applicants who are awarded scholarships will receive automatic audition approval though the level at which they are applying. See audition requirements for details.

SAA office is not able to retrieve past Audition or scholarship video recordings previously submitted.

Requirements for long-term scholarship applications:

(Awards for long-term study generally range from \$350 to \$700.)

To apply, please provide items #1-5 as above, **plus** the following:

- A video recorded performance of two pieces or movements. Repertoire may be selected from Suzuki Book 7 and beyond and/or from the major repertoire beyond the Suzuki literature.
- Specific plans for long-term training, including location and estimate of costs.

Specific Scholarships

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

- a) Joe Cleveland Memorial Scholarship
- b) Virginia Cowan Carson/Jennifer Jahn Memorial Scholarship (Available only to teachers in CO, WY, MT, or ID)
- c) Adam Lesinsky Memorial Scholarship
- d) Arline Hunter Memorial Scholarship (short-term or long-term violin training)
- e) Clifford Cook Memorial Scholarship
- f) Yvonne Tait Memorial Scholarship
- g) Heidi Kennel Memorial Scholarship (short-term or long-term flute training)
- h) Alberta Denk Memorial Scholarship
- i) David Einfeldt Memorial Scholarship (preference given to violinists or Suzuki teachers studying conducting)
- j) Margery Aber Memorial Scholarship (short-term or long-term violin training)
- k) Milton Goldberg Memorial Scholarship
- l) Jeanne Beile Memorial Scholarship
- m) Morris Hoffman Memorial Scholarship
- n) Named scholarships offered through SAA's Premier Business Membership (approximately 8)
- o) College student scholarships - up to three available to college students wishing to study Suzuki pedagogy at a summer institute.
- p) Latin American Scholarships - Latin American teachers wishing to study at summer institutes in US or Canada.
- q) Practicum course - available to teachers who meet Practicum course criteria.
- r) Up to three scholarships available to teachers in northern Canada.

2008 Scholarship Application

All materials must be sent together and postmarked by February 15, 2008. NO EXCEPTIONS.

Send to: 2008 Scholarships; SAA; PO Box 17310; Boulder, CO 80308

Applicants will be notified of the Scholarship Committee's decision by March 25, 2008. Scholarship recipients must notify the SAA office in writing by June 1, 2008, where they have been accepted for study. Allow 3-4 weeks for payment to be issued.

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

Name _____ SAA Membership # _____

Address: _____ City/State/Zip: _____

Day phone: _____ Evening phone: _____ Email: _____

Instrument: _____ Proposed Course: _____

Proposed Institute or training center: _____

Current teaching position/employer: _____

Are you teaching full time? If no, please provide further information: _____

Are you a full-time college student? Major: _____

List pieces on videotape: _____

Letters of reference included: _____

Applied previously for SAA scholarship? _____ 1) _____

Awarded SAA scholarship previously? _____ 2) _____

Indicate years of awards: _____ 3) _____

Leadership Through Service

Remarks at the SAA Annual Meeting, May 2007



by Dee Martz

During the last decade or so I have spent four years working with the Teacher Development Team formulating the Teacher Training Application and Evaluation Process and six years as a member of the SAA Board of Directors. I include all those years because it was during that time that two very important things became much clearer to me.

First, *we*—all of us—are the SAA. I used to say things like, “Can you believe that the SAA did ... blah blah ...?” And “Why doesn’t the SAA do blah blah blah ...?”

Of course I knew all along—that is I knew in my head—that the SAA is a membership organization where most of the work is done by volunteers, but somehow I still saw the SAA as “them” and myself as part of the great big “us.” Now I know in my heart that the SAA is “us.” If I would like to read a different kind of article—for example even more about the viola—then I need to write the article or find someone who will. If I would like to enjoy another fabulous Conference, I have to be willing to live in and help in whatever way is needed. If I want the SAA to give more scholarships or develop more programs I have to be willing to donate money and to help find many others who will do the same.

I know in my heart that I am part of the *we* that makes up the SAA, and I am eager to accept that responsibility.

Second, I learned that we are all leaders. It will take me a bit longer to explain how I came to understand this. So here goes ... My head understands that there are many different ways of leading, and I know this because I have lived through/experienced a wide variety of leadership styles in my professional career.

At one end of the spectrum is extreme micromanagement from the top down—where what was understood but left unsaid was, “I am the king of the world and you my dear are just a female viola player, so don’t even imagine that you could have a good idea.”

At the other end of the spectrum is the Servant Leadership Model that is imbedded in the way the SAA functions. In this model the mindset is “service first”—“not me first.”

Even though I work with Servant Leaders and have been on SAA Committees with Servant Leaders, I didn’t know what it was or how it worked. All I knew—and I knew this in my heart—was that I liked working with Jeff Cox and Pat D’Ercole and Vice Chancellor Bill Meyer.

It was during my tenure on the SAA Board that I learned that what these three have in common is that they are Servant Leaders. I learned this when part of our Board training in 2003 was a presentation on Servant Leadership. And then in 2004 Pam and I attended the Servant Leadership Conference

in Indianapolis, which was perhaps the best conference of any kind that I have ever attended. Now I have a name for a leadership style that emphasizes collaboration, trust, empathy and the ethical use of power. At the heart of Servant Leadership the individual is a servant first, whose drive to lead comes because there is a strong desire to serve better, and not for increased power. The objective is to enhance the growth of individuals in the organization and increase teamwork and personal involvement. Servant Leaders work quietly to lift up others not to feed personal ego. They work to contribute to a greater good.

As defined by Robert Greenleaf, Servant leadership is an approach to leadership development that encourages leaders to serve others while staying focused on achieving results in line with the organization’s values and integrity. According to Greenleaf, “The best test for servant-leadership is, do those served grow as persons; do they, *while being served*, become healthier, wiser, freer, more autonomous, more likely themselves to become servants? And, what is the effect?”

So now that I understand a bit about Servant Leadership I also understand that all of us who are most comfortable collaborating with others to accomplish goals or improve the environment in which we live and work are by virtue of the collaboration acting as Servant Leaders. We all have the opportunity, even with the smallest actions, to be leaders. ♣

Dee Martz completed a six-year term on the SAA Board on July 31, 2007, including four years as Board Secretary. Thank you, Dee, for your dedicated Board service and for the humor and spirit you brought to Board dialogue. Thanks for sharing these insights on leadership and service!

Dee Martz, professor of viola at the University of Wisconsin-Stevens Point, also serves as Director of the American Suzuki Institute. Dee’s studies as a merit scholarship student with David Dawson at Indiana University led to her membership in the Indianapolis Symphony Orchestra, la Orquesta Sinfónica Nacional del Perú, the Indiana String Quartet, the J.S. Bach Chamber Orchestra and her current position as principal violist in the Central Wisconsin Symphony Orchestra.

In addition to service on the SAA Board and the Teacher Development Challenge Team, she has chaired the Institute Committee, served as Viola Coordinator at SAA Conferences and served as SAA Liaison to the “Encuentro,” the Latin American Leadership Conference in Peru.

Meet Our Honorary Board Members



Introducing Dr. Richard K. Miller

Interview by Christie Felsing

It is with great pleasure that I introduce SAA Honorary Board member Dr. Richard K. Miller, founding president of Franklin W. Olin College of Engineering in Needham, MA. A former Suzuki parent, Dr. Miller has incorporated many aspects of the Suzuki philosophy into the studies and daily life at Olin College. His message in 1999 to the world of science is still thought-provoking:

“We are embarking on an exciting venture—creating the first independent engineering college of the new millennium. You might ask why we’re starting a new college when there are already more than 300 engineering programs in the United States. The answer is simple: We want to change the way students learn about engineering. And by creating a college from scratch, we can approach education in a whole new way—a way that will best serve the engineers of the new millennium.”

“Olin will always be bold, innovative, flexible, and creative—just like the students we have attracted. Our curriculum emphasizes an interdisciplinary approach, teamwork, hands-on design, business, creativity and communication.”

“The curriculum is based on the ‘Olin Triangle,’ a combination of rigorous science and engineering fundamentals, entrepreneurship and the liberal arts. There is a deep commitment at all levels to active learning and interdisciplinary courses built around hands-on projects. At Olin, learning and doing go together from the start. This real-world approach culminates in SCOPE (Senior Consulting Program for Engineering), a significant, year-long engineering project for an actual client.”

“At Olin, it’s all about providing a context for the technical education necessary to be a good engineer. It’s about learning how to design products that really meet customers’ needs. It’s about nurturing your creativity and inventiveness. It’s about knowing how to plan, finance and market products. It’s why we support ‘Passionate Pursuits’ and ‘co-curriculars’ to help students cultivate their personal interests.”

Such thoughts have shaped the innovative start of Olin College. The following interview with Dr. Miller occurred in June 2007.

CF: You were a keynote speaker at the 2005 SAA Leadership Retreat at Asilomar, giving a talk entitled, “Good to Great: Entrepreneurial Leadership in Higher Education.” Tell us how an engineer wound up speaking to musicians. In other words, how does Olin College’s innovative curriculum relate to Suzuki?

RM: Music has always been an important part of my life. I first learned to “stand and deliver” through solo music performances in grade school, and later in high school and eventually in college. As you may know, engineers are often very mathematically introverted, and music played an important

part in helping me “find my voice” in life and develop the confidence to speak in public and eventually to lead. It turns out that a majority of engineers have some natural talent and interest in music. I think this is pretty well known now. But what you may not know is that the field of engineering itself has some striking similarities to the field of music. While most engineering activities require a solid background in applied mathematics and science, the heart of engineering is design—the process of creating a new device, system, or process to address a human need. Design is an inherently creative activity, and requires imagination, a “can do” attitude, a degree of playfulness, a sensitivity to aesthetics and the effect on people, the ability to simultaneously manage multiple expectations, and also can require a degree of courage. There is almost never an answer in the back of the book for an engineering design problem, and each design is unique, expressing the vision of its creator, the engineer. In this sense, I believe engineering is a “performing art” with some similarities to music.

I wound up speaking to musicians through my experience as a Suzuki parent in Iowa City, IA, at the Precuil School of Music. My younger daughter, Julia, took both piano and violin lessons there from a young age, and I had the privilege of attending violin lessons with her. She had spectacular teachers—Kimberly Meier-Sims, Christie Felsing and Lauree Christians—and by watching them artfully inspire Julia, I first realized the parallels between music and engineering. By participating as a parent in the Suzuki philosophy of teaching, I gained transformative insights in the needed changes in educational philosophy and Gestalt in engineering education. Christie and I have remained in contact after I left Iowa to begin the adventure of starting Olin College in 1999.

CF: What projects are you involved with at the moment?

RM: Currently, I am serving as the first President of the Franklin W. Olin College of Engineering, an entirely new four-year college in the suburbs of Boston. Olin College is the vision of the F.W. Olin Foundation. It was created to address the needed changes in engineering education. These changes are outlined in the recent book by Tom Friedman, *The World Is Flat*, in which he points out how important technological innovation is to the future of the U.S., the key role that engineers play in that area, the poor state of math & science education in this country, and the declining number of our most talented youth who are both prepared for and interested in pursuing a career in this field. I was the first employee of this start-up institution in 1999. We broke ground on the new campus in May of 2000, hired our first faculty later that year, taught our first classes in Fall 2002, and graduated our first class in May 2006. I really am seeing a start-up institution with this much velocity has been thrilling—and at times, terrifying.

CF: Tell us what is the most satisfying aspect of your career.

RM: Although I have had wonderful opportunities to participate in engineering, build spacecraft that have explored the solar system, and lead large groups of faculty at major research universities, without a doubt the most satisfying aspect of my career is the opportunity I face each year to influence and shape the career of talented young people. The most direct way is through my occasional involvement in classroom teaching or independent study supervision, but also in working with students on committees, in small group meetings, and even at dinners in my home, which my wife hosts with me each year. We invite every student at Olin into our home for dinner or dessert each year, and we get to know many of them on a personal level. This is the most satisfying thing I do each year.

CF: *In your view, how do you see music education affecting the sciences, specifically with the students you admit to Olin and their studies once there?*

RM: As I noted earlier, there are many parallels between music performance and the practice of engineering. In addition, a majority of engineering students have a serious interest and background in music, providing a great opportunity to weave the two disciplines together in interesting ways. If you adopt this view—that engineering is a kind of performing art, and therefore we can learn from observing the most successful pedagogues in music schools—then some interesting conclusions jump out at you.

For example, the traditional approach to teaching engineering (for about the last 50 years) has involved a two-year

intensive set of prerequisite courses in calculus and natural science, followed by a year of rigorous applied science courses laying out the fundamental theory of thermodynamics, electronics, aerodynamics, structural mechanics, fluid mechanics, automatic control theory, materials science, etc. Finally, in the senior year, just before graduating, engineering students are usually asked to try to actually design and build something for one semester. The analogy in a music school would be a four-year program in which students take extensive courses in music theory and musicology, but don't touch a musical instrument until their last semester before graduation. No one would expect the graduates of such a program to be competent at music performance. And not surprisingly, many employers feel that the graduates of traditional engineering schools are not ready to practice engineering, either.

There is so much we can learn from the Suzuki approach to teaching music; some of it is directly transferable to learning engineering and the sciences. For example, at Olin College, our students immediately start working on real engineering projects in their very first semester. Then in every semester thereafter they have at least one project in which they must design something new and make it work. They are taught all the theory, too, in courses that are woven into "integrated course blocks" throughout the program. In the senior year they must successfully complete a year-long professional engineering project that is

sponsored by a major corporation that is paying \$50,000 for their effort. To graduate, they must present their work publicly in the spring semester and the client must feel the quality of the work meets their expectations. This is one aspect of the "performing art" dimension to our program, and in a sense it is parallel to the process of music performance. There are so many other lessons that parallel the teaching of music that I could probably write a short book on this.

CF: *Are you actively involved in teaching at Olin?*

RM: Yes, a couple of years ago I created a new seminar course entitled "Issues in Leadership and Ethics." It is very important for every engineer to understand the importance of ethics in their work, since it often involves public safety.

Nature judges our work very harshly, and doesn't give partial credit. As an engineer, you have a responsibility to insure that the work is sound and the welfare of the client and the public is safeguarded. This course is offered to seniors at Olin, and now also to seniors at Wellesley College and at Babson College (a neighboring business college). I invited the presidents of these two colleges to join me, and we teach it together. It is based on a series of high profile guest speakers who have been through ethical crises of some kind, and the students are asked to debate the actions taken and explain how they would have handled the situation. It is a very challenging course. I also occasionally teach courses in my technical specialty (structural dynamics and structural design).

CF: *Tell us how Olin's curriculum has developed and/or grown since its inception. In other words, what is the "state of the union" at Olin? Do you see any particular changes or trends in the development and growth of the curriculum since its opening? If so, how would you characterize them?*

RM: Olin College used a unique process to design its curriculum. We asked our founding faculty to work with 30 young students as "partners in invention" for more than a year to study the best practices in engineering education around the world, then test the hypotheses in a series of outrageous educational experiments, and invent a program that takes the best ideas and uses the resources at Olin and also at neighboring Wellesley and Babson Colleges, to create a program that meets national engineering accreditation standards. The program emphasizes three things: rigorous engineering and design, entrepreneurial thinking, and creativity, innovation and the arts. In this day and age it matters less what you know than what you can do with that knowledge. Learning how to learn is more important now than learning any existing body of facts. Because science and engineering are exploding with new discoveries at an accelerating rate. Finally, the internet has changed the nature of "knowing" something, and the way students learn. Teamwork and continuous internet inquiry are now fundamental to successful knowledge workers, and learning teamwork skills and independent research are important priorities that are pervasive in our program.

But Olin College is seriously dedicated to continuous innovation and improvement, so none of us at Olin has tenure, and nothing at Olin has tenure—including the curriculum. So, we have an expiration date on all of our policies and procedures, including the curriculum. Our curriculum officially expires this summer, and must be reviewed and deliberately re-invented before the fall semester. There are

five faculty teams currently involved in addressing specific challenges in the curriculum, and revisions are expected to be proposed soon. (Even our governing Bylaws have a five-year expiration date.)

CF: *Do you presently have any contact with the Suzuki Method?*

RM: I miss those days when I could sit quietly and watch Christie work her magic with my daughter Julia. Her skillful blend of patience and encouragement balanced with gentle instruction and constant expectation of excellence were beautiful to watch. And they brought amazing results. But at this point in my life (Julia is now a senior at Tufts University), I have very little direct contact with the Suzuki Method.

CF: *When you were asked to be a member of our Honorary Board, what prompted you to say "yes"?*

RM: How could I say "no"? Not only is it a great personal honor, but it is a chance to continue to learn from some of the most important people on earth. The Suzuki music teachers worldwide are involved in inspiring the next generation to listen to the voice within, to develop their own voices with confidence and passion, to express their deepest feelings through the incredible beauty of music, and incorporate the compassionate and uplifting principles of the Suzuki Method in other dimensions of their lives. I am very grateful for the many lessons I have learned from music and especially from the Suzuki Method, and I will do whatever I can to encourage and support its expansion.

CF: *What would you like to tell the Suzuki Association?*

RM: I think the Suzuki Association of the Americas is a remarkable group of dedicated people on an important mission. I'm sure you already know that, but you need to hear it from others outside your community. Not all important knowledge comes from books, experimentation, or any external source. It also comes from within. Nurturing that inner voice, and building the confidence to stand and deliver based on passion from within, is essential for compassion, for creativity, for leadership, and even moral reasoning. Music has a very important role to play as a direct conduit to the soul, and you are important gatekeepers who have the keys to this conduit for the next generation. Keep up your excellent work. And let's hope we can strengthen the appreciation and understanding of real music, classical music in the growing sea of noise and trivia that dominates the entertainment scene for America's youth today. ☺

Editor's Note: Interested in reading more? See the Summer 2005 issue 33 #4 (p.44) of the *American Suzuki Journal* which features an summation of Dr. Miller's talk at the 2005 Leadership Retreat. Further insights on Olin College's unique curriculum can be found by visiting www.olin.edu.

Interviewer *Christie Felsing* is Assistant Director of the Preucel School of Music where she has been a member of the violin faculty since 1996. She received her Bachelor of Music degree in violin performance from the University of Wisconsin-Madison, studying violin with Vartan Manoussian and pedagogy with Marvin Rubin. After graduate studies at Boston University including long-term Suzuki teacher training, she pursued a Suzuki internship with Doris Preucel at the Preucel School. Her experience led her to complete a MEd in Suzuki pedagogy at Southern Illinois University at Edwardsville with John Kendall. Christie is a graduate of AMICI (Arts Management in Community Institutions), an administrative training program sponsored by the National Guild of Community Schools of the Arts. She is a registered Teacher Trainer and Secretary of the SAA Board.

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by Joseph Kaminsky



Raise Your Ability With a Piece You Can Play ... Have Played ... Will Play

On stage the angelic child lowered her bow, horsehair dripping from the frog. For just a moment, time appeared to stop breathing. Mesmerized minds struggled to comprehend the enormity of this performance. How could a child at the mere age of 13 play the showpiece *Zigeunerweisen* with such innate musical sensitivity, such technical prowess, and such fiery passion? The old master in the chair transfixed his gaze upon Mia. His countenance beamed total satisfaction with her performance and at the same time magically conveyed that warmth to the audience. Casting a sheepish glance laterally, I wiped my embarrassed eyes when I was sure no one was looking. Quite undignified to have an adult transported to the precipice of tears by a young student's performance. This was obviously one of those rare moments in music that will stick in the memory for years. But what brought this gift to the point where her musical ability can so acutely affect an entire audience, even to the point of tears?

Dr. Suzuki asserted many times in his teachings and writings that "... repeated practice of what one is capable of doing is the principle of fostering outstanding ability." Often lamenting the fact that some parents miss the key point of Suzuki education and believe that moving on to the next piece indicates advancement, he tried to raise the consciousness of the parents. After a student learned the correct notes and bowings to a new piece, Dr. Suzuki would tell him, "Now that your preparation is complete, let's practice in order to build your ability." Clearly, just learning the correct notes and bowings to a piece is just skimming the surface; ability is developed by truly going deeper than that. By not staying on a piece for a period of time after having learned it, you are denying yourself the chance to build your ability.

Geoffrey Colvin in his October 30, 2006, *Fortune* magazine article, "What It Takes To Be Great", implicitly validated some of Dr. Suzuki's core beliefs. Colvin stated that "the best people in any field are those who devote the most hours to what the researchers call 'deliberate practice.' It's activity that's explicitly intended to improve performance, that reaches for objectives just beyond one's level of competence, provides feedback on results, and involves high levels of repetition. For example, simply hitting a bucket of balls is not deliberate practice, which is why most golfers don't get better. Hitting an eight iron 300 times with a goal of leaving

"Tuning in" to one's practice means total concentration and listening to the sound produced, gently manipulating the practice to seek the ideal.

the ball within 20 feet of the pin 80% of the time, continually observing results and making appropriate adjustments, and doing that for hours every day—that's deliberate practice." The great Suzuki pioneer Bill Starr basically puts forth the same premise in his book, *To Learn With Love*, stating that the way to improve one's playing is to do "meaningful practice with appropriate feedback."

One must devote constant vigilance to one's practice, focusing on improving posture, tone, intonation, dynamics and phrasing. Children who excel way beyond the norm have spent countless hours playing through their review pieces, trying to play them on a higher level, not just going through the motions of drawing the bow. It is so easy to slip into a "zone of complacency" when we play our review pieces. There are many reasons to practice our review pieces, the least of which is "to keep them in shape." Children who

are on the path to develop great ability look at reviews differently than children who are on a slower path. With every note played they are asking themselves, "Is this the best I can sound on my instrument?" "Tuning in" to one's practice means total concentration and listening to the sound produced, gently manipulating the practice to seek the ideal. At first students are trying to sound like the CDs they are listening to; then as they mature they are trying to sound as good (or even better) than the music on the CDs. This devotion to the pursuit of excellence starts with the review pieces. These pieces are where it is easiest to find greatness—great tone, great intonation, great musicality, etc. Sadly, some students never get beyond just learning the notes and bowings to a new piece, practicing it only long enough to get it barely memorized. This is not what Dr. Suzuki wanted. After doing all the hard work to learn the piece, why stop short of going the extra distance to where your practice will actually make you a better player? Incredibly, that is what many Suzuki students do, they fail to get the benefits of concentrated practice because they mistakenly feel the piece is learned when it is played "correctly."

Meaningful practice of our review pieces will definitely improve our review. Taking an extra two or three weeks on our "current piece" after we have "polished it" will likewise result in increased ability. We need to raise our ability with a piece we can play, and also with pieces we have played. If we have moved slowly and carefully enough through the first few bows and have paid diligent attention to correct fundamentals, we may even need to challenge ourselves once in a while with pieces or exercises that might be considered "too hard" for us at present. Learning is not a linear function. There are times when our learning seems to be stagnant on the outside, but what is actually happening is that

assimilation of what we have just learned is taking place, and once this is completed, we will be ready to make a quantum leap in our playing. By occasionally pushing our limits, we may find that we grow faster than we might otherwise. This can be done by taking the hardest passages of our review pieces and pushing the tempo on them to well beyond the standard performance tempo. It could be done by playing a supplemental piece that has elements in it that we haven't been much exposed to, such as artificial harmonics, very high positions, or ricochet bowing. It could also be done by taking a Schradiek and/or Kreutzer etude and adding that to the practice regimen. Perhaps even taking a standard concerto and practicing one line of it with all the practice techniques that we currently know can be of great benefit for making those leaps that some students seem to achieve. Even if the concerto is above a student in level of difficulty, by pushing to learn just a little bit of it, s/he can pave the way for easier pieces coming up that have similar problems in them. As the great Suzuki pedagogue John Kendall always says, "We use the pieces to build our technique."

Describing this element of practice

as *building our technique* may be more accurate than most of us realize. According to the April 27, 2007, edition of *The Week*, the National Institutes of Health in Bethesda, Maryland, is conducting studies on myelin, a white substance that covers nerve fibers in our bodies. Lab Director Douglas Fields states that "... the little sausages of myelin get thicker when the nerve is repeatedly stimulated. The thicker the myelin gets, the better it insulates and the faster and more accurately the signals travel." So by repeated practice of a skill, we are thickening our myelin sheaths around the corresponding nerves, and in doing so are actually helping the nerve impulses to travel faster and more accurately over time. This may help explain how repetition actually increases ability. According to Mr. Fields, "In neurology, myelin is being seen as an epiphany. This is a new dimension that may help us understand how the brain works, especially about how we gain skills." How exciting to actually see (under a microscope) how learning might be taking place physiologically.

When we practice, we must give our myelin time to develop. To know that we have the potential to raise our ability is a

great gift from Dr. Suzuki. Mr. Colvin even states that "the good news is that your lack of a natural gift is irrelevant—talent has little or nothing to do with greatness ... The evidence we have survived ... does not support (the notion that) excellence is a consequence of possessing innate gifts." So the next time you pick up your instrument to practice, please realize that you can raise your ability! And to do so you need to do meaningful practice on pieces that you *have played, can play, and even occasionally challenge yourself with* a sprinkling of excerpts from pieces you *will play*. ☞

Joseph Kaminsky is on the faculty of the University of Memphis and coordinates the Suzuki String program as well as leads the graduate Suzuki pedagogy degree program. Additionally, he teaches at the Kirkwood Academy of Music. Mr. Kaminsky has taught violin for 30 years and has taught at over 175 Suzuki workshops and institutes, including the 15th World Suzuki Conference in Japan and the 20th International String Conference in Singapore. In 2000, Mr. Kaminsky was chosen MoAATA "Private Teacher of the Year." He has developed a series of pedagogical Suzuki products that are available on the SAA website.

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NSA FOR
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by Barbara Schneiderman



Learning with Laughter

Theory Class for Younger Students

"You must train your children to their studies in a playful manner and without any air of constraint with the further object of discerning more readily the natural bent of their respective characters."...Plato¹

We have great fun in our theory classes! They are planned in outline form with plenty of room allotted for spontaneity and for encouraging individual students' directions and ideas. With games such as "Round Robins" and "Name That Tune", students experience a sense of playfulness and they are engaged. We meet once a month and build on past gatherings so the activities are happily familiar while knowledge accumulates. Even deeper theoretical concepts as well as basic knowledge can be conveyed in a lighthearted atmosphere. John Holt, the great educator, used to say that when he saw smiling faces in a classroom, he knew learning was in the air.

When teachers enjoy what they are teaching, students sense and benefit from that pleasure. They feel at ease, comfortable, receptive and will absorb readily. When teachers also enjoy the children's varied personalities, students feel validated as human beings. They feel safe and open, better able to gain access to their best abilities. The path to learning is smoothed by this enhanced self-esteem and the vibrant sense of possibility that accompanies it. It is helpful to visualize learning as an interactive process rather than a one way pouring of information into a vessel.

I heartily enjoy the process of analyzing music, discovering in the constituent materials of a composition a rich understanding of its beauty. I love to explore the myriad details of melody, harmony, rhythm and other features, learning how they combine into musical ideas that join and build, grow and peak to form a satisfying dramatic whole. Such study can be very valuable for a musician, revealing vital interpretive clues while engendering a deep appreciation of the work and respect for the eminent art of the composer.

For our students, happy early associations with music theory will lay a fine foundation for a later depth of musical understanding and pleasure in learning advanced theory. We can provide the essential tools they will need when their level of cognition matures and they are ready to add to the aural and emotional enjoyment of music, the fullness and clarity of a thinking approach.

Learning Principles

In addition to the noted general benefits of pleasurable learning, we can discover other specific principles to keep in mind in our theory classes.

1. Providing variety in our choice of activities will hold our students' interest, stimulate their youthful imaginations and achieve a quality of freshness. Shifting attention to the next game or challenge, children will stay alert and exercise their natural curiosity. "What's about to happen now?" In this regard, a teacher's tone of voice and facial expression can also convey excitement about the material and help insure a lively environment. One can vary the order as well as the content of activities in each session.
2. We teachers need to be sensitive to the level of understanding of each child, helping them feel comfortable with their current stage of knowledge and development. This of course requires an awareness that stems from our private lessons with the children as well as from ongoing attentive observation during the class. We notice the individual students' demeanors, responses and the dynamics of their interaction with the group and are able to assist gently and discreetly when necessary.

We carefully introduce newcomers to the other children and help them feel welcome. We explain that all the children are at slightly different levels of experience with theory, that it is fine not to know something and that it is our job to teach them: "We will all help you understand." We encourage the more experienced children to kindly help the others. I recently learned of new research demonstrating the value for youngsters of tutoring younger siblings. The re-iteration involved in teaching certainly does root one's knowledge more deeply and the altruistic impulse will hopefully be kindled at the same time.

As the class is ending, we suggest that each child think of something new they learned that day and perhaps share their knowledge with parents on the way home. We also encourage the parents to follow up with conversation about some aspect of the day's lesson to reinforce the idea.

3. Instill a sense of friendliness among the students to strengthen the spirit of comfort with the group for everyone. With the feeling of sharing in a pleasant social community larger than the self, each child will be motivated to participate.

Knowing she is accepted and liked by the other children as well as by the teachers, a student will relax and enter activities

wholeheartedly. This is a refreshing change of format for a child from studio and home lessons where the focus, however nourishing, is on individual performance.

4. Although our goals are serious in the theory class and the details of the content are important, we maintain a generally light atmosphere. Humor is most desirable and much knowledge can be learned along with the laughter. The children are smiling, happy, alert and absorbing information with ease—without formality.
5. Young bodies seem to appreciate a healthy mix of large and small muscle activities. We begin seated on the floor but frequently rise for games at the keyboard and elsewhere that involve whole body movement as well as hand and finger action. The alternation of muscle groups has a stimulating effect on the children's attention and ability to concentrate in addition to refreshing them physically.
6. For thorough learning, we try to follow an effective step-by-step process to convey any given concept, as appropriate. First one can name, explain and describe along with illustrative examples, such as a particular interval. We want to be sure the children can hear and identify the specific element by the sound and hopefully, sing or play or clap it. Then, we wish them to be able to recognize it in written or symbolic form and finally, to draw or write it themselves. We use multiple materials and activities to allow the children a wide range of exposure to a concept and experience using it.
7. "Taking turns" is a mutually respectful, beneficial habit most children have learned in school and play groups, and they accept this guideline as "right behavior." We engage mostly as a group but also fully include individual involvement, taking turns and listening carefully to each other not only to prepare for our turn but also to learn from each other. A game the students really enjoy is becoming the "teacher," presenting an example or question for the next child to answer, and continuing in sequence around the circle.
8. Our games often involve original work, composing or improvising melodies or rhythms. The children especially enjoy these activities and listen eagerly to hear their own tunes at the piano after creating them on their magnet boards. The eventual goal is to hear a

tune simply by seeing its shape in notation. I sometimes improvise chords at the other piano to complement the character of the written tunes. They begin to perceive how music is constructed, how chord tones can spin into melodies or support, enrich and accompany a melody.

Such efforts at composing will logically grow, for example, out of singing, hearing, naming and notating on magnet board certain intervals up or down from a given landmark such as "treble clef G" or "middle C." This might occur within the context of five-note patterns which we often sing, read or play. Simply changing the order will create an original tune and altering the intervals or adding repeated pitches will further personalize the scale segment. Perhaps a rhythmic change will happen spontaneously and *voilà*, the students are starting to compose!

9. The deepest kind of learning occurs when students make their own discoveries. We need to provide enough information and background to lead them up to the threshold of the breakthrough. They will then be equipped to figure it out for themselves as a logical sequel to previous knowledge. Let the sunburst happen in their minds! I have seen a student's face light up with the excitement of such an "Aha!" moment: "So that's how it works!"

The many examples in our Book One of folk music with a simple texture of melody and chordal accompaniment clearly establish tonal harmony with a predominantly consonant style in a student's ears. After a very basic discussion and demonstration of dissonance and consonance, we might be experimenting with possible chords to match a student's original five-note scale tune, asking "Which sound do you like better?" "Oh, it sounds more restful or peaceful when the chord tones match the notes of the melody!"

We will have many future months and years to follow through and elaborate in a more sophisticated way, but this early kind of self discovery may spark a meaningful interest now and a fascination later with the deeper workings of music through knowing theory.

10. Much confirmation of children for participating as well as "knowing." This important quality can be

conveyed verbally and energetically along with a teacher's encouraging smile: "Good job!" "How wonderful!" "That's right!" "You understand this very well now!" or even "Good try!" or "That's close!" or a reassuring "That was a very tricky one!"

Format

Our beginning Theory Class meets for an hour once a month, in the late afternoon. The children bring their magnetic staff boards and magnets, paper and pencil and some bring manuscript paper.

I conduct the class along with my daughter Tanya who teaches our beginning students in private lessons. Her direct experience and detailed knowledge of students' levels, personalities, interests and learning styles is essential in our efforts to nurture their growth in the group.

Parents are always welcome to stay and listen and follow us home. They usually bring some paper work or hand work and remain in the background, but they clearly have an ear tuned to the class, enjoying the sounds of music and the children's voices in discussion and at play. The parents' faces show they are catching the spirit of fun in the air.

To begin, we sit in a circle on the floor and have our staff boards ready. The children usually know each other already and happily exchange greetings and other thoughts. They arrive full of smiles at theory class, anticipating fun and the atmosphere is immediately merry and infectious so.

Some Favorite Activities

1. We start theory class with the "Name Game." It is an easy introductory warm up or "ice breaker" and develops a friendly sense of community, supporting each child and validating their feelings of identity and importance in the group. We easily weave some specific learning into this game, somewhat differently each session. Each student says her own name aloud, perhaps forte or mezzo piano or even pianissimo (one could even advance to mezzovoice, a whisper). The children rarely listen to each other very carefully during this phase. Then we ask for a volunteer to say all (or any of) the children's

names. Many hands go up and often many (or all) will take a turn, with continual learning of various dynamics along the way. We complement the children for their excellent "Suzuki memories!" Tempi and articulation (legato or staccato) can also be worked into this versatile easy game.

2. Singing is a time-honored means of developing the ear and it can also form a solid basis for reading music with understanding. We have adapted and simplified the hand signals for *soflege* into what I call **modified soflege**. The children sing along with me and imitate my motions as I move my hand in a sideways position upward through the air, describing a five-note scale and then descending; or jumping 1-5, 5-4 or 1-3-5, 5-3-1, etc.

This activity is akin to reading and conveys the concept of vertical shape in melody. We sing either 1, 2, 3, 4, 5 or do, re, mi, fa, sol or letter names from the tonality we're studying, for example: c, d, e, f, g or g, a, b, c, d. One can vary this activity with the teacher using hand movements silently for the students to guess and sing the pitch names or even only hear them mentally. They are really "reading" when they accomplish these steps. The only difference is the use of symbolic hand positions in vertical space to denote sounds instead of note symbols.

3. **Magnetic Note Board Games.**

The five-note scale pattern is an indispensable element

in musical pedagogy. We can use it for teaching reading, theory and technique as well. In addition to singing it, the children learn to "take dictation," placing the magnets on their boards appropriately after hearing a scale pattern. The ascending or descending scale can be altered to form different tunes which the students then arrange on their note boards. They also compose simple short five-note melodies, to be played at the piano, for each other to play or for the students to place their magnets correctly on their boards.

We always begin our note board activities by placing our *landmarks* carefully on their proper lines or spaces in two vertical columns. These form the structure for reading all the lines and spaces over the entire two clefs, the "geography," so to speak, of the staffs, the mid-range, most traveled part of the keyboard. The children learn at first to relate notes to these distinctive landmark positions which they digest with particular meaning, not simply memorized.

Using the clef sign as a reference point, we start with "Treble Clef G" and relate it to the sometimes confusing "High G" an octave higher, similarly the "Bass Clef F" and "Low F." We locate all the Gs and name them as well: Middle C, Twinkle C RH, High C; "Middle C LH, Twinkle C LH and Low C." Systematic daily study of these landmarks provides an excellent foundation for reading. Then we learn to read one above and one below, then skipping up or down, fourths, fifths, sixths, etc., until finally all note locations are learned.

It should be emphasized that the main body of theoretical instruction occurs in the private lessons. These theory classes reinforce, augment, rehearse and solidify that knowledge in a pleasurable group setting. Tanya observes when the children have learned the fundamentals sufficiently to join the group.

We begin to introduce note board work in private lessons when basic habits of good study, listening and preparing songs, natural posture and technique, tone quality and concentration are established. We want the all-important emphasis on the ear, on listening and hearing sound, to be solid before a child begins the visual and cognitive work of reading readiness.

4. Another one of our favorite activities, also very versatile, is the "Round Robin" format, which is used for introducing and rehearsing a wide variety of topics. The children circulate around the piano by lining up to the right of the chair, taking a turn as the player and exiting to the left. Then they circle back around the chair to the end of the line to await their next turn, listening and observing all the while—hence, Round Robin.

This lively activity is amenable to "reading" (playing) bits of music such as intervals or simple short tunes from note boards, books or flash cards as well as playing phrases of known Suzuki songs from the shared repertoire in correct order. It is a fine way to practice intervals up or down from *Landmarks* with slight changes for each child—quick and easy for teacher standing nearby to move a magnet or two as the next player arrives in the chair. There are so many possible variants including "dishes" with one student playing treble clef and the other, bass clef—shifting clefs afterward for extra practice, or switching to minor, first teaching; "can

you hear which note changed?"; then playing major five-note scales followed by the minor form in a Round Robin.

5. "Name That Tune." Our students love to identify songs from the clapped rhythm. They learn to appreciate how central and vital rhythm is to the character of a song. Teacher begins by choosing a song and the student who guesses correctly then claps a song of her choice and so on. Sometimes we divide the group in half to clap the treble and bass rhythms as an ensemble in a kind of counterpoint. This sounds very musical and textural and really quite appealing. Again they hear, even more dramatically, how rhythm is intrinsic to a song's identity.

The children also love to name the tune after hearing only the first note played on the piano. It is startling to discover how well they can do this, what incredible ears they have, and how deeply digested the songs are. Variations on this game include playing the first melody note along with the bass note or chord, or continuing only the tune with two or more notes if it is especially puzzling or ambiguous. When the children add mood and appropriate dynamics to the first single note, the name comes more quickly, to everyone's amusement.

6. Sorting out the many different terms related to timing in music, the children learn to experience and define them. One can start simply by clapping a pulse with vitality, inviting the students to join in while we ask "what is this?" and keeping the beat going during the discussion for a lively atmosphere. We seek not only to name the term but to feel its meaning. They learn that it is a pulse or beat. We invite the children to clap a different pulse of their choice to be "caught" by the group.

Then we do the same with *rhythm*, defined as a pattern of long and short sounds, (we "pass" different rhythms around the circle); *meter*, the grouping of pulses into measures with mention of the general meaning of the word meter at home (water, gas, electricity, etc.); different meters, comparing the feel of 3/4 and 4/4 for example. We continue similarly with *tempi* (playing metronome games and recognizing various speeds), *ritardando*, *fornata*, etc. The Book One song *Allegro* by Suzuki provides a familiar touchstone for many terms!

7. **Musical Charades** is a delightful experience for everyone, participants and observers alike, with much fun as well as learning. We choose a word or phrase on a card which they will act out for the group to guess. We review the rules, much the same as the usual charade game, but a bit simplified. And of course, we use only musical terms, symbols of notation, phrases, song titles or the expressive vocabulary of interpretation. Imagine a child vividly pantomiming *crescendo* or *diminuendo* or *accelerando* or *Clair de Lune* with the others excitedly raising their hands to be called upon to guess! This game encourages creativity and imagination, qualities much to be desired in musicians. It is very stimulating to the children and their energetic happy engagement is clear.
8. Theory class presents a wonderful opportunity to reinforce the music history lessons from our monthly workshops (described in my article One-Room Schoolhouse,

ASJ/Vol. 28 #2). We review the periods of music history and some features of each era in simple terms, discussing composers from each period, spelling their names (children love to do this!), identifying their countries, some pieces by them and some characteristics of their style. We refer to songs from our repertoire whenever possible and invite performances by the students.

9. A fine activity for bringing composers to life for the children and securing their knowledge in a meaningful way is through **storytelling and drawing**. I relate anecdotes and adventures from the composers' lives with an especially vivid pictorial nature, showing illustrations from books and other materials. The children close their eyes and recall a moment they enjoyed particularly. Then they draw a picture of that inspiring memory to which they give a title. We display the drawings on our bulletin board for everyone to enjoy.


10. We like to **end our class on a high note** with a favorite game or activity such as ensemble playing or *Musopoly* or *Music Match*, a kind of musical bingo game the children like to call "Presto." They call out "Presto!" when they finish a row or say "Blackout!" when the whole card is completed. At each stage they need to name the symbols under their tokens, with our help when necessary. Another frequent favorite final activity is ensemble playing at two pianos with guidelines such as: one person sets the tempo first by playing a phrase, watch the conductor to start exactly with the beat, listen to each other to stay together, resume at the next possible musical thought if you lose your place and keep going if anyone else drops out.

I'm sure many of you have your special list of favorite theory games and activities. It would be lovely to hear from you either in a note or an article of your own! This column could become a gathering place for sharing ideas with other teachers. ♣

Ensemble:

1. As quoted in Read, Herbert, *Education Through Art* (Pantheon 1958, p.207)

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



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Compiled by Carol Tarr

Multi-Level Group Lesson Ideas



Often as cellists, we have students of various levels in our group classes. It is great to have ideas of pieces and activities that students can do together that keep everyone engaged. Many thanks to these cellists who shared creative ideas for this column: Barbara Balatero, Gilda Barston, Tanya Carey, Jean Dexter, Joanne Erwin, Dee Hagari, Carey Hockett, Priscilla Jones, Catherine Walker and Susan Weisner.

General Ideas for All Levels

Jean Dexter from Olathe, Kansas, suggests the following: When students are not playing a particular piece I have them do one of the following:

1. Count the number of circles.
2. Watch someone using straight bow.
3. Be a _____ police person (check for tall backs, good cello wings, feet), and if they see someone needing a ticket, tap them on the head.
4. Close their eyes and imagine a picture in their heads that matches what they are hearing.

Joanne Erwin, Oberlin, Ohio, suggests an activity called "Pick a Note." Each student takes one note from a piece, and they play it with them on their single note—we only play that particular note with them. This develops rhythmic understanding, pitch understanding and concentration. It is especially good for Book One review pieces.

Dee Hagari from Chicago, Illinois, asks the students who don't know the pieces being played to do a doughnut or shadow bowing. With the left hand make a ring or doughnut by touching the tip of the thumb to the tip of the 2nd finger. With the right hand hold the bow. Draw the bow through the LH doughnut to practice the bowing of the pieces you don't know. This reinforces the relationship of the thumb and the 2nd and 3rd fingers and allows the student to learn the bowing without putting strain on the right hand, as the bow rests in the left hand doughnut.

Priscilla Jones from Bainbridge Island, Washington suggests: Play one song from Book 1 (e.g., Song of the Wind) Then:

- If you're in Book 2, add dynamics.
- If you're in Book 3, add vibrato.
- If you're in Book 4, add a shift.
- If you're in Book 5, add an ornament to a note somewhere.
- If you're in Book 6, play in thumb position.
- If you're in Book 7, add your own harmony.
- If you're in Book 8, play all notes as dotted eighth, sixteenth.
- If you're in Book 9, add chords at the end.

If you're in Book 10, improvise your own cadenza before the last phrase begins.

Barbara Zuchowicz of Ottawa, Ontario, has a G major version of *Tumblin' on Canon*.

Begin with a Twinkle—A section, in key of G major. With Book 1 students, begin a "Twinkle" theme in quarter notes: GGDDEDDCCBAAADD
Intermediate students join in with the traditional ground. Advanced players join in with the traditional tune, transposed to the key of G. It helps the younger students on the Twinkle theme to have a more advanced student sit behind them to help keep the tempo steady and keep track of the number of times it is to be played.

Our Year Honor Musette is an idea sent by **Gilda Barston**, Chicago, Illinois.

Book 1 students play open G in half notes. Book 2 and beyond students play Musette. These students are "on their honor" to play everything correctly (fingerings, bowings, shifts, intonation, dynamics, articulations). If they make any kind of mistake, they need to switch to the open G. The idea is to see who is still playing Musette at the end.

Developing Awareness of the Harmony and Form

For Go Tell Aunt Rhody, **Carey Beth Hockett** has students play Mississippi Hot Dog on these notes:

DDDDDD
DDGDDGD
DDDDDD

Also can be done using open strings, harmonics, pizzicato half notes—skit jumps on the above pitches.

Parents can be involved by lining up in front of the students. Those indicating the pitch "D" will put their hands on their waists. Those indicating the pitch "A" will put their hands on their shoulders, and the "G"—hands on hips. Long Long Ago can be taught in a similar fashion.

Joanne Erwin uses an exercise called *Improvise Your Own Harmony*. This works best with the Book One songs: Teacher plays a simple harmony using tonic and dominant tones while the class plays the piece. Then the class plucks (pizzicato) their own version while teacher plays the tune. Start with simple half notes and build to more interesting rhythms. As they progress, use other pitches from the chords.

Barbara Balatero, Seattle, Washington, uses an *Etude Finger Shooting Game*.

This is good to keep students busy who don't yet know the piece; it helps them to keep their place and to remember when the composer does something different in the third time around. For those who don't know the piece, shout out 1 or 2 fingers at the appropriate time.

1 da da da 1 da da da 1 da da da and then there's
2 da da da 2 da da da 2 da da da and back to
1 da da da 1 da da da 1 da da da and then there's

2 da da da 2 da da da 2 da da da and there comes
scale part) and back to
1 da da da 1 da da da 1 (descending scale)

Scales and Arpeggios

Tanya Carey, Chicago, Illinois, shares some ideas about having a focus on scales and arpeggios at various levels.

Early Level:

D Major: French Folk Song, I'm a Little Monkey, Twinkle on one string, Light Row, Mai Song
G Major: Long, Long Ago, One String Twinkle on G
C Major: end of Etude, Minuet No. 2, Twinkle on one string in C major.

End of Book 2:

Try transposition in descending keys:
Twinkle in D (starting on open string)
Twinkle in C starting on 4th finger on G string
Twinkle in B^b starting on 2nd finger on G string
Twinkle in A starting on open A and also 1st finger on the G string.

Long, Long Ago is good for transposing in ascending order:

Start on open G
Start on A on the G string
Start on B^b on G string
Start on C on the G string

Intermediate Level:

To develop listening skills and attention, try *Drath Vader Scales*. Use the bow as a light sword. The game is not to move to the next note until the sword wavers.

The class plays a G scale together without repeating the top note. Next divide the class into two groups. Group A starts the scale, moving only when the pitch is pure, or Drath Vader moves his sword, and the sound is resonant. When Group A reaches the 3rd note, Group B starts on G. Play each note of the scale in thirds. When Group A reaches the last note, they hold it until Group B finishes. The next levels is to divide the group into three parts and play the scale in triads, with Group C starting when Group B reaches the 3rd note and Group A is on the 5th note.

Advanced Level:

Duo Scales (and arpeggios). This game is done in silence. The group plays a drone, for example G for a 3 octave G major scale slurring 4. The teacher looks at the first cello who plays the scale up and down. On the last note the next cello starts and so on until all have played. Each cellist is playing with long bows and with a good sound. The cellists playing the scale has to match the sound of the group. When finished, discuss what happened, and get feedback from the group.

Games

Joanne Erwin reminds us of *Hide the Rosin*—One student leaves the room and another hides the rosin in the room. When the student outside returns, the class plays whatever piece we're working on and get louder as the student is closer to the rosin and softer when they move away from it. This works on dynamics and tone.

Priscilla Jones shares this idea: "Divide the students into Team 1 and Team 2. Equalize the teams with older and younger students. Everyone plays as a group, a song from Book 1, 2, or 3. Alert those students that don't yet know the piece to look for some facts about the piece as it is played. (Some easy things to look for are: the first note of the piece, last note of the piece, does it have a repeat? A fermata? Other facts might be the composer, the form, time signature, key, etc.")

"After the piece is played, Team 1 gets a chance to shout out some facts about the piece. If they shout out something correct, they get one point. Then Team 2 gets a chance to even the score. If the fact is wrong, they give up that turn and Team 2 has a chance to get ahead. I usually continue to play until no one can think of anything more to add, or one team is obviously ahead by several points. Then we might switch teams and play another piece. As with any game, the timing is tricky: Keep things moving so the "dead time" is limited. At first you might have to put a time limit for each team to come up with a fact, so they will start to think of things quickly."

Priscilla adds this game idea: Every year I take my cello students on a "treasure hunt" in celebration of completing a list of scales during the year. We meet at the park where I pass out a list of directions to our treasure:

- 1) You love cello music, face the park. If not, face the building.
- 2) Walk to the left, and at the end of the sidewalk, stop.
- 3) If Beethoven lived in Hawaii, turn left. If he lived in Germany, go straight ahead.

Eric, etc. etc.

We always end up at the ice cream shop. We go a different way each year, take a while to get there, and have a great time along the way. The students even help me come up with some of the questions by doing their own research and sending me three of their favorite facts about a composer.

Susan Weisner, Los Angeles, California, has a game that doesn't involve cello playing. It's called the *Musical Alphabet*. Go through the alphabet and the students need to say a word related to music (even a composer's name) starting with that letter. As the students get older and more experienced, they become more sophisticated in their choices. It fun to have a container of alphabet cookies to pass out at the end.

Catherine Walker, Quebec, writes about a game that tests how profoundly the group members have learned their repertoire. There are two teams: Teacher is alone on one team and the group is the other team.

Procedure: Teacher starts a piece and stops anywhere within the piece. A member of the other team puts up their hands and tells me the name of the piece and what note it ended on. Then, in turn, must start the next piece of their choir on that note, and I guess the piece name. Teacher must start next piece on the same note they ended on.

- Rules: 1) The class can choose the book level(s) before they start.
- 2) The team can give one hint to the student who raises his hand... teacher chooses helper so that pandemonium doesn't ensue!
 - 3) A time limit is good—if they go past the time limit (a parent can be the time keeper) or can't start a new piece, Teacher gets the point!
 - 4) It is possible to decide if participants are allowed to start at the middle of a piece or whether we always have to start at the beginning. >>

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by Andrea Cannon



Suzuki Students from the Start Early Childhood Music and the Suzuki Studio

Did you know that at the time of his death, Dr. Suzuki expressed regret to his wife that he was leaving his work unfinished? He stated to her that he was disappointed that my private instrument teachers of Suzuki Method did not yet understand the need for an early beginning. That is, prior to the commencement of instrument music instruction—or even prior to birth, for that matter. I had not realized that there is a program based on Suzuki principles that is designed to fill this need and that it was so important to him and central to his philosophy.

When I learned this, I felt that it would be dismissive of Dr. Suzuki's vision if I continued to teach the Suzuki Method and did not pursue the ideals he had hoped instrumental teachers would embrace. To ignore his wishes would mean that I was gaining benefit from the philosophy of Dr. Suzuki by teaching within the method, while at the same time settling for less than full quality. This didn't seem right, so I committed to learn why the (1977) Early Education of the child was so important and how to assist families with the



This young student loves to play the xylophone!

Suzuki method at this stage.

Five years have passed since then and there have been changes in my studio. A Suzuki Early Childhood Studio now exists in partnership with my Guitar Program. It has not all been easy, but I can now better tell why this area of education was so important to Dr. Suzuki, and I can speak from experience about the benefits a Suzuki Early Childhood Music program brings to the Suzuki private instrument studio.

The Suzuki Prenatal Class

In *Nurtured By Love* (p.7), Dr. Suzuki relates the story of Hiromi a five-month-old baby whose older sister was studying the violin and learning the Vivaldi a minor Concerto. During an informal presentation in the home of one of the families, Suzuki played some pieces the baby probably had not yet heard and then without notice began playing the piece which he knew the infant had been hearing in her home since before birth.

"I had no sooner started the piece when an amazing thing happened. Hiromi's expression suddenly changed. She smiled and laughed, and turned her happy face to her mother, who held her in her arms. 'See, that's my music,' she unmistakably wanted to tell her mother. Soon again, her face turned in my direction, and she moved her body up and down in rhythm. This baby, just five months old, had shown that she knew the melody of the Vivaldi a minor Concerto. In this way, inspiration and interest are acquired involuntarily by an infant from everything he sees and hears, like a seed that is planted."

From this experience, Dr. Suzuki realized that the baby had memorized the sound of the music and could recognize it and distinguish it from other pieces. Canadian Early Childhood Education pioneer, Dorothy Jones, has designed a program based on this realization and supported further by facts from modern research. In the Suzuki Pre-Natal class, the mom-to-be is given information about the development of her child, including the ability to hear and memorize sounds. She is instructed to choose a piece of music to listen to each day while relaxing and thinking about the arrival of the new baby. She receives facts about the baby's intellectual development, including a list of books appropriate for the young child.

The Baby Music Class

When the baby arrives, the parent and child are encouraged to participate in a weekly music class for children ages birth–three years old which is based on Suzuki concepts. In this class the children learn to take turns, they listen to guest



Jadyn moves her scarves in time with the music.

musicians who visit with their instruments and they have a reading circle and participate in nursery rhymes and songs.

The Baby Music Class is an effective learning tool for the parent as well as the child. The parent models for the child. The child watches and follows. Both develop listening skills that transfer to Suzuki instrument study. The parents learn to observe their child and guide his/her participation in a natural way. The child learns to match pitch and develops excellent rhythmic skills. They have a CD of the class repertoire, so they develop the habit of listening and home practice begins.

Unique skills acquired by these children include ear training and development, rhythmic understanding, coordination, parent participation and studio support. The positive, long-term impact of entering instrumental studies with such deep understanding of Suzuki philosophy cannot be underestimated.

Characteristics of the Program

Through the Suzuki ECE program the same concepts that drive and inspire the private instrument program are established early on. The children become familiar with the Twinkle rhythms, and through our weekly musical guests they hear Suzuki repertoire and become accustomed to the sound of the instruments. The parents become skillful in learning to observe and not to push. The job of the private instrument teacher is her own in earnest before study begins.

In the Suzuki ECE class, all activities and songs are accomplished without recorded accompaniment. The parents and children sing more naturally because the sounds of their voices are needed to lead the activities rather than to quietly follow the lead of an instrument, whether live or recorded. Hence, the musical ear is more fully developed on both sides. Many students who spend three years in the Suzuki ECE program develop perfect pitch.

Only one CD is purchased for use during enrollment in the Suzuki ECE program. This provides an essential element in brain development for children ages zero to three; repetition. The children love performing the same pieces and activities from week-to-week. If the parents are lured by the prospect of a new CD curriculum every few weeks, it is our job as teachers to explain the rationale for limiting the repertoire and to provide them with articles and data showing the benefit of repetition of this type.

Some parents who attended or previewed other Early Childhood programs before deciding to enroll in Suzuki ECE with their child have shared their thoughts:

"The [other class] was more of a 'feel-good' thing than a learning experience."

"The [classes] I visited are less sophisticated than the Suzuki program ... They are basically designed to teach you how to play with your kids. I felt I could get the same benefit from watching children's music

shows or videos or by singing at home with CDs."

"Some class activities are similar—dancing with scarves, rolling the ball and motions to music—but in the Suzuki class, they are for different outcomes. For example, in the other class after they play with the scarves the teacher takes them up. In the Suzuki class, the parent and child cooperate to fold and put away the scarf."

"The Suzuki class is more musical. There is an emphasis on 'real' music—on classical music and sound and on playing and listening to real rather than toy instruments."

Prenatal Class Benefits

As moms who took the Prenatal Class began to bring their kids to the Baby Music class, we noticed some developmental differences among those children:

(1) Skill Development

The Prenatal Class graduates will hold a mallet at 5-12 weeks old.

(2) Articulation and Early Speech

Some even begin reading the letter names from the bars on our mallet instruments.

(3) Coordination

Prenatal Class graduates usually acquire skills earlier. Examples include marching and clapping in rhythm at the same time; waiting until the appropriate time to strike a triangle ("when we say, '1'") and to put a toy under a chair ("wait until you hear the word 'under'").

(4) Sensitivity

One young boy arrived early and was our only student for the first part of class. Usually our class "bruiser," on this day he sat at home with the drum and thoughtfully played a variety of tempos, rhythmic patterns and dynamics for us to match to. (However, when the next student arrived, he reverted back to "fast" and "loud.")

Baby Class Benefits

These are the skills I appreciate most about the students who have come from Baby Class to guitar lessons:

(1) Listening/Following Instructions

The three years olds come into the studio and can call-and-response

clap (just about) any rhythm, especially the Twinkles. They've already been listening and practicing at home.

(2) **Focus**

One Graduate of Baby Class who attended from five months of age began lessons two weeks after his third birthday. He had occasional problems following directions in class and was sort of a free spirit. However, he can read well, having begun to recognize letters before he could walk. He did follow directions enough to sit down on a stool and work with me, so we tried him in lessons.

The first requirement is sit with hands loose by your sides, keep feet in place and hold position, increasing the time each lesson. Usually, in a few lessons, the average three to four year old with baby class experience will be up to two or more minutes of holding position. This boy was not staying still, however. His body and feet were still, but he could not resist his curiosity to gently touch the toy atop his head. It seemed he just needed to "know" where it was.

We progressed to call-and-response clapping. He responded correctly every time. He could repeat the rhythm names, too ("Mississippi Stop Stop"). We moved on to another similar activity (show me finger 1, 2 or 3). He followed each time, staying in the chair with no problem.

After 1 bit, I noticed we had been working for 20 minutes before he turned away and was not paying attention. A child one month into three years old sitting in a chair in directed activity for 20 minutes is amazing to me!

(3) **Development of the Ear/Pitch Recognition**

My Student David had just passed his sixth birthday. He spent only a year in Baby Class and began guitar at three and a half. One day at the beginning of group, I asked him, "Did your dad tune your guitar?"

"No," he responded, "It's out of tune. Only the first string is a little off."

He was right.

Another snippet of a conversation between David and his dad as

they were on their way out of the studio after a lesson:

"Don't forget your guitar, David."

"You know I wouldn't forget my guitar ... just like YOU wouldn't forget ME."

Conclusion

These experiences are offered to help teachers feel more comfortable with the idea of including ECE classes in their studios or forming partnerships to facilitate inclusion of an early music training program based on Suzuki principles and the Suzuki philosophy into their private instrument studios. There is still time for Suzuki Method instrument teachers to fulfill Dr. Suzuki's dream of very early education. ☺

Andrea Cannon attended Berklee College of Music where she majored in Guitar Performance with an emphasis on jazz. She currently teaches private students, ensembles and Suzuki Early Childhood Music at Guitar Arts Studio. In addition, she has produced teaching materials including Guitar Arts Flash Cards and guitar ensemble arrangements. Andrea is an 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.

by Winifred Crock



Fitting the Fiddle: Sizing Violins and Violas

It is crucial for teachers and dealers to help parents find the correct size of instrument for their child. Having an instrument that fits is the first step to relaxed, injury-free playing. An instrument that is too large can cause posture problems and sometimes even physical pain and injury.

Sizing the Instrument

Choosing the best instrument size for a student can be a simple process. While there are many ways of determining size, a straight forward and accurate way to find a comfortable size is to ask the student to hold the violin or viola in playing position with left hand and arm in first position with good posture. If their left elbow makes a 90 degree/right angle or less, the size is usually appropriate. If the left elbow makes an angle larger than 90 degrees, the size is usually too large. If there is not a clear choice, it is best to choose an instrument that is slightly too small rather than too large. This way of sizing the instrument is accurate and easy for teachers to share with parents, dealers and principals.

Comprehending the physical strain of an instrument that is too large

Ask the parents to do the following exercise to reinforce the necessity for the correct instrument size.

- Hold an imaginary violin with your left elbow at a 90 degree right angle or less. Wiggle fingers quickly as if you are playing the violin very fast. Feel how easily your fingers can move.
- Now imagine holding a larger instrument with elbow at a more than 90 degree angle, and wiggle your left hand fingers again. Feel the strain on your arm muscles and the difference in ease of finger motion. (Even a small extension beyond the right elbow angle adds a great deal of excess stress to the shoulders, arms and hands.) Imagine playing a larger instrument compared with a smaller one for several pieces.
- Now hold your too large, imaginary violin while listening to the Twinkle variations.
- Now hold a real instrument at the larger elbow angle for the length of the Twinkle variations. (Try to give them an instrument that is too large for

them.)

Usually experiencing an instrument that is too large will immediately convince them of the need for the correct size for their child.

Playing the same size instrument

It is also important for students to play the same size of instrument consistently. If they have one size at home and another at school, it is much more difficult to practice accurately. Spacing for intonation and tone production suffer with instrument changes. On the other hand if more practice can be facilitated by having an instrument at home and another at school, deal with the complications and practice! Sometimes convenience or situation makes switching necessary, but I ask students to play only one instrument as they near a big concert or competition. String instruments are almost never identical and even changing instruments of the same size causes additional challenge.

Sizing for Violas

Sizing for violas is a challenge. Traditionally teachers recommended larger instruments because the sound was superior. Fortunately, new viola technology has greatly improved the tone quality and resonance of smaller violas. Physically, the size with the 90 degree left elbow angle is best for the student, but if the teacher and student agree on a larger instrument, techniques to avoid strain and injury must be featured in instruction.



Left elbow at 90 degree/right angle. Instrument fits the student.



Left Elbow greater than 90 degree/right angle. Instrument is too large.

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Sizing the Bow

A student's bow should be the length of the student's shoulder joint to his finger tip. If a student plays with a bow that is longer than his arm, he will frequently hyper-extend elbow, wrist or finger joints, causing stress or posture issues.

Often a growing student will need one size of bow and another size of violin. If a child's case will accommodate a different size of bow, ask the dealer to furnish one. If having a longer bow is necessary, place a sticker near the tip to match the length of the child's arm. This sticker will indicate the new "end of the bow" for the student. There are techniques for the advanced player to reach beyond his "sticker" tip in order to use the full length of the bow, but these techniques are for the advanced player and not the beginner or intermediate student.

Supporting the Instrument

Appropriate chin rests and shoulder rests are crucial as well. Shoulder rests and chin rests come in many varieties of style, shape and height. Experiment with different models until the child can support the instrument easily with no change of his natural spine or shoulder position. Shaped sponges can provide adequate support especially if they are replaced as they lose resilience. Sponges seem to work best with small instrument sizes in terms of support. If the chin



Bow slightly large for this student.



Inadequate support causing raised left shoulder.

and shoulder support is too low, the left shoulder tends to rise and become tense. If the chin and shoulder support is too high the neck and jaw tend to develop strain. Chin rest and shoulder rest set up needs to be evaluated as children grow and change. In addition watch the student play from the back to check for instrument support issues. Shoulder shape and width, neck length and chin/jaw shape should be factors in finding the most comfortable, natural support. Some players do not use a shoulder

rest and support the instrument without strain, but this approach should only be used with careful guidance of a private teacher who is well schooled in this technique.

Being proactive in educating parents about instrument size requirements eliminates these types of issues: "but the shop only had a three-quarter size" or "we really want him to play Aunt Grace's or full size." I ask parents to imagine their child running track for the season in shoes a size too large. Imagine running, day after day sliding back and forth in your very large shoes? Shoes and fiddles must fit in order for the child to function with ease. Aunt Grace's special violin can be saved for another year.

Each child is different and will require periodic evaluation to determine the best size and fit of the instrument and bow. Teachers should monitor children's height, arm length, shoulder shape and width, hand size and width, finger length and placement in order to find the best fit for our fiddlers. An instrument that fits will lessen the chance of muscle strain or injury and lessen the chance of posture problems due to fatigue. ☺

Winifred Crack 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 Matsunomiya, 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.

columns



by Gabriel Pilego, President, Suzuki Association of Mexico

The Suzuki Method in Mexico



From March 20th to 25th the 5th International Cedros-Panameric American University Festival was held in Mexico City. A wide variety of concerts, courses, and workshops were offered, ranging from African percussions and music therapy to Suzuki Philosophy, Violin Book 1 and 2, Cello Book 3 and Guitar Book 1. Students and professors from 16 countries were in attendance.

On April 21 an important event took place. A concert in honor of Emilio Diemecke was held in Guanajuato's most prestigious concert hall. With only a few weeks' notice, more than 100 Suzuki students and their families gathered from four different cities in Mexico to pay tribute to a person that had done so much for music education in Mexico.

Since 2003, when the Suzuki Method was getting started in Mexico, we have held four Suzuki Festivals in Guanajuato, three in Mexico City, and offered teacher training courses in Xalapa and Monterrey. On October 31, 2006, the Suzuki Association of the Americas released a document informing us that the Suzuki Association of Mexico had satisfied the requirements to be accepted as an interim affiliate of the SAA. Currently, there are 172 hard-working and enthusiastic teachers that are members of the Suzuki Association of Mexico, and in the next eight months we will offer a teacher training course in Monterrey, two in Mexico City and a festival in Guanajuato.

As a result of the interest expressed by Suzuki teachers from Mexico and other Spanish-speaking countries for published material on the Suzuki Method and music education in general the Mexican Music Education Publishing Company

(EMEMUS) was formed in 2006. This publishing house, in collaboration with an important group of translators, editors and professors, has published to date the following titles in Spanish: *Ability Development from Age Zero* by Shimichi Suzuki, *Teaching from the Balance Point* by Edward Krutman, *How to get your child to practice... without resorting to violence!* by Cynthia Richards.

How did this all begin? Ema Diemecke, her mother Carmen, Tere Chagolla from Guanajuato and Beatriz Ibarra from Leon, invited me to participate in the project to form the Suzuki Association of Mexico. The papers were signed on March 18, 2005. The five of us made up the board of directors and recently Rodrigo Barragan, an esteemed pianist and professor from Monterrey, has joined us in this adventure. Important figures from cultural, political and business cir-

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cles in Mexico have also joined us on our board of advisors. The members are: Aron Bitran, violinist of the Latin-American Sting Quartet; Enrique Diemecke, internationally recognized orchestral conductor; Enrique Gonzalez Torres, Mexican philanthropist; Jose Luis Soberanes, President of the Mexican Human Rights Commission, and Samuel Zaman, Professor of the Juilliard School of Music. Their support and guidance help promote the ideals and goals of the Suzuki Association of Mexico.

We have received the support of many people without which we would have been unable to reach our goals. Fortunately, they are too numerous to mention one by one. I feel I should, however, name the people who have played a decisive role in the growth of the Suzuki Method in Mexico: the Renning family, Caroline Fraser, Nancy Lokken, Edward Kreitman, Carol Waldbygel, Carol Tarr, Frank Longay, Helen Brunner, Pam Brasch and the many, many others who have collaborated or contributed by donating instruments, time, classes, economic support and much much more. Thanks to all!

Here in our country we are traveling down a new path, we have much to learn and improve, but the certainty that all of the world's children "can", gives us the inspiring conviction that working together from every corner of Mexico we are going in the right direction and that only the sky is the limit.

A great team, hard work, well thought-out plans, so many dreams ... Where do we want to go with this? In the words of Dr. Suzuki, "What is man's ultimate direction in life? It is to look for love, truth, virtue, and beauty. That goes for you, for me, for everyone." This is true for us; the children of Mexico are our motivation and music our means. ☺

For information: www.suzukimexico.org

Gabriel Pitego, of Mexico, holds a Bachelors of Music in violin performance from the University of Toronto and a Masters of Music in violin performance from Carnegie Mellon University. He is currently working on his doctoral degree in music education and cultural aesthetics at the Universidad Publica de Navarra. He has performed extensively, taken specialization courses and done field research in England, Holland, Spain, Italy, Germany, Austria, Norway, Venezuela, Ecuador, Peru, Costa Rica, the United States, Canada, and Mexico. On four occasions he has received awards from the Mexican National Council of Art and Culture and has been a professor of the National School of Music of Mexico, the Universidad Regiomontana, the Universidad Iberoamericana, and the Universidad Panamericana. He is the founder and director of the Department of Art and Culture of the Ctedros Universidad Panamericana as well as its biennial international festival. He is a consultant for various educational institutions in Mexico, the General Director of the Mexican Music Education Publishing company (EMDEMUS), and the president of the Suzuki Association of Mexico.

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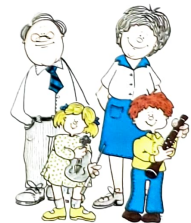
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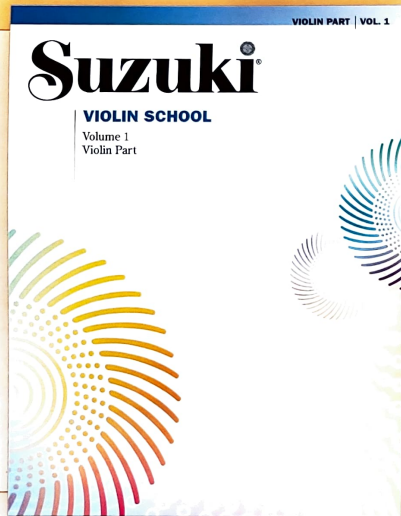
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SAA 13th Biennial Conference

in Minneapolis, May 23-26, 2008
Expanding The Vision

A Message from the Conference Coordinator

by Sally Gross

As Suzuki teachers we "expand the visions" of our students on a daily basis by encouraging their creativity, nurturing their learning styles and honing their practice habits. We also expand our own visions through lifelong learning opportunities such as teacher training and continuing musical studies and through conference attendance. The 2008 conference promises to be packed with exciting sessions, masterclasses and concerts and should not be missed. Put it in your schedule now and make it a priority. By leaving a small fee per family, you can raise a significant amount of money towards your expenses. Plan now and not in April!

The conference team is "expanding the vision" into areas that we are anxious to share with you. We encourage young teachers to become a part of our greater Suzuki community in Minneapolis. We have an entire committee formed just to make the new generation of Suzuki teachers feel welcome and informed.

The 2008 Conference will expand into the areas of Canada and Latin America by encouraging conference attendance and session proposals. We are hoping for a greater number of those who "come from aways" (as they say in Newfoundland, Canada) than ever before.

We are thrilled to feature the Albers Trio—Julie, Laura and Becca in Minneapolis to perform, coach and share some of their tales on growing up Suzuki. All three are fabulous musicians and wonderful, warm, generous people. We are also planning an exciting roster of keynote speakers which will be announced at a later date.

See you in Minneapolis on May 23!

About the Suzuki Youth Orchestras of the Americas:

One of the highlights of the SAA Teacher's Conference is the joining of Suzuki students throughout our continent to create two outstanding youth orchestras. Young students (averaging ages 9-12) are selected through a video audition (please see the SAA website for details). They arrive on Thursday and begin the 3+ days of rehearsals, sectionals, and social events all leading up to their concert on Sunday.

Though these students all arrive with their music well prepared, the magic happens as they bond and blend as musicians and friends. The gifted clinicians lead the students beyond the notes to an exciting final performance yet it is the journey to that end that is most inspiring to witness.

We are pleased to announce this year's distinguished conduct-

ors: E. Daniel Long (MI) — SYOA 1 and Marcus Tsutakawa (WA) — SYOA 2. Both musicians will bring years of experience working with talented youth to this special biennial Suzuki event.
 —Ann Montzka-Smelsler and Vanessa Van, SYOA Coordinators



E. Daniel Long is a public school teacher, clinician and conductor with over forty years of experience. He has taught for thirty-five years in the Ann Arbor, Michigan Public Schools and is the Founding Director of the School for the Performing Arts and Ann Arbor Youth Symphony Orchestra. Dan Long is the recipient of the Elizabeth A. H. Green School Educator Award from the American String Teachers Association and Teacher of the Year from Michigan American String Teachers Association and Michigan School Band and Orchestra Association.

Mr. Long has appeared as a conductor/clinician at the Midwest Clinic, national and division conferences of MENC and ASTA and all-state orchestras throughout the United States. He has served as president of the Michigan chapter of ASTA and has been a member of the editorial board for *Music Educators Journal* and *American String Journal*. He has authored articles for *The Instrumentalist* and *American String Journal*.



Marcus Tsutakawa has been an instrumental music teacher in the Seattle Public Schools since 1979 and the director of the Garfield Orchestra since 1985. His orchestra was awarded "Best in Festival" at the Northwest Orchestra Festival four time and First Place 12 of the past 14 years. In 1992, Mr. Tsutakawa received the *Prix de Martell* from Martell Cognac, Int'l, recognizing "Champions of Classical Music" (recipients include Sir Georg Solti, Gergard Schwarz, and others).

Mr. Tsutakawa was born and raised in Seattle, and received his Bachelor's and Master's degrees from the University of Washington in Music Composition and Music Education. Tsutakawa is in his 9th season on the conducting staff of the renowned Seattle Youth Symphony Orchestra where he conducts the Junior Symphony Orchestra. He currently serves on the Seattle Symphony Board of Directors. In 2007, Mr. Tsutakawa received the University of Washington College of Arts and Sciences *Distinguished Alumnus Award*. The selection committee noted: Marcus Tsutakawa's career as an artist and educator reflects a commitment to excellence, as well as his family's multigenerational commitment to community and active citizenship.

We are pleased to introduce this truly impressive group of masterclass clinicians for the SAA's Youth Concert. In addition to conducting masterclasses with selected students during the weekend, each of our clinicians has agreed to perform a selection on our Gala Clinicians' Concert on Saturday evening, May 24. We're sure you will want to miss that event!



As a recitalist, chamber music collaborator and concerto soloist, **Helen Callus** has delighted audiences in many cities around the world and throughout the US. In Salt Lake City as the Princess of Music Recitalist, she appeared with the world renowned Mormon Tabernacle Choir to an audience of 4,000 and broadcast to over 2,000 television stations around the world.

Helen Callus has performed at every major international viola congress since 2001. Ms. Callus is a regular performing solo artist on radio and TV including Public Radio, Public Radio International and Radio New Zealand. Her debut recording, "Portrait of the Viola" with pianist Robert McDonald, released in 2002, was met with the highest of critical acclaim.

Ms. Callus currently serves as Associate Professor of Viola at the University of California, Santa Barbara, and is the President of the American Viola Society, the first woman elected to that title. Her first teaching appointment at the age of 26 was to the University of Washington where she taught for seven years. She has taught masterclasses for some of the nation's leading schools of music.

A prize winner at several major competitions including the Teris International Violin Competition, she has adjudicated for ASTA and was Chair of the jury for the Primrose International Viola Competition in 2003. A native of Kent, England, Helen Callus graduated from The Royal Academy of Music in London as a student of Ian Jewell and was most recently bestowed an Honorary ARAM (Associate of the RAVM) from the school. She continued her studies at the Peabody Conservatory in Maryland where she was the teaching assistant to Paul Coletti.

Ms. Callus plays on an Alessandro d'Espeville viola made in Turin, 1837, on generous loan from the Mandell Collection in Southern California.



Anthony Elliott is in great demand as a soloist, chamber music performer, and teacher. Following his success in the Emanuel Feuermann International Cello Competition in 1982, he gave a highly successful New York debut recital, which received a lengthy standing ovation from a capacity crowd.

Anthony Elliott's studies were with Janos Starker and Frank Miller. Presently he is a Professor of Music at the University of Michigan in Ann Arbor. He devotes most of his summer to teaching and performing at the Aspen Music Festival.

A frequent guest soloist with major orchestras, he has performed most of the standard concert repertoire with such orchestras as the New York Philharmonic, the Minnesota Orchestra, the Detroit Symphony, the Vancouver Symphony, and the CBC Toronto Orchestra. He has also commissioned new works by such composers as Primus Fountain III, Augustus Hill, James Lee III, and Chad E. Hughes. As a soloist, his performances have been recorded and broadcast on radio and television across the United States and Canada. His recordings are available online at www.athely.com and at iTunes.

As a chamber musician, he is a regular guest artist at the Sitka (Alaska) Summer Music Festival, the Seattle Chamber Music Festival, the Texas Music Festival, Houston's Burgess Music Chamber Series, Chamber Music International of Dallas, New York's DaCamera Series, the Victoria International Festival, and the Gateway Festival. He has also appeared as a member of the Chamber Orchestra with members of the Chamber Music Society of Lincoln Center, and with members of the Emerson, Juilliard, Cleveland, and Concord string quartets.

He has appeared in chamber music with the present and former concertmasters of the Berlin Philharmonic, the Concertgebouw of Amsterdam, the Philadelphia Orchestra, the Chicago Symphony Orchestra, and the Cleveland Orchestra. He performs regularly with the Michigan Chamber Players in Ann Arbor.

Benjamin Verdery has enjoyed an innovative and eclectic musical career. He has released over 15 albums, his most recent, *Branches* (Musikwerkz) features arrangements of works by Bach, Mozart, Stravinsky, Hindemith and other traditional Amazing Grace. His recording, *Start Now* (Musikwerkz), won the 2005 Classical Recording Foundation Award. Other recordings of note include *Some Towns and Cities* which won the 1992 Guitar Player Magazine Best Classical Guitar Recording and its collaboration with John Williams on John Williams

Plays Vivaldi (Sony Classical).

Since his 1980 New York debut with his wife, flutist Rie Schmiedl, Benjamin Verdery has performed worldwide. He has recorded and performed with such diverse artists as Frederic Rzewski, David Collins, Anthony Newman, Jesse Norman, Paço Peña, Hermann Prey and John Williams.

Since 1985, Benjamin Verdery has been the chair of the guitar department at the Yale University School of Music. In 2004, the Yale University Music Library commissioned Ingram Marshall to compose a work for classical and electric guitars. *Dark Florence* was premiered at Carnegie Hall with the American Composers Orchestra and Steven Sloane in February 2005.

A prolific composer, many of Benjamin Verdery's compositions have been performed and published over the years. Most recently, *Verdery Complex*, *Love and Guitars* for John Williams and John Etheridge recorded at the Dublin Festival in July 2006 and released by SONY in September 2006. His *Sixteen for Bill Johnson* for guitar orchestra has been extensively broadcast and performed at festivals and universities in the United States, Canada, New Zealand and Europe, and the Los Angeles Guitar Quartet included it on their CD *Air and Ground* (Sony Classical). His Etudes for guitar orchestra was commissioned by the Tidewater Classical Guitar Society and premiered at the 2004 Virginia International Festival.

This past spring Benjamin Verdery became a member of the SAA's Honorary Board.



Internationally acclaimed conductor and violist **Joseph Silverstein** was Music Director of the Utah Symphony Orchestra from 1988 to 2001. He received his formal training at the Curtis Institute of Music in Philadelphia; his teachers included Joseph Gingold, Michèle Mischakoff, and Erben Zemanitz.

Upon leaving Curtis, Mr. Silverstein joined the Boston Symphony in the fall of 1959. He became concertmaster in 1962 and assistant conductor in 1971, holding both positions through the 1985-84 season.

As a conductor and soloist, Joseph Silverstein has appeared with hundreds of orchestras in the United States, as well as the Far East, Israel and Europe. Future and recent past engagements with Mr. Silverstein conducting and appearing as soloist include the Milwaukee Symphony, the Utah Symphony, the Minnesota Orchestra, the Rochester Philharmonic Chamber Orchestra, France's Orchestre Nationale de Lille, the Berlin Symphony, the National Symphony Orchestra of Taiwan, as well as appearances at the Verbier Festival in Switzerland, the Santa Fe Chamber Music Festival and the Aspen Music Festival.

He has been a member of the faculties at Yale University, the New England Conservatory, Boston University and the Tanglewood Music Center and currently is a member of the string faculty of the Curtis Institute and an arts member of Chamber Music Society of Lincoln Center in New York.

Mr. Silverstein has recorded extensively for RCA, Deutsche Grammophon, CBS, Nonesuch, New World Records, Telarc and Pro Arte. His Telarc recording of Vivaldi's "Four Seasons" with the Boston Symphony Orchestra received a Grammy nomination. Other recordings on which Mr. Silverstein is both conductor and featured soloist, are with the Utah Symphony on Pro Arte. Other recent releases include the Bach Brandenburg Concertos with the Chamber Music Society of Lincoln Center on Delos, and the Schmitt Quintet in G Major on Sony Classical.

Joseph Silverstein is a member of the SAA Honorary Board.

Diana Gannett is Distinguished Professor of Double Bass at the University of Michigan at Ann Arbor. She holds a masters and a D.M.A. from Yale University. As a chamber musician, she has performed with the artists of the Guarneri, Emerson, Laurentian, and Stanford Quartets, the Borodin Trio, as well as the Iowa Center for New Music, American Chamber Players, New Bard, and the Oberlin Dance Collective. As a soloist, her programs have included over twenty contemporary premieres and several solo improvisations, as well as traditional repertoire. She is recorded on Intra records and has a solo CD titled *Ladyfash*.



Diana Gannett's previous appointments include the faculties of Yale University School of Music, Theatre & Dance and Hart School of Music, Theatre & Dance in Connecticut, Oberlin College Conservatory in Ohio, University of Iowa School of Music, Theatre & Dance, and the University of South Florida. For many years she held the position of principal double bass Eastern Music Festival in Greensboro, NC. Her students have been winners in many solo competitions (ISB, ASTA, EME, Aspen, and various regional competitions) and have also won positions in many fine professional orchestras and teaching institutions.

Professor Gannett is Past President of the International Society of Bassists and hosted the 1999 convention at the University of Iowa. Her studies with Eldon Obrecht, Stuart Sankey, and Gary Karz culminated with being the first Yale doctorate awarded in double bass. She has worked as an instrument builder with luthier Carlen Hutchins of the Caguit Acoustical Society. Mrs. Hutchins built one of the instruments on which Dr. Gannett performs. Gannett built a copy of the Hutchins instrument with the help of luthier James Rickett, and currently performs on the new bass.

Internationally renowned harpist, **Maria Luisa Rayan** has performed to critical acclaim in the USA, Europe, Latin America and Japan. She completed her Masters, Artist Diploma and Doctorate degrees at Indiana University, where she studied with Susan McDonald.

Ms. Rayan is in demand as a recitalist, teacher, chamber musician and as a soloist with orchestra. She appears regularly in Puerto Rico, both as a recitalist and a soloist with orchestra. Her appearances at the Casals Festival, Her performances with orchestra include the Erie Symphony, Gerdika Symphony, National Symphony Orchestra of Buenos Aires, Houston Symphony, as well as at the Tanglewood Music Center, where she was a Fellow, and at the Breadard Music Festival in North Carolina, where she served on the faculty in the summer of 2005.

A Silver Medal winner at the USA International Harp Competition in 1998 and 2001, Ms. Rayan has also won first prize in several of the competitions at the 13th American Harp Society Conference and the Anne Adams Scholarship Awards. She has been a prizewinner at the WAMSO Competition in Minneapolis and at the Ina Hoyt Competition in Houston.

Ms. Rayan has performed in major venues in the world, including the Teatro Colón, Buenos Aires, Argentea, and Libby Gardner Hall at Utah and Carnegie Hall in New York. Ms. Rayan gave the premiere of "Uncover the Harp" (2004) by Paul Sereich at the National Concert Hall in Dublin as part of the Ninth World Harp Congress. She also appeared with great success at the Geary Theatre in San Francisco in July 2006, where she played at the opening recital of the American Harp Society 37th National Convention.



Paula Robison was born in Tennessee to a family of actors, writers, dancers, and musicians. She learned how to play the flute in her school orchestra, and when she was twelve she decided to become a musician.

She studied flute with the late, noted flute maker, Libby Gardner followed with summers at the Marlboro Music Festival. When she was twenty, Leonard Bernstein invited her to solo with the New York Philharmonic. She gave her New York recital debut under the auspices of Young Concert Artists and soon after that became the first American to win First Prize in Flute at the Geneva International Competition. Ms. Robison was a founding member of the Chamber Music Society of Lincoln Center and held the title of Artist Member for twenty seasons.

During the same time she was conductor with Scott Nickrenz of the Chamber Music Concerts at the Spoleto Festivals, carrying her the Adelaide Ristori Prize for her contribution to Italian cultural life.

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The **Anaprogos & Kinton Piano Duo** is widely regarded as "Canada's foremost piano duo team" (Classical Music Magazine). With scheduled nine concert tour of China this past October 2006, their profile and international reputation continues to flourish. Their successful recital career has taken them throughout the US, the UK, Asia and every Canadian province and territory. They have been heard on the BBC, television Radio and Radio, and are a mainstay of CBC arts programming. The duo has played with major symphony orchestras throughout Canada.

The duo's American presence began in 1994 when the duo embarked on two major tours and in the past decade, they have greatly expanded their American. They have also branched in various musical directions, performing the piano music of Stravinsky's *Rite of Spring* alongside Ballet British Columbia. This past summer saw Anaprogos & Kinton in a new artistic work entitled "Into the Labrynth" by Canadian Ray Luedeke, featuring staging by Tom Diamond and collaborating with Canadian artist Colin Fox.

Anaprogos & Kinton's recording career began in 1981 with the release of Barok's own four hand version of the *Miscellaneous Mandarins*. Since then, the duo has made eight recordings, including recordings on two pianos, works for two pianos with orchestra, and works for one piano, four hands. A compilation double CD entitled *Saxos* celebrating their performance career of 30 years was released to celebrate this milestone season.

James Anaprogos is a graduate of the Eastman School of Music. He holds a Masters degree from The Juilliard School. Leslie Kinton was a scholarship student at The Royal Conservatory of Music. He holds a Masters degree and is currently completing his Ph.D. from the University of Toronto. James Anaprogos is on the music faculty at the University of Western Ontario. London and Leslie Kinton teaches at the University of Toronto. Both artists are on the faculty of The Glenn Gould School of The Royal Conservatory of Music, Toronto.



Clea Galhano, a Brazilian performer and recording artist, has studied in Brazil, and at the Royal Conservatory of the Hague, Holland. As a Fulbright scholar, she earned a Master's degree in Early Music at the New England Conservatory of Music in Boston.

Ms. Galhano wields a remarkable command of five centuries of repertoire, ranging from early to contemporary music, while also drawing from South American traditions. She has performed as a solo and chamber musician across the USA, South America and Europe. As a chamber collaborator she has toured with Martin Verbruggen, and as a soloist with the Saint Paul Chamber Orchestra conducted by Christopher Hogwood and Nicholas McGegan.

In addition to her performance career, Clea Galhano gives workshops nationally and internationally and teaches recorder and Early Music at the University of St. Thomas, Conservatory of Music, MacLester College in St. Paul and McPail Center for the Arts in Monticello, MN. She is a founding member of the acclaimed baroque quartet *Belladonna* and the "Galhano" "Montgomery Duo" with harpsichordist Vivian Montgomery and she serves on the national board of the American Recorder Society.

Magic Circle is a recent recording that features Ms. Galhano's talents, garnering both critical acclaim and public success. Her other recent recording on Lew Thonak Lakes are "Distribution of Flowers" with guitarist Tony Hauser featuring Latin music and "Folias Fesivas" with *Belladonna*, and she will release "Songs in the Ground" in the Fall of 2001.

Clea Galhano was a Suzuki recorder parent for five years and serves on the Suzuki Recorder repository committee.

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From Sue Baer, Chamber Music Area:

The chamber music portion of the 2008 conference promises to be very exciting. The members of the Albers Trio, who will be performing for us in a concert on Friday evening, will also be our master class clinicians. You won't want to miss this rare opportunity to see these inspiring professionals working with our young aspiring artists. Since Julie, Laura, and Becca were Suzuki students themselves, they are, in essence, the big sisters in our Suzuki family. For students who would like to take advantage of this fantastic opportunity, start preparing now to submit your chamber music audition recordings by the September deadline!

From Lucy Shaw, Violin Area Coordinator:

The violin committee for our 2008 Conference (Lucy Shaw, Margot Jewell, coordinators) is deep into plans for many exciting sessions and classes. We are pleased to present our master teacher, the internationally acclaimed conductor and violinist, Joseph Silverstein. Mr. Silverstein is a long time supporter of Suzuki education, and an SAA honorary board member. In addition to master classes Mr. Silverstein will present a session on his life in music, sure to be a highlight of his participation in the conference. We invite and encourage you to contribute your ideas and proposals for sessions in the violin area. Currently, possible topic areas and session ideas include exploration of different music editions, psychology and/or ideas pertaining to group class teaching, passion for Bartok's music theory for violin teachers, and more! Plan now to attend Conference 2008—expand your vision for your place and involvement in the SAA and the ever growing importance and significance of Suzuki education in the world of music education.

About the Piano Area Plans—Gail Lange, Coordinator

This year's conference will feature some new and exciting events in the area of Suzuki piano. Our clinicians will be the distinguished piano duo, James Anagnoson and Leslie Kinton. In addition to fabulous masterclasses for which students may audition, the duo will also work with student duo piano groups. For the past several years a Piano Concerto event has been a special feature of the Conference. This year we will feature a



four-piano performance event. Students selected by audition will perform the Bach Concerto in a minor, BWV 1065 on Sunday's concert. Please see the website for audition information for these events and encourage your students to participate.

Of course with your expertise and ideas, the Piano Area will be filled with many other offerings for teachers and parents. Whether you would like to present a session or just suggest an idea for a session you'd like to attend, please go to the website and submit a proposal today!



Update from Michael Fanelli, Bass Area Coordinator:

Exciting double bass sessions and activities are being planned by the bass coordinators for 13th biennial the SAA 2008 conference. The master clinician for the "Expanding the Vision" conference is Diana Gannett, the Distinguished Professor of Double Bass at the University of Michigan at Ann Arbor. Professor Gannett is internationally recognized as one of the foremost teachers and performers of the double bass. She served as the master clinician for the SAA conference in 2002 in which all those students, parents, and teachers in attendance were delighted by her engaging manner, as well as her brilliant and insightful pedagogical assessments with each masterclass performer. Dr. Gannett will also present a session on double bass playing and perform as a soloist on the master clinician's recital.

A new unique performance opportunity for student bassist will be offered in 2008 conference with the formation of the SAA Bass Choir ensemble led by Professor Paul Sharp, Professor of Double Bass from the North Carolina School of the Arts. Bass choir participants will have the opportunity of to rehearse and give a performance of bass ensemble music with Professor Sharp and several other members of the Suzuki Bass Committee. In keeping with the SAA conference theme there will be a double bass panel discussion session with members of the Suzuki bass committee, and Dr. Gannett in which all current areas of bass playing and instruction will be addressed in which the audience will have the opportunity to present questions to the panel.

Additionally we expect to present a number of sessions focusing on Prof. Bechler's bass student teaching, the adult learner-shifting techniques, the utilization of bass history and iconography in one's instruction and several other areas of pedagogical issues concerning the continued development of the Suzuki Bass School. Please check the SAA website for information and audition enrollment requirements in the masterclass session and double bass choir. The double bass committee is looking forward to your participation in the expanded bass activities for the 2008 conference.



The Albers Trio; Julie, Laura and Becca Albers

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From Phala Tracy and Kathy Kienzie, Harp Exciting Harp Opportunities at the 2008 Suzuki Teachers' Conference!

We are thrilled to announce that Maria Luisa Ryan-Forero will be our guest clinician! The masterclasses will be a great opportunity for advanced students to work with a world renowned instructor. Ms. Ryan-Forero is also planning to teach a workshop on Latin Rhythms for teachers of all instruments. What a fantastic way to "Expand the Vision" in rhythm! Our Suzuki clinician will be Jill Whitman from Washington State, an extremely experienced and inspiring teacher. Students of all ages and abilities will benefit from these masterclasses and we teachers will benefit from observing them!

We are also planning an extraordinary flute & harp collaboration! There will be a Flute and Harp Performance Ensemble that will rehearse to perform on a special concert, as well as a Flute & Harp Choir that will rehearse varied levels of repertoire to perform in a more casual setting. What a perfect chance to experience a perfect combination of instruments!

Come one, come all! Bring your students! Do you have a session you would like to propose? An idea you would like to contribute? Contact the harp coordinators: Phala Tracy (phala@aol.com) and Kathy Kienzie (harpkiah@aol.com)

From Mychal Gendron and Andrea Cannon, Guitar Area Coordinators:

We are very happy to welcome Benjamin Verdery as our 2008 Conference Guitar Clinician. Ben is a very highly regarded performer, composer, recording artist and teacher. In addition to being an honorary SAA board member. As part of his day with us at the conference, Ben will be offering a masterclass for guitar students, a workshop for Suzuki guitar teachers and he will participate in a Clinicians' Concert. In keeping with the Conference theme, "Expanding the Vision", we hope to have panel discussions of supplementary repertoire and mixed level group classes, and we invite interested teachers to participate in these talks. Instructors may also offer individual presentations of topics related to Suzuki guitar pedagogy. At the 2006 Conference we had the largest number of guitar teachers in attendance to date! Let's see if we can do even better this time! Take advantage of this great opportunity spend quality time with colleagues and friends.

Flute Area Message from Noelle Perrin and Susan Friedlander:

Flute conference coordinators Noelle Perrin and Susan Friedlander are delighted to announce Paula Robison as flute clinician for the 2008 teachers conference. Ms. Robison will inspire us with her creative teaching ideas in a masterclass of advanced flute students. In addition, all are invited to enjoy her passionate musicality and remarkable command of the flute in a performance on the Gala Clinicians Concert. Come take advantage of this extraordinary opportunity to interact with this world-renowned flutist!

The Suzuki flutists are also looking forward to collaboration with our friends the Suzuki harpists. The 2008 conference will host two flute and harp choirs under the direction of DeHaine Fedson, Wendy Stern and Kelly Williamson. The choirs will rehearse throughout the conference and have a performance opportunity. This promises to

be an unforgettable experience for our flute students of all ages and levels, so please encourage your students to audition. The application deadline of October 30th's just around the corner.

Many other exciting sessions for flute teachers are already being considered. Do you have an idea for a presentation at the conference? We would love to hear about it. Session proposal applications are available from the SAA website. We are eagerly awaiting input from all of our fantastic flutists!

A Look at Recorder events by Kathleen Schoen:

The recorder events at this year's conference will really "expand the vision" geographically, with a masterclass/clinician from Brazil and a conference coordinator from Canada. Clea Galliano is a brilliant teacher. I have enjoyed her masterclasses in the past and am looking forward to seeing her work with the students at the conference.

Expanding student opportunities, with the addition of a recorder consort as well as masterclass lessons. The consort will have a series of rehearsals during the conference, with a performance TBA. It is open to any student in Book 3 and up. We encourage as many recorder students as possible to audition for both the masterclass and consort. I am very excited about the consort, as this is the first time that we are having such a group at the conference, hopefully made up of students from all over North and South America.

Look for the audition information in upcoming issues of the *SAJ* and on the web.

We will be expanding instrumentation, offering sessions that are not recorder-specific but of general interest to all, such as baroque dance. The baroque dance sessions were extremely popular at last conference, as both students and teachers of all instruments got to experience dancing the Minuet, along with other dances. We are looking forward to having these sessions again and plan to offer more! All recorder teachers are invited to submit session proposals.

Planning for the Early Childhood Education Area by Sharon Jones and Shirley Koch:

At the 2006 Conference in Minneapolis, 28 teachers registered for Stage 1 of the Suzuki Early Childhood Education: Prenatal and Baby Years training. This was a new initiative of the SAA and proved to be a very exciting addition to the conference. We are happy to announce that at the upcoming 2008 conference we will again be offering Stage 1 training in the area of Suzuki Early Childhood Education. Plans are underway to include more observation classes with parents and their babies/toddlers.

As we consider our theme for this conference, "Expanding the Vision", we hope to encourage young Suzuki teachers to consider "expanding" their instrumental studios by implementing Suzuki ECE classes. There will be an ECE session describing our vision for Suzuki ECE concerts using our common curriculum and involving hundreds of babies and toddlers. Another session will highlight a "Grandparent's perspective" of the impact of Suzuki ECE classes.

The topic of how to incorporate Suzuki ECE classes and teaching training in the Summer Institute sessions will also be addressed. We would encourage Suzuki ECE colleagues to consider other session ideas and to contact either Sharon or Shirley with your thoughts or proposals. Please mark your calendars and plan to attend. We need you to make the 2008 SAA Conference our best ever!

Please check the SAA website frequently for further messages and updates!

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Karibu means "welcome" in Kiswahili, the official language of Tanzania

by Kelly Williamson

Suzuki music in Arusha

Kimbra Dixon is the woman behind the Suzuki violin program in Arusha, Tanzania, which now numbers 65 students in the international program and 15 in the outreach program. She started the program by encouraging other parents to take interest in the Suzuki method, then by inviting clinicians to give workshops in Arusha as regularly as the group was able to. Over the last seven years, workshop clinicians have included Michele George, Dominick and Linda Fiore, Michelle Denning-James, and Laura Nerenberg. When the program grew large enough, the group was able to invite Liza Barley to come and teach full-time in Arusha. Liza has been assisted for the past six months by Jessica Welch; in addition, Liza's sister, Annie is now teaching music at the International School where a number of the violinists are enrolled, along with Tanzanian teacher David Seng'enge (guitar). Annie is also teaching Suzuki cello to a small number of students and hopes to expand this program in the near future.

Now that the violin program is off and running, and has the full support of parents as well as the full-time teachers, Kimbra is hoping to build a similar program for flute. She herself played some flute in college, and as well as appreciating the instrument itself, she admires its portability! (For a family that travels, this is an important consideration, especially since three of the young Dixons are violinists, and one is a cellist.) I met Kimbra at the Montreal Institute last summer, she had one private lesson with me. At that time, she asked if I'd be interested in coming to Arusha to teach. The result of that request was that I spent the last two weeks of March in Tanzania, giving a workshop for a very assorted

group of flutists. I also gave a parent talk for the violin group while I was there, and had the opportunity to meet Liza, Annie, George and Jessica.

My goal for the flute workshop was principally to show the participants that they can have group classes, despite the fact that they range in age from ten to fifty years of age, and range in experience from none at all, to intermediate, to people with quite a lot of musical experience who haven't played for a number of years, or who play other instruments. If the foundation were laid for regular group classes, I felt that it would help to develop the skills of the present participants, and also support the future expansion of the program by attracting new flutists.

An International Workshop

I was intrigued to find a truly international community in Tanzania. (On my first evening there, I attended a production of "Grease" at the International School, and on the second evening, we were treated to Swedish food and entertainment at the hotel training institute, which holds exchanges with a similar program in Sweden.) Among the eleven flutists who participated, eight different countries were represented. Kimbra grew up in Costa Rica; her 10-year-old son Jeffrey was also born there, but has spent most of his young life in Tanzania. Of the teenagers, Asling is from Ireland and Marizam from India, Anna Catharina is German, and Savannah is American. As for the adult participants, Helena is Dutch, June is Trinidadian, Rebecca was born in Arusha, but has moved back and forth to the US, and Paschal and Hezron are both Tanzanians. Most of the members of this group, or their parents, came to Africa to



Clockwise from top left: Flute group; Banana-leaf plaque outside the Arusha office of Heifer International; Jeffrey playing flute; Paschal, Anna Catharina and Kelly.

work as missionaries, or with NGOs or other aid organizations. Some have been there for a few years, and some (including Anna Catharina's parents) as many as thirty.

Their reasons for participating in the workshop were just as diverse. Jeffrey, Savannah, Paschal and Hezron were all introduced to the flute during the workshop. Rebecca will be one of the first graduates of Makumira University College's brand-new BA program in music, which is the only one in Tanzania. Already a violinist, she is learning the flute as her required second instrument. June had not played her flute much for many years, but is presently in Arusha with her husband, who is working for the Rwandan genocide tribunals which are taking place there. She joined us just to reconnect with the instrument and join in the classes. The stories of how all of these people from different places have ended up in Africa would make wonderful telling; for now, I can just say that it was wonderful to meet so many supportive, caring, and very interesting people in one place.

Basically, the format of the workshop consisted of daily half-hour master classes, plus a one-hour group class which was open to all of the participants. During the first week, all of the first beginners met together daily for a one-hour lesson. Like the rest of the participants, they had individual lessons times during the second week. The materials used in the group class included selections from Trevor Wye's Group Class book, arrangements incorporating Suzuki pieces

of Noelle Perrin, David Gerry and Sarah Hanley, and some odds and ends I have amassed over the years, which allow me to include players who are unable to play many (if any) notes. I had brought a range of such pieces, since the ability level of the beginners would be evolving on a daily basis. We held a Celebration Concert on the evening of the second Saturday of the workshop, for an enthusiastic audience of friends and families. Repertoire included solos by all of the participants, and six ensemble pieces: the concert was followed by a polka supper, laughter and congratulations, and all of the children running around the Dixons' beautiful veranda and yard.

A Flute "Fund!"

One other important event, our Flute Care workshop, also took place. I am a minimalist when it comes to my own flute: I clean it and take good care of it, but otherwise I never touch it. All repairs are undertaken by my technician. I do not do adjustments on my students' flutes unless it is a case of dire need. So it was somewhat of a shock to realize that in Tanzania, there was no technician at all... just me. Over the course of the two weeks, I adjusted lots of screws and corks—one cork was so slumped that the interval between D2 and D3 actually sounded like a major seventh. It became apparent that a Flute Care and Emergency Repair workshop would be of great use to the participants,



most of whom would not have any access to a repair person, except when on rare trips abroad.

A joke evolved that was that I was the Flute Fundi. (In Kiswahili, a fundi is a tradesperson or repair person; if your shoes need fixing, you go to a shoe fundi. If you need house repairs, there's a fundi for that, too.) It is my hope that all of the workshop participants will now be equipped to undertake such minor repairs as they will need on their own flutes, and that they can apply their knowledge generally to keep as many instruments playable, as possible.

Tarangire National Park

Halfway through the workshop, I was treated to an overnight safari at Tarangire National Park, about one and a half hours from Arusha. I stayed at the beautiful Tarangire Safari Lodge, and saw countless elephants, giraffes, and impalas, as well as ostriches, waterbucks, baboons, banded foxes, black-backed jackals, hyaxes, and two kinds of mongooses. From the stone veranda that overlooks a vast expanse of the park, you can see animals grazing off in the distance, and vervet monkeys and ground squirrels cavorting close at hand. It truly looks like the Garden of Eden, and I feel very lucky to have had the chance to visit this special place.

Heifer International

By another lucky chance, I made a wonderful connection through the workshop. Some years ago, the Montreal Suzuki teachers' group Suzuki Musique Montreal held a community benefit concert, and at my suggestion, the money raised was donated to Heifer Project International (HPI). (Please see www.heifer.org for more information.) On the first weekend of the Arusha flute workshop, we were in the middle of rehearsing my arrangement of "Yesterday," when a visitor dropped in and joined our group. As I continued to conduct, I noticed that his T-shirt bore the logo



Clockwise from top left: Simon Sandilen with heifer; an example of terracing; elephants in the wild.

of Heifer International. I soon learned that this person, Erwin Kinsey, has been working with HPI in East Africa for thirty years. Erwin kindly arranged for Kimbra, her daughter Bethany, and me to visit a farm in the area which is a Heifer Project success story. Simon Sandilen, who has been with the organization for twenty-some years and was its first Tanzanian employee, took us to hillside village of Ngirest to tour the farm. It was thrilling to see exactly how Heifer International is helping farmers in impoverished areas to

improve their standard of living, while also enabling them to take care of their environment.

The farmer we visited received a pregnant heifer in 1991. Prior to receiving the animal, he undertook training in terracing and contouring the land on his farm, to promote water retention and prevent erosion. He and other farmers were taught that the trees which are planted to hold the soil can also provide fodder for animals with their leaves. He also learned about animal husbandry and prepared the area where his cow would live. A pregnant cow is a very valuable animal, costing \$500. Consider that a teacher in Tanzania earns on average between \$80 and \$100 a month, and that the sale of milk from the cow can bring \$250 a month, in addition to providing milk for the family. It is very important that the animal be properly cared for, and, most important to the contract that Heifer enters into with each recipient, that the gift must be "passed on" to other needy farmers, in the form of the first and third female off-springs of the original heifer. When the gift has been passed on, the contract with Heifer is considered to have been fulfilled.

That first cow calved ten times. (On my visit, I saw three of her grand-daughters.) The money earned from the sale of milk, and also from the sale of male calves, has enabled the farm-

er's children to go to school, for him to improve his home, and, through an agreement with a Rotary Club group in the US, even to add a methane-processing unit to his farm. Manure and urine from the farm animals is cleanly transformed into energy, the resulting gas being piped in to the house for use in cooking. Over the last thirty years, Heifer International has been able to help over 30,000 families in Tanzania alone, as well as helping people in many other countries around the world.

Though it was inspiring and heartening to see the positive results of HPI's work, reading some of Erwin's articles gave me a fuller picture of the frightful odds that aid organizations are fighting against while trying to improve the quality of life of people who live in impoverished areas, including East Africa. Drought and sickness have been traditional enemies of poor farmers. The effects of global warming are also causing much concern; as the glaciers of Mount Kilimanjaro are rapidly receding, other changes are being seen in the environment which are of great concern to people working in the area. In addition to all of these troubles, there is the specter of HIV/AIDS. I had already been told that the requirements for people studying to become teachers have been lowered in answer to a critical shortage, because AIDS is wiping out a whole generation of teachers. Its disastrous

effect is also felt in the farming community, as Erwin states:

"Vulnerabilities to society include rural labor shortage, the reallocation of scarce resources for care of the sick, stigmatization of divorcees, widows and orphans who are being denied rights to property and access to education."

Grandparents, widows, and parents who are themselves infected with HIV are struggling to give present care to their children and orphaned grand-children, while they live with the knowledge that they must also try somehow to make provisions for a very uncertain future.

Working For Peace

A banana-leaf palace outside the Arusha office of Heifer International reads: "Peace Begins When the Hungry Are Fed". Dr. Suzuki believed that if children all over the world could learn to play music, that we could see an end to war. It is sure that war will continue as long as children go hungry, and as long as parents are unable to provide for their children. I believe it is in our hands to see both of these visions through.

I would like to express my sincere thanks to Kimbra and the Dixon family, to my hosts, the Lieke family, to Erwin and Simon, and to all of the parents and children in Arusha who were so warm and hospitable, so enthusiastic, and who have provided me with yet another growing experience in my own life. Asante sana! ☺

Notes:

* Haunted by questions upon a visit to Kibosho, Kilimanjaro, Erwin Kinsey, WYE Connect: a publication of the Imperial College London Distance Learning Programme, Spring 2006

This and other articles by Erwin Kinsey can be found in their entirety on the world-wide web.

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



by Barbara Barber

Paul Rolland, String Pedagogue

Paul Rolland was one of the 20th Century's foremost string pedagogues. He conducted extensive research and promoted interest in the physiology of playing string instruments. His work in the science of kinesthetics, focusing on body awareness, has had a profound influence on all string teaching today.

His Background

Rolland was born in 1911 in Budapest, Hungary. He studied violin from the age of eleven with Dezso Rados who was the first to expose Rolland to the ideas of relaxation and body motions. At the Royal Hungarian Franz Liszt Academy of Music, he studied violin and viola with Imre Waldbauer, who was also a principal teacher of Kato Havas. Like Rados, Waldbauer emphasized relaxation and comfort as part of his instruction. Follow-

ing graduation from the Liszt Academy, Rolland performed as concertmaster of the Budapest Symphony and violist of the Pro Ideal Quartet. In 1938 the quartet came to the United States. After a two year residency at Westminster Choir College in Princeton, New Jersey, however, they disbanded. At this critical juncture in his career, Rolland decided to remain in the U.S., where he later became a citizen and changed his surname from Reisman to Rolland. He also decided to dedicate his life to teaching rather than performing. His first teaching position was at Snipsop School in Indianola, Iowa. In 1945, he joined the faculty of the University of Illinois in Champaign-Urbana, where he remained for 33 years. Rolland was one of the founders of the American String

Teachers Association, serving as president from 1964 to 1966, and was the first editor of American String Teacher. He participated in workshops, clinics, recitals and conferences throughout the United States and in many foreign countries. His sudden death from a heart attack in 1978 was a great loss to the string playing community. His wife, Clara, passed away in February 2007 at the age of 90.

Rolland was interested in all aspects of string pedagogy and was influenced by the work of fellow Hungarians Kato Havas and Carl Flesch, as well as Shinichi Suzuki, F.A. Steinhausen, Wilhelm Trendelenburg, Frederick Matthias Alexander (founder of the Alexander Technique), and others. In his publications, he collaborated with, among others, violinist Ivan Galamian, cellist Margaret Rowell, bassist Edward Krollick, and composer Stanley Fletcher.

His Publications

Rolland published numerous books and articles expounding his ideas of naturalness and freedom of movement in string playing. Among these publications are:

- *Action Studies: developmental and remedial techniques for violin and viola* (Illinois String Research Associates, 1974)
- *Basic Principles of Violin Playing* – a report prepared for the MENC Committee on String Instruction in the Schools (Music Educators National Conference, 1959)
- *Development and Trial of a Two Year Program of String Instruction* (U.S. Office of Education, Bureau of

Research, 1971)

- A Filmed Demonstration of the Teaching of Shinichi Suzuki (University of Illinois, 1965)
- *First Perpetual Motion* – Violin, Viola or Cello with Piano Accompaniment, for solo or unison playing with Stanley Fletcher (Boosey & Hawkes, 1958)
- *Graded List of Studies and Pieces for Violin* (Extension in Music in cooperation with the University of Illinois School of Music and University Bands, 1965)
- *Movement in String Playing* – as it relates to violin hold, bowing, shifting and vibrato (University of Illinois, 1978)
- *New Tunes for Strings* with Stanley Fletcher (Boosey & Hawkes, 1971)
- *Prelude to String Playing* – basic materials and motion techniques for individual or class instruction, with Margaret Rowell, co-author, cello book and Edward Krollick, co-author, double bass book; with a foreword by Ivan Galamian (New York, Boosey & Hawkes, 1971)
- *Read and Play* – note and sight reading supplement to *Prelude to String playing* with Margaret Rowell, co-author, cello book; Edward Krollick, co-author, double bass book (Boosey & Hawkes, 1971)
- *The Teaching of Action in String Playing* – developmental and remedial techniques for violin and viola, with Marla Muschler co-author, includes "Control and Regulation of Voluntary Movement" by F.A. Hellbrandt, M.D. (Boosey & Hawkes, 1974)
- *The Teaching of Action in String Playing*

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Film Series—a series of 17 films (Rolland String Research Associates, 1980)

- *Tunes and Exercises for the String Player* (Illinois String Research Associates, 1975)

- *Young Strings in Action*—Paul Rolland's approach to string playing, revised by Sheila Johnson (Boosey & Hawkes, 1985)

Rolland also authored numerous articles on string pedagogy in *American String Teacher*, *International Musician*, *The School Musician*, *Violins*, *The Instrumentalist*, *Music Educators Journal*, and the *Journal of Research in Music Education*. His contribution to string pedagogy is enormous.

His Pedagogy

Paul Rolland's pedagogy is very analytical and highly organized. In his most important book, *The Teaching of Action in String Playing*, words and phrases such as action, balance, fluidity, naturalness, gestalt (the shape of individual structural elements as a whole), freedom of movement, synergy of movements, flexibility, comfort, and well-being appear frequently. The book contains numerous photos and diagrams which demonstrate his ideas.

His belief that no part of the body should become rigid or static while playing led to the creation of his series of "Action Studies." Although this book explores the mechanics of playing the violin and viola, most ideas can be easily adapted to the teaching and playing of cello and bass.

Rolland works with students before they pick up the instruments, teaching them to feel the internal pulse of music.

This includes waving, tapping, clapping, and bouncing on the knees to the beat of various kinds of music, as well as imitating and later playing many different rhythmic patterns.

• Posture, stance

Rolland advocates breathing normally while playing. If the player holds his breath, he can become tense and uncomfortable. Rolland believes in a whole-body approach to playing; total body action, including the smallest movements of the body, can rid the player of static tension and produce overall balance.

"Slight body movements, introduced by shifting weight, eliminate the static tensions and allow the player to maintain natural body balance. When all parts of the body are free to move, the player (at any level) acquires smoother bowing and shifting skills, gains endurance, and expe-

riences a feeling of ease and comfort."¹ He compares playing the violin to sports:

"Throwing a ball, swinging a golf club, or playing a string instrument can be done more skillfully and efficiently when there is internal balance within parts of the body and external balance between the body, its parts, and the instruments played or handled."²

One of his first Action Studies for beginners is the "Case Walk" in which students hold their cases over their heads to promote strong muscles and good posture for playing. To prepare a violin playing position, the feet form a "V," the left foot takes a small forward and the knees flex slightly to allow the transfer of weight from one to the other.

• Position of instrument

The "Stature of Liberty," holding the violin aloft to the left, encourages the student to establish a tall, erect posture while placing the violin on the shoulder with the tail button at the center of the throat. The player's head is used as leverage on the chinrest.

"The violin or viola should be balanced rather than held rigidly. The support is a dynamic one in which six possible contacts with the instrument (collarbone, chin, thumb, side of the first finger, fingertips, inside of wrist) constantly exchange and fluctuate their support, never straining or fixing any one part."³

Action Studies relating to the instrument hold include strumming the open strings with the 3rd and 4th fingers, plucking open string rhythms with the left fingers, swinging the left elbow from the shoulder while strumming, balancing a small rubber ball between the middle strings near the bridge, the "Shuttle" in which the hand glides between 1st and 5th positions, and the "Shuttle" combined with plucking rhythms.

Rolland mentions several differences between holding the violin and viola—scroll more to the right, viola slightly higher on the shoulder, scroll slightly lower, and viola a little more slanted.⁴ He also says that bass players need even more body mobility due to the wider movement of the left arm and the counterbalancing of the bass's weight.

• Position and use of left hand

Finger tapping rhythmically on the strings develops strong, relaxed fingers. It also prepares the vibrato action. Rolland places dots for 1st and 3rd fingers on the fingerboard between the two middle strings. Most beginners' fingers will want to assume what he calls the "native" hand

position with a whole-step between 1st and 2nd and half-steps between 2nd and 3rd and 4th fingers. The more traditional beginning finger pattern, which puts a whole-step between 2nd and 3rd only, is formed by gently pulling the 1st back and the 4th forward. He discusses in detail the balance of the hand, angle of the fingers, fingertip contact, elevation of the hand, thumb placement, and angle of the wrist. Rolland draws a line in the crease of the 1st finger base joint which the player should always be able to see, an X on the outside of the base joint where it generally touches the side of the neck, and a smiley face on the 1st fingernail which peers at the player. The middle phalanx of the 1st finger should be parallel to the fingerboard when placed on the highest string. Throughout this discussion, Rolland notes

the many differences in individual hands, never presenting an "average-fitted-all" position. He recommends maintaining three points of contact in the left hand—the thumb, the base of the 1st finger, and the finger—one of which should never become rigid. Small adjustments in the hand are always possible and it should never become static. He recommends that finger pressure should be relatively light on the fingerboard and the fingers must be trained to lift swiftly and decisively. He describes vertical, horizontal, and lateral finger motions. Two important and often overlooked "tips" in string teaching are stated succinctly by Rolland:

- "1. When crossing strings, keep one finger down whenever possible. (Every string crossing is a potential double stop.)
- "2. When crossing from the fourth to first finger, or vice versa, prepare the crossing finger in advance and stop both strings for an instant. Keep the 'old' finger down until the pitch of the 'new' finger is heard."⁵

Rolland introduces basic shifting motions from the beginning with "The Shuttle." The first shifts should be large ones, with no definite pitches in mind and without finger pressure. Anticipation of the movement is important, and the elbow should swing under the violin with the hand. He developed the "Octave Game," "The Ghosts," and "The Flute" to prepare for shifting.⁶

Rolland describes an "artistic" vibrato as being regular about 6.5 cycles per second and an average width of a half-step. In general, vibrato is wider and slower for

loud playing and narrower and faster for soft playing. He discusses finger, wrist, and arm vibrato at length but stresses that of these motions is a combination of all of these motions. The base of the first finger must be released from the neck. Action Studies for vibrato include finger tapping, pulsing student's the finger by the teacher, the "Rivarte Exercise" (a quick roll up and back with the finger), polishing the string with tissue paper while hanging the hand from the neck in rest position, finger taps, "Tap and Hold," "Floating Shifts" (the finger rocks the distance of a half-step), and rhythm exercises while bumping the 1st finger of the right hand. Playing on open strings while the left hand vibrates produces intensity vibrato.

• Bow hold and use of right hand and arm

Rolland advocates teaching what appears to be the Franco-Belgian bow hold with photos and detailed instructions:

- Hang the right arm letting the fingers fall in a natural position.
- Make a circle with the thumb touching the 1st joint of the 2nd finger.
- Touch the tongue of the frog with the tip of the thumb. (Draw an X on the inside corner of the thumb which touches the stick.)
- Embrace the stick with the 2nd finger opposite the thumb.
- Place the third finger on the outside of the stick.
- Wrap the 1st finger around the bow on the middle knuckle.
- Place the tip of the curved 4th finger on the inside edge of the bow.⁷

Rolland suggests first forming the bow hold on a pencil. He also shows an "Early Bow Hold" where the bow hold is formed at the bow's balance point. Many Action Studies follow: Shadow bowing on the shoulder and through a cardboard tube, silent "Roll the Arm" with the tip of the bow hooked by the left pinkie, "Rock the Bow" as if sprinkling salt from a shaker, "Place and Lift" about eight inches above the string, and balancing the bow at its balance point on top of the strings. Bow strokes are initiated in the middle of the bow where it forms three sides of a square with the arm. The beginning bow strokes are played in a variety of rhythms. When lengthening the bow stroke, the bow must be drawn perpendicular to the strings. In regard to drawing a straight bow, he states:

"The movement of at least two limbs and two joints is necessary to draw a

correct bow stroke (hair parallel to the bridge). The advanced player usually uses more limbs and joints. The beginner, who instinctively uses single joint actions from the shoulder, must be trained to use the correct combination of movements."⁴

In "Flying Pizzicato," the student plucks an open string, casting the hand out and forward while transferring his weight to the left foot. The "Wandering" bow travels from the one part of the bow to another while playing small, repeated bows. The "Rebound" uses the motion of "Flying Pizzicato" with repeated down-bows in a continuous arc motion. Sturred 2, 3, and 4 note string crossings on open strings keep the arm relaxed. "Refined tone releases" are taught by lifting the frog to curve the release after a down-bow and lifting the tip to curve the release after an up-bow.

• Tone production

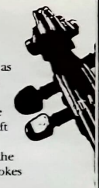
Rolland identifies the universally accepted factors of tone production—bow pressure, bow speed and contact point—and the importance of their constantly changing interrelationships. The fingers are the "conveyors" of the weight from the arm to the bow. For smooth bow changes he recommends the arm turn slightly

ahead of the bow; the arm is lowered as the bow approaches the frog and it is raised as it approaches the tip, creating a figure eight effect. At the tip the player's weight is transferred to the left foot; at the frog it shifts back to both feet (contrary motion). He explores the string player's many different bow strokes in great detail.

Rolland and Suzuki

Paul Rolland was elected president of the American String Teachers Association at their convention combined with the Music Educators National Conference in March 1964. It was at this convention in Philadelphia that many American string teachers met Dr. Suzuki for the first time and were astonished by the performance of his ten violin students, ages five to thirteen. Rolland believed that this was a turning point in string education. With Rolland at the helm, ASTA subsequently applied for and received a grant from the U.S. Office of Education to produce the film, "A Filmed Demonstration of the Teaching of Shinichi Suzuki." Rolland and Suzuki clearly had great respect for each other.

In researching Rolland's pedagogy, many similarities to Suzuki's teaching



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ideas emerge: Rolland used the technology of the time by having children listen to recordings of folk materials and familiar children's songs; he started beginners with rhythmic strokes in the middle of the bow; he advocated the masterclass approach supplemented by group instruction; and he believed in instilling in each child the gift of beautiful tone:

"Paul Rolland wanted to teach each student to play with a beautiful tone and with such ease that technique became the tool of good musicianship and not simply an end in itself. To accomplish this, he hoped to awaken in the smallest child, the earliest beginner, and the inner desire for a beautiful sound. However, his goal was not simply to awaken this desire. The child needed also to be taught what to do with his bow arm, left hand fingers, all of the technical elements that produce a good tone."⁹

Many of Paul Rolland's former students currently teach in schools and universities or play in orchestras in the U.S. where they continue to propagate his ideas. Former student and SAA member Carolyn McCall remembers Paul Rolland as a very likeable and friendly teacher who took a personal interest in each of his students at the University of Illinois in Champaign-Urbana. "Papa Rolland," as he was known, frequently took them out to dinner and helped them obtain better instruments. His wife would not let him eat cookies but he did so with glee at receptions when she was not around. His excitement about the growth of string teaching was contagious to all, including his students and colleagues. Carolyn's subsequent work in the "Suzuki-Rolland" string program at the National Academy of Arts in Champaign, Illinois, demonstrated the compatibility of the two pedagogies, each approach complementing the other.

Rolland's Influence

Paul Rolland was a systematic thinker. As a child he dismantled clocks and radios to discover their inner mechanics. Peter Rolland remembers his father standing in front of a mirror observing the movements of his violin playing for hours at a time. He familiarized himself with the work of past violin pedagogues as well as physicians, athletes, and dancers. Rolland's pedagogy is almost scientific, with its detailed analysis of every physical and physiological component of playing. He worked tirelessly to develop new

approaches to string playing and raise the level of string teaching in the U.S. One might think that his pedagogy would have little relevance in today's string classrooms and studios. On the contrary, his ideas are so integrated into current string teaching that most teachers don't even realize how much of his pedagogy they use on a daily basis. Rolland's quest to teach students to play in a comfortable and natural way is worthy of study and is sure to benefit the well-being of many future generations of string players. ☞

Footnotes:

- 1 Paul Rolland with Maria Mutschler, *The Teaching of Action in String Playing* (New York: Boseny and Hawkes, 1974) 32.
- 2 Ibid. 32.
- 3 Ibid. 14.
- 4 Ibid. 74.
- 5 Ibid. 128.
- 6 Marianne Murray Perkins, *A Comparative Study of the Violin Playing Techniques: Kato Havas, Paul Rolland, and Shunichi Suzuki* (Fairfax, Virginia: American String Teachers Association, 1985), p. 109.
- 7 Rolland, *The Teaching of Action in String Playing*, 83.
- 8 Rolland, *The Teaching of Action in String Playing*, 115.
- 9 Mark Joseph Esdell, *The Writings of Paul Rolland: An annotated bibliography and a biographical sketch*, http://www.walpoleia.org/walpole/Paul_Rolland_2.

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Violinist and violist Barbara Barber has taught and concertized 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 on advisory and editorial boards. She was editor of the *American String Teacher*, "Pre-to-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.



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Tricks for Tricky Spots, and Other Practicing Pointers

by Danielle Charboneau

"I would say as an average, it's [practice] about five or six hours a day. It's not really the hours, but the quality of the work that needs to be done. I see with students, that they play and they call it practice, but they are not listening and not watching. If you have your textbook open, it doesn't mean that you are studying...."

—Midori

Years ago, one of my teachers accused me of always looking for tricks to make practicing easier. Shamed by his implication that I should seem unwilling to work, I denied it at the time. But, he was right. I was not unwilling to work, but I wanted to get more done for what I put into it. There are so many great adventures in this world. Why spend lots of time getting just a little bit of practice accomplished? I believe we should heighten our practice skills so we can have the most fun pulling out the most beautiful music possible with the least amount of time, so that we may either learn more great music or have other great adventures.

Barton Kaplan, a teacher, musician and researcher, found as one of the keys to successful practice, that we must be able to play something correctly within three tries, or we do not have all the information necessary to achieve the goal we have for that spot. Besides not having all the information, numerous repetitions in the attempt to achieve the preset goal etch the spot and the manner in which we played it in our memory... even if it is wrong. Dr. Shinichi Suzuki used to say that if one practiced something wrong seven days in a row, it would take a year to relearn. Scary thought. Therefore finding ways to assure the production of our preset goals so that we may spend the least amount of time in exchange for the greatest amount of product, seems key. Below are a few ways to help your child or yourself streamline practice

so you may spend less time working and more time enjoying the wonder of learning and exploring the music and enjoying the beauty of the music without eliminating everything else from your life or having a nervous breakdown.

Start by collecting information.

Within the Suzuki partnership, it is initially up to the parents to have a 100% understanding of the material, how to bring it home and how to work with their child using that information. Even as the child develops and polishes his self-monitoring skills, the parent continues to aid in bringing information home for the child to utilize. It is not until the child has learned a high level of practice and monitoring skills, through consistent experience with these skills as nurtured and organized by their parent, that the child can easily take responsibility for bringing information home. Until students have mastered practice skills with parents supporting them through the process, the parents are an integral part of all lessons and practice sessions.

Of course there are a few ways to bring that information home. Recording or videotaping lessons can be very helpful, but the one method most accessible to all parents involves take notes. I have seen a direct relationship between how completely parents and teenagers take notes and how easy the progress is through the material. Simply put, if information about the goals, how the goals can be monitored, and how to make the goals easy and habitual is taken home and used, then the teacher does not have to repeat the information in the next lesson and the student does not have to relearn the material and/or feel unsuccessful. If a parent does not collect some of the information shared by the teacher, things may be addressed incorrectly or inefficiently and there is a likely chance that

the student will have to address the same material during the following weeks.

To bring more significance to the power of the parent's notes, once the child practices the music, right or wrong, the brain memorizes that process of thinking and the muscles memorize that product, and, if done incorrectly, the following practice sessions have to erase previous habits and begin to develop new ones. However, note-taking also helps to give parents credibility with their child, allows parents to relinquish the practice details to the teacher, and objectifies the material so it is not about the good and bad of the child, but about the production or non-production of the goals the teacher outlined. Taking notes helps to bring all the details to the practice so the child may be motivated to practice by the speed in which beautiful music comes from their efficient efforts.

Note-taking tips

Ideally the note-taker catches everything. However, in the event that you are not a court stenographer and cannot write down every word the teacher says while monitoring your own understanding of the material, there are some things to look for in your child's lesson that will help pull out and prioritize information. It really is much like taking notes in class in high school and college. However, it is not as difficult as that might seem, since you don't have to have it memorized. Parents take notes and understand the explanation of the material and leave the memorization and facility to the kids.

In lieu of taking every word down, here are some pointers for priority of note-taking that may help you:

Clarify the teaching points for yourself.

The practice parent gets to bring the information home in the form of notes, so it

is also important that you understand the concepts within those activities. Don't wait until the teacher stops and speaks to you directly. Notice what your teacher works on with your child and how s/he manages the process. The teacher's role changes with the child's age, personal practice skills, and level, but the basics of taking information home stays the same. Parents bring home information, and they bring home how to recognize the successes, diagnose the work that needs to be done, and organize how to work with it. If parents don't understand the concepts, they will have a hard time helping their children back at home.

Information to look for:

- the overall technical teaching point of the week
- what exercises will address the technical teaching point
- what aspect(s) of the repertoire are being polished.
- what spots in the repertoire need special attention, why, and how. In order to practice the above points, determine the following:
 - when, for most efficiencies, to practice each point
 - how to monitor focus point while being honest, objective and positive
 - how to direct your child through successful and peaceful production of the skills and spots in question
 - how to talk to the child to help build their own awareness and personal monitoring skills and maintain high self-esteem
 - how to make it doable within the context of the child's ability at that particular moment.

Make it doable with "small, success-oriented steps."

Dr. Suzuki repeatedly emphasized the power of keeping everything within the child's practice doable, while still honoring their amazing potential. Doable practice allows for consistent success through all repetitions and speeds up memory and facility while keeping the practice experience positive. The child more efficiently gathers great ease in performing, while strengthening his/her overall self-esteem. The child recognizes the power resulting from such efforts as he/she experiences a great musical return.

Clarify for students

Students need to understand how and why they are being asked to do the things they do. Once they understand what they

are asking their little fingers to do and why, they will be able to duplicate the results, monitor themselves more often, and eventually self-diagnose and problem solve based on the examples set for them in the practice they did with assistance.

Slow practice

It never hurts to slow down and let the brain catch up so it can actually talk to the fingers before the fingers play.

Small practice

No need to tire the fingers and brain by practicing more than you really have to. Keep the spots small. Start on a place that allows the brain to stay on task and not be distracted by other points in the playing. Small spot practice keeps the brain from having to change gears every time students move to new notes or passages.

Stop practice

Stopping right before the tricky note or skill allows the brain to remind the fingers of the specific directions needed to successfully play that note. This facilitates consistent repetition of the spot which speeds up and strengthens muscle memory and brain memory and also builds in the timing skill needed to be sure the brain talks to the body before the body takes off.

Simplify

Dr. Suzuki calls it one-point practice. Keep goals to a single item. Figure out the root of the problem and focus on that.

Usually your teacher will have clarified this in the lesson. Select one point, get it exactly the way you want it and repeat. Don't add another skill until the first skill is easy and can be maintained with a broader focus. If the student loses the first skill use another aspect of the playing is added, go back. Take your time. See what part of the body is having a rough time. If it is a bow technique issue, only practice the bow. If it is in the left hand, figure out what aspect of movement is difficult and work until that is easy. Add bow and fingers or focus points together only when you find they are really, really doable.

Stick to the plan

Many times one difficulty can be the result of another root problem. It is the job of your teacher to diagnose the root of the problem(s) and start either with the basics needed as building blocks for a new skill or passage in the music, or to address the cause of the problem even if it doesn't directly address the symptoms. Avoid adding to the child's list of focus points or changing the focus. Too many directions at one time detract from the student's ability to focus and truly tackle any new learning points. Changing focus points too often can also interfere with the brain's ability to absorb information. Your teacher has a plan. Relax and enjoy. The results can be beautiful music and a strong self-esteem. Or, as Dr. Suzuki puts it: "a noble soul and a happy heart."

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Repeat, repeat, repeat

Plenty of research has been done on the value of repeating a skill in order to memorize it and make it a natural part of a given activity. This is no difference in the study of music. Dr. Suzuki used to have a handful of exercises designed specifically for coordination and control for his students to do 10,000 times. He could always tell when students actually did all the repetitions based on their proficiency. This is not to say that all skills need to be repeated anywhere near 10,000. However, it is important to be able to truly recognize when a skill still needs attention, when a skill is strong but just needs repetition for facility, and when a skill has reached a level of facility that allows the student to own it for life.

Contextualize

It is one thing to master one little spot and then another to know where that one little spot goes and how it weaves into the music. Put that newly beautiful and easy spot into phrases, sections, and the whole piece. Students may need some repetition, but this is where the fun really begins anyway.

Be Patient

Learning takes time. Let it have the time to settle in so the student can really

own the skill and material. Recognize the student's ability to produce the goals but allow for a frantic-free environment when it comes to the time it takes to really feel solid with the new skill. The feeling that society around them expects them to master the material right away may cause the student or parent to want to shove off the last bit of practice needed.

Have Faith

Find and share the faith that, through the efforts of careful practice, the beautiful music will follow. Imagine the beautiful music and lovely performances both in the home and in public. Faith allows us to hear and believe in the music in our imagination and trust that our efforts will bring it to reality. Without trust in our efforts, there is little to motivate us to utilize our efforts. As a parent, share your faith in your child and their personal faith will follow.

Celebrate!

Honor the hard work with respect and recognition. Honor the beautiful music with respect, recognition, and a home concert. Skip the advice. Just notice what great things came from their great efforts. Let them know, without pointing it out directly, how powerful their efforts are and they

will learn to respect not just their beautiful music but their strength to work through difficult projects as well. Remember what their goal was, initially, and stick to observing their progress. Save the discussion about the next project for a day when you have time to dig into the new project so it too warrants celebration. It is often hard to see the progress when you are in the middle of all the work day after day, so help those around you see and celebrate what they have been able to accomplish whenever it is possible.

"I can say I already practiced six hours today, so that's enough, but it depends if it takes two hours, if it takes 10 hours, if it takes 20 hours, I have to do it. You can't cram practicing in music."

"I would say as an average it's about five or six hours a day. It's not really the hours, but the quality of the work that needs to be done. I see with students, that they play and they call it practice, but they are not listening and not watching. If you have your textbook open, it doesn't mean that you are studying..."¹

¹Interview with Midori by Jane Annemson, NWA World Traveler, p.6.

Danielle Charbonneau, a transplant to the California Bay Area, began her violin and viola teaching in a number of programs in her native Michigan. With a Bachelors and Masters in Violin performance, a Specialization in Dance, Suzuki teacher training with a variety of trainers, and as an active Alexander Technique student, Danielle taught for nine years with the Michigan State University Suzuki Violin Program and eight years in the Chicago area at both the Music Institute of Chicago and DePaul's Community Music Program. At Michigan State University, besides directing the Tour Group, Movement for Musicians Program, and Chamber Music Program, Danielle developed a number of teaching aids and studies and edited a quarterly newsletter. After moving to Chicago, Danielle continued to develop her teaching materials, coached chamber music, occasionally gave chamber music recitals, was the chair of the faculty committee and string coordinator for the Music Institute of Chicago. Beyond her direct involvement with the schools, Danielle was president of the Chicago Area Suzuki Association and a member of the Suzuki Association of Northern California. At present, Danielle runs her own Suzuki violin and chamber music program in Oakland, California and has been researching injury prevention and technical development facilitation through the use of Integrative Manual Therapy and other physical reduction techniques. Danielle Charbonneau continues to be a frequent speaker, Baroque dance instructor, and clinician throughout the United States.

Take Five for Suzuki Piano

Five mystery panelists share five insights

Organized and Compiled by Gail Lange, 2007 Retreat Committee



Five mystery panelists were invited to share five "insights" with Suzuki piano teachers at the SAA Retreat at Nottawasaga Resort in Alliston, Ontario. Joan Krzywicki, Michiko Yurko, Sachiko Ishihara, Caroline Fraser and Armena Mardarosian each described five insights on an assigned topic. Three of the presentations are shared below.

Joan presented five insights relating to an oft-heard statement: "If I could start all over again, I would..." —Sachiko, our newest piano trainer was asked to suggest five resources the new Suzuki teacher trainer "desperately" needs.

Armena shared five new insights in her teaching. To continue the "mystery" the five insights of Caroline and Michiko will appear in future issues.

• • • • •

FIVE CHANGES THAT I WOULD MAKE

by Joan Krzywicki

Introduction

In thinking about starting a teaching studio all over again, it was fun imagining the "house" that I would build. Also, I reflected on Dr. Suzuki's model of teaching and how I could incorporate more of his approach into my studio.

Change #1

I would require payment for lessons for a whole 10-12 week semester or a whole year instead of once a month. This would eliminate some bookkeeping problems and hopefully solve the issue of the few families who always ask if the monthly fee is the same when there are fewer weeks in the month.

Change #2

I would require all students to have two lessons per week. One would be an individual lesson, and the other would be a group lesson to focus on musicianship skills such as pre-reading / reading, singing, sol-fa, ensemble playing, etc. Once a month the group lessons would meet at a piano store for a multi-piano experience of playing the repertoire in unison. The model of many violin teachers

shows us that students do meet twice a week, once for the individual lessons and once for the group lesson.

Change #3

I would establish a structured parent education program for new families. My current practice is to try something different with each new family or set of families.

Change #4

I would require every family to own an adjustable bench and set of footstools. I am currently working on a start-up package that includes these items.

Change #5

I would spend more time at lessons observing parents working with their children, i.e. bringing the parent to the piano and asking him / her to work with the student on a particular technique that was just demonstrated.

Change #6 - My Dream

My dream is not to have to cater to society with respect to participation of my students in studio activities. If they are too busy to attend group lessons, workshops, ensemble class, etc., then they would not be able to be a part of my studio. But, of course, this happens more with older students who have been with me for many years, and I certainly don't want to lose some of my advanced students, who do practice. But wouldn't it be nice if piano would be the "priority" activity.



Joan Krzywicki has been teaching Suzuki piano in her home studio in Wyndmoor, PA, since 1981. She is also a registered SAA Teacher Trainer and offers courses through Temple University as well as at various summer institutes. Joan has a BME degree from Indiana University and an MM degree from Youngstown State University. She is especially grateful for the opportunity she had to observe Dr. Suzuki and Dr. Katakata teach at the Talent Education Institute in Matsumoto, Japan. Joan is the Assistant Piano Area Coordinator for the 2008 Conference and will be Coordinator in 2010.

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THE NEW SUZUKI PIANO TEACHER TRAINER "DESPERATELY" NEEDS

by Sachiko Ishihara

- Children/Parents (3 reasons listed here):
 - Being Organized
 - Awareness of different learning styles
 - Keeping me in touch with the "parent" side of the learning triangle
- Piano "colleagues" of all sorts
 - Suzuki recitals and workshops, combining studios (could be at a local piano store).
 - Coordinating parent seminars (combine with another studio, invite someone).
 - Festivals (state-wide)
 - Opportunities to hear good music; attend concerts (Kissin, Lang Lang, Pollini, etc.)
 - Other networking options in the community: National Guild of Community Schools of the Arts, National Piano teachers associations, Royal College exams, (knowing other non-Suzuki piano teachers)
 - Practice, take lessons, perform *for yourself*
- Suzuki Violin Teachers
 - Observe Suzuki teachers of other instruments, especially group classes
 - Read books written for (other instrument) Suzuki teachers/parents
 - Accompany Suzuki group classes of other instruments
- A Mentor—someone older and wiser: having someone to

answer your questions someone who believes in you
 5) Suzuki Chat moderated by Miranda Hughes

How to join Suzuki Chat, moderated by Miranda Hughes
 * To learn more about the Suzuki chat group, please visit <http://groups.yahoo.com/group/suzukichat>.
 * To send a message to this group, send email to suzukichat@yahoo.com
 * To contact the moderator of this group, send email to suzukichat.ownership@groups.com

A minishort booklet:

Carhart, Tess. *The Piano Shop on the Left Bank*. New York: Random House, 298 pp.
 Showen, Herbert. *Eight Million Goals and Dreams*. New York: Penguin Books, 228 pp.
 Spengler, Edmund. *Helping Parents Practice*. St. Louis: Yes Publishing, 278 pp.

Consider your answers to these questions:

- What was the source of your **motivation** to become a teacher trainer?
- How do you give yourself the personal **time** you need and restore your own **energy**?
- What responsibilities do you feel as a teacher trainer towards **future generations** of Suzuki teachers? Do you feel these teachers have a responsibility to you?
- Where do you find **beauty** in your everyday life?
- What **deeper meaning** can you create in your relationships or seek in your actions?



Sachiko Ishihara received her BM with honors at NEC and MM from The Juilliard School. She completed Suzuki training in Matsumoto, Japan, with Haruko Katoka and did long-term teacher training in Lyon, France with Colette Daltier. She is an ESA-certified piano teacher and is completing her SAA Teacher Trainer approval process. She is the Executive Director of the Suzuki School of Newton, MA.

BODY SCALES, BODY SONGS

by Armena Marderosian

Singing and moving inspire and enhance our learning. Whatever we put to melody and rhythm, sing it and move it, joins into our memories. We remember it. It gives Deep Learning. We sing and play the scales and songs on our body with our fingers. It's fun and rewarding to be up and moving with the music while we illuminate various musical concepts. The children get excited and they remember. We first practice breathing awareness within our bows to each other to open our focus and our sense of being together.

- We practice a three-part bow as ABA form, in partners:
 - Stand facing each other, looking into each other's eyes while taking four slow breaths. During each in-breath we lengthen our forms toward the ceiling, balancing our standing straight. During each out-breath we consciously relax shoulders, elbows, face, tongue....
 - On the fourth out-breath we bend to bow, saying, "Thank you very much" (adding time and purpose to the down part).
 - For the standing up again, to look again into each other's eyes, we say "Sound, spirit, touch" (adding time to the last part, to rhyme with "Thank you very much, and to add thoughts of what music is).

2. We sing and move a "Moveable "Do" Solfege on our bodies with hands as notes:

SCALES

- Major Scale

		Degrees of the scale							
		1	2	3	4	5	6	7	8
Do	Re	Mi	Fa	Sol	La	Ti	Do		
Feet	Knees	Waist	Shoulders	Head	Hands up	Hands to sides of head	Clap above head		

- Minor Scales
 - The lowered 3rd, 6th and 7th scale degrees are given the vowel sound "oo" as in "cool," to distinguish them from the corresponding Major scale degrees.
- Natural Minor Scale
 - Do Re MOO Fa Sol LOO TOO Do.
 - Hands point down for the flatted 3rd, 6th and 7th "OO" notes.
- Harmonic Minor Scale
 - Do Re MOO Fa Sol LOO Ti Do
- Melodic Minor Scale going up
 - Do Re MOO Fa Sol La Ti Do
- Melodic Minor Scale going down
 - Do TOO LOO Sol Fa MOO Re Do

3. We sing and move Body Songs with solfege syllables:

- "Twinkle, Twinkle, Little Star" as example
 - While moving the hands as notes to the same body places as the scales.

Do-Do, Sol-Sol, La-La, Sol, Fa-Fa, Mi-Mi, Re-Re-Do.
 Sol-Sol, Fa-Fa, Mi-Mi, Sol, Sol-Sol, Fa-Fa, Mi-Mi-
 Do-Do, Sol-Sol, La-La, Sol, Fa-Fa, Mi-Mi, Re-Re-Do.

• We sing and move the intervals:

Start-same, 5th-same, step-same, step
 Step-same, step-same, step-same, step.
 5th-same, step-same, step-same, step.
 Step-same, step-same, step-same, step.
 Step-same, 5th-same, step-same, step.
 Step-same, step-same, step-same, step.

• We sing chords while moving the body song:

I-chord, I-chord, V-chord, I-chord,
 V7-chord, I-chord, V-chord, I-chord,
 I-chord, V7-chord, I-chord, V-chord,
 I-chord, V7-chord, I-chord, V-chord,
 V7-chord, I-chord, V-chord, I-chord

4. We sing the rhythm while moving the body song:

- To Twinkle
Ta, Ta, Ta, Ta, Ta, Ta, Ta, Ta
- To "Go Tell Aunt Rhody"
Ta, Tib, Ta, Ta
Ta, Ta, Tib, Ta
Ta, Tib, Ta, Ta,
Tib, Tib, Two

5. We sing and walk Left Hand accompaniments with feet Left

		Bottom		Middle	Top (Alberti bass)	
		L	R	L	R	
		Bottom		Middle	Top	
		L	R	L	R	Second person's foot

In my home studio, I have a walkable staff across the whole floor from wall to wall, with the entire piano keyboard with all 8/9 top ledger lines and all 6 bottom ledger lines. We walk and sing the songs, and also the accompaniments, even at the same time! ☺

Armena Marderosian has taught Suzuki piano since 1972 and has trained Suzuki teachers since 1974, first in Oberlin, Ohio, where she had been a Conservatory student, in Watertown, Massachusetts, periodically in Palo Alto, California, and since 1981 in her main home studio in Ann Arbor, Michigan, where she's on the faculty of the Ann Arbor Suzuki Institute, which includes teachers of violin, viola, cello, bass, guitar, flute, and piano. She has taught, lectured, and performed at workshops in the U.S. and Canada. Armena Marderosian has written articles for the ASJ, Suzuki World, Piano Basics, the Oberlin Alumni Magazine, and Armenian periodicals. Ms. Marderosian is also director and pianist for The Sun Project Music Preservation, which publishes, presents concerts and produces CD recordings, notably "Armenian Songs of Griker Mirzaiyan Suni (1876-1939): Vocal Solos and Duets" (piano and voices), music of the grandfather of her husband, Professor Ronald Grigor Suni. www.sunproject.org contains 4-hours of free beautiful Armenian music.



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Making the Gift of Music Memorable

by Marylou Roberts

One of the greatest gifts we give to children is the gift of music and the lessons about life that are learned along the way. Children raised in the Suzuki Method are "Nurtured by Love" with positive words and encouragement, trained that they can achieve higher goals through mastery of each small step. They are taught to cooperate rather than compete in a group setting, to love the music they are learning, and to recognize the importance of listening to teachers, parents and peers. As they grow into young adults, this environment may have been so natural, so many invaluable life lessons learned, that there may not be a conscious memory of exactly what the Suzuki Method is. Learning to appreciate the Suzuki Method and understand how they have been raised makes this gift solid, memorable, lifelong and a great resource. We as teachers and parents may be able to put a name on these lessons, so that by the time our children go off to college, they can carry with them a strong footing in the basic ideals Dr. Suzuki set out for us all.

One of these Suzuki "tenets" is "Success breeds Success," which is taught from the very first Pre-Twinkle lessons. Parents learn to understand the mastery of each small step. Through this children grow in ability, and we see that they become motivated to do more because they are successful. As the pre-teen years approach, we can point out how this is working in the lesson, either at home or in the studio. When a student progresses from the preparation or practice spot to the piece, they have first been successful at the practice point. When a student doesn't understand who reviews is so important, we need to step in with this important idea. Thoughts

we can convey might be these: "When you play your six review pieces, you are being successful at those pieces. Then, when you play new pieces, they will benefit from all those skills you have just exercised. That's Success Breeds Success working for you." Everyone understands this on some level, but it needs to be made clear. Athletes first do simple exercises before playing a game. No one would think of doing any kind of sport full force without a warm-up.

"Without hurry, without rest" is related to success as it is the means to the goal. "Without hurry" is presented as the best way to function. "Without rest" is in daily practice, listening and enjoyment of music. How many students have mastered writing a paper for school? It is difficult even for adults not to put things off until all that is left is to hurry. Sometimes preparing music for the lesson can take this form. If we teach our students how to accomplish their goals without hurry, what a valuable lesson! Even school work can be done in the same way. When a teenage student comes to me unprepared for the lesson, we talk about this principle and what it might mean in their situation. It is a great learning process to go through, giving students another way to handle life without becoming overwhelmed.

"When love is deep, much can be accomplished" is a principle that guides us as parents and teachers. How would this apply to Suzuki students? We have love for them, but do they know its place in their own hearts? It is possible that some feel this love coming from parents and teachers as they learn. Our children have benefited from being raised in this way, but may not be aware of its far-reaching effect. Teaching them this model could

take the form, "We acquire what we admire." If they want to learn something, spend time admiring and appreciating it. A drive through a great vacation spot may look really good, but it won't be loved by merely driving through. Real enjoyment comes from getting out of the car and visiting each place. In the same way, always playing through a piece will not have a deep and lasting effect on the musician or the listener. When each part is appreciated and details are repeated, that part becomes more alive, the skill level increases, and our love for the music grows.

Positive Praise is considered essential in the development of every child. What if our teens learned how to be "real" and use positive praise in themselves and others? We can encourage all our children to see things in a positive light and to practice positive thinking. When a student is unhappy with a performance in the lesson, we can help guide by asking what the good parts were, so that the parts in need of improvement are seen in balance. All students can be encouraged to praise their peers after a concert, and find their own strengths in the process. We all see what we are most aware of in ourselves. In this way, praise of others functions as a mirror.

"Man is son of his environment" includes all those things loving parents have put in place over the years. A musical environment has been provided as a means of nurturing our children. Everyone has experienced how much more reading is done after a trip to the library or how much fun it is when you buy a new book. Think about how much more practicing is done after an institute or a great concert or lesson. The environment feeds our interest.

There is a time when choosing your own environment becomes very important in preparation for choosing a college. It is the first time a child will choose his own environment. Students will be influenced by the life and attitudes around them. It also has wider applications for choosing friends, going to parties, living with the TV on. It is helpful for teens to see that they have been raised in a musical environment, and experience firsthand how it affected them. They will be more able to find their "niche" in the world, by knowing they are sons and daughters of their environment, and to take care in finding their future environments.

Learning with Parents and growing the relationship between parents and children is one of the greatest Suzuki ideals. It is so simple, and yet difficult. Remind the children often of games they played with you when they were younger. They may have some interesting stories about their "cleopats". In a world where pop culture in movies and TV portray parents that are crazy, an annoyance, or hardly all there, our children will grow into adults having some great memories of the time they spent with caring parents and teachers, adults who made a difference in their lives by listening and caring.

When we reflect on Suzuki ideals with our growing students, the lessons learned can become even stronger principles to live by. Not only does the music experience grow, but parents, students and teachers benefit from each active and living example. We can continue to study teaching in the future with much reflection, and through this study we will be better able to concentrate energies toward better teaching.¹ Through music study, we are learning models of principles to live by. Music is an expression of life and is much more relevant and true to all our students when we communicate its meaning in age clear and appropriate ways. ☛

¹From "The Suzuki Teacher's Edge," ASI V26 #3, p.3

Marylou Roberts lives and teaches in Ann Arbor, Michigan, where she has an active Suzuki program. She holds a master's degree in guitar performance from The Cleveland Institute of Music, and has recently become a fully qualified SAA Teacher Fellow in Suzuki Guitar. She is co-ordinator of the Ann Arbor Suzuki Institute and director of the Ann Arbor Suzuki Guitar Institute held each June, and is on the adjunct faculty at the University of Michigan. Marylou and husband Brian have three children, Suzuki-raised in violin and guitar.



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On Structuring Practice at Home Ten Points to Ponder

by Enid Wood

1. **Practice** more often than not. "You only need to practice on the days you eat." —Shinichi Suzuki

- Why? Regular, consistent practice develops the mind, body and spirit.
- If practice is a normal part of the daily routine, we don't waste energy deciding whether or not to practice; it just gets done.
- Charts can be motivating. Use a mark or a sticker to record each day's practice.
- Rewards are sometimes appropriate, for example covering a small box with stickers for each day's practice and getting what's inside the box once the outside is full. This can be especially effective for children who are collectors of small things.
- Practice can be a way for children to earn something they want.
- View practice as learning for you and not just your child. They don't want to be expected to feel grateful for adult sacrifices.

"You may not want to call it 'practice.' One mother called it 'Violin Club' for years until the music became its own reward. Or just say, 'Play the piano.'"

Use it or lose it. We forget four out of every five things we learn unless the learning is reinforced within 24 hours.

2. **Listen** to recorded music.
 - Music is easily absorbed from the environment.
 - If children are struggling to remember the sequence of notes, they won't be free to work on technique or interpretation.
 - Listen sometimes to review pieces and to the next book.
 - Have more than one CD: one for the bedroom, the car, and the breakfast table.

- Find ways to make the listening easy and automatic.
- The repeat function on a CD player can help kids learn tricky music without giving up.
- 3. **Review** the repertoire.
 - "Children like what they can do." —Shinichi Suzuki

- Review pieces are like an ever-increasing vocabulary. We add new days; we don't replace the old ones.
- "Surf 'n' Turf": Productive practice includes a balance between playing through pieces in their entirety and isolating small sections in order to dig out the beauty in them.

- Discover your own optimum balance between old and new. Doing *twice as much review as new* is a wise plan for many families, because it builds confidence and reinforces skill.
- Review for memory, tone, posture, emotional impact, and concentration. Music is far more than a succession of correct notes.

- Toys, charts, and games can help.
 - Spinner.
 - Fishing. Make a new fish each time a new tune is learned.
 - Do it/Don't it (envelopes or jars)
 - Draw from one and put into the other until empty.
 - Chart. No tune is allowed to be more than five marks ahead of another one.

4. **Group activities** provide Suzuki students with role models, peer influence and goals.
 - Families who make group attendance a priority are assured of success in music if group playing is supported by efficient individual practice at home.
 - Extroverts may need group playing in order to see any value in music

making whatsoever.

- Attending a Suzuki institute in the summer helps kids who can't come to weekly groups during the rest of the year.
- Join orchestras, bands, or choirs.
- They can be the most valuable experiences in a young person's life.

5. **Master** each small step before going on.

"Never stop. Never hurry."
—Shinichi Suzuki

- Thoroughly mastering *each* small step leads to excellence for all.
 - Charting can work as a visual record of progress toward a fixed goal. Mark when something is done, when it is memorized, when it is fluent, when the tone is beautiful, when the playing becomes heartfelt.
6. **Repeat, repeat, repeat.**
"Ability is knowledge plus 10,000 times." —Shinichi Suzuki

- Music can be habit-forming.
- Practice does not necessarily make perfect. Practice makes *permanent*. Make certain your child is making sounds you both want to hear again.
- Healthy practice makes playing easy.
- Repeat not just until something is right, but keep going until it *can't* go wrong.
- Counting repetitions can be fun. Use toys, charts or food.
 - Dice: How many repetitions? Which dynamic? Which articulation?
 - Flip a coin.
 - Dominoes: line them up and knock them down.
 - A line of stuffed toys disappears behind the sofa, one by one.
 - Fishing with magnets
 - Puzzles
 - Board games: snakes and ladders, etc

- White boards: compose music.
 - Scratch cards
 - Graph paper
 - Felt boards: dinosaurs in a landscape, etc.
 - Paper chains
 - Paper clip chains
 - Rubber stamps
 - Coloring books
 - Do-it-for books
 - Building block tower
 - Reverse psychology can sometimes work. If Junior plays the correct fingering, Mom doesn't get to eat the raisin.
 - Things usually improve remarkably after seven repetitions. Don't stop too soon.
7. **Tone** can be irresistible.

"Tone is the living soul."
—Shinichi Suzuki

- Begin and end practice with beautiful sounds. Beginnings and endings are what humans remember best. If you make beautiful tone today you'll both feel like practicing tomorrow.
- Let students discover how their instrument responds to their movements. Calling it "research" less children see how important their experiments are.
- 8. **Attention to Posture, balance, and the release of tension** will prevent injury, eliminate discomfort, and make expressive playing possible.
 - "Excess force blunts perception."
—Alice Joy Lewis

- Children are attracted to playing that is effortless, relaxed, and carefree. Bring students to professional concerts so that they can observe the playing of experts.
 - A weak muscle is a stiff muscle. Daily practice, review and repetition (see above) can make strong muscles.
 - Develop sensitivity and the connection between what is heard and what is felt. This will make the child's playing personal and lead to a sense of ownership.
 - Make certain that kids know it's safe and natural to make mistakes. Fear leads to tension, which gets in the way of efficient, expressive playing.
 - Technique can be a game. Flip a coin for concentration on left or right hand. Use board games, puzzles, or card games to suggest technical goals.
9. **Parental Participation.**
"Every child can succeed. It all depends upon the parents." —Shinichi Suzuki

- Daily practice with a parent is the single greatest advantage for the Suzuki student. Remember that unsupervised practice can be both lonely and unproductive.
 - Two heads are better than one.
 - Sometimes we are expected to sit in silence while our children practice. This is fine as long as both parent and student are listening.
10. **Respectful & Positive Interaction.**
"Nothing improves hearing more than praise." —Shinichi Suzuki

- Choose appropriate goals.
- Keep your tone of voice friendly.
- Quit while you're ahead. End a practice session while both of you are still having fun.
- Silence the inner critic.
- Establish a safe place for musical growth. First, praise cooperation and completion of a task. Next, notice beauty and individuality. Only after all that is said and done is it safe to request changes in playing.
- Awaken the inner researcher.
- Emergency measures: Find the fun. Back up and ask for only what can be done with certain success.
- Children will only learn if they have the desire and are mentally, physically, and emotionally ready. Asking for too much too soon invites children to stop trying.
- Don't expect perfection from yourself. ☺

Enid Wood lives in Pittsburgh and teaches violin and musicianship at The Pittsburgh Music Academy, Inc. She started learning the piano from the age of five, taught by her mother, and started violin lessons in a group at age nine at the local public school. She earned a B.A. in Art, Music and Elementary Education at Westminster College in Salt Lake City and went on to complete an M.A. in music education at San Francisco State University in a long-term Suzuki teacher training program. Most of her career was spent in Europe. She taught violin in England for 10 years and was editor of the British Suzuki Institute journal, *Ability Development*. She has taught violin chamber music and music theory at workshops in four countries. Her writing has been published in Britain, Holland, Australia, Poland, and the U.S.A.

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Food For Thought: Remember, Practice Only on the Days That You Eat!



by Suzanne Brookes Rickman

I have been teaching Suzuki violin lessons for 16 years. Before a student begins lessons in our program the practicing parent is required to take parent education classes with me to ensure an understanding of the Suzuki method. I always include in these classes an emphasis on regular, consistent practice, and why it is important. Sometimes I take it for granted that because I talked about this in depth with the parents in the parent education classes, they will carry out a regular practice plan. Recently I was reminded that parents need repetition, too!

Little Josie and her mother, Karen, came to me one and one half years ago. Josie was four and they had been taking Suzuki lessons in another program for three months. Josie knew how to play Twinkle, Lightly Row, and Song of the Wind. Karen wanted to switch teachers and begin study with me on a recommendation because, even though Josie could play the songs, the sound was horrible and Josie wanted to quit. I explained in great detail to Karen in our parent education classes that we would need to need to unlearn some of Josie's bad habits that had been developed, and told her not to feel frustrated that our progress would probably be slow in the beginning. I told her that over time practicing everyday, the correct way, would correct the bad habits, and that hearing a good sound come out of the violin would probably get Josie excited about the violin again. Karen was a very intelligent, educated woman, and really responded well to our parent sessions. I got a good feeling from her that she would be implementing my teaching points and that Josie would be a good transfer student.

The first few months of lessons went very well. We had some immediate good results with some of the changes in technique that were more obvious. After a while some of the finer points of bow hold and bow arm motion were still posing problems in the lessons. I asked Karen about home practice to determine whether the problem was due to lack of practice, or due to lack of understanding about how to practice the assignments. Mom always said that they were practicing, but that Josie didn't really want to practice. When I would ask how many days they had practiced that week, Karen frequently stammered and said that it was about four days. I gave them games and incentives to practice and explained to Karen to make sure the practice happened more regularly, even if Josie said she didn't want to. This went on for the rest of the semester, with occasional

good weeks. Then summer came, and Karen and Josie took it easy in the summer. Karen only made Josie practice when Josie felt like it. Needless to say, Josie didn't practice much, and her progress not only stopped moving forward, it actually began to move backward.

In the fall I told Karen that we were going to start with practice wasn't happening at home, because life is so busy, a new slate. I suggested eating as regularly as she thought it was. I likened it to my efforts to eat healthily. Many days I have full intention of eating well, but then something comes up, and I don't have the time I thought I would, so I just eat something that's quick and think to myself that the next meal, or the next day I'll do better. Before I know it, the week has gone by, and if I really look at how well I ate, I only really had a few days of healthful eating. And sometimes many weeks like that go by before I realize it! But when I write down my good days and bad days, it makes me more aware of how I'm eating. It's almost like a self-inflicted report card. Then that forces me to plan my meals at the beginning of the week, or at least at the beginning of the day. If it's a priority, I won't just say I'll do it "sometime" today, I'll write down in my day planner *when* I will do it.

I told Karen that I could tell she was committed, and that in her mind she really had the intention of practicing five to seven times a week, but I didn't think that was happening. She agreed. I asked her to try an experiment and write down every time they practiced and to bring the total to me at the following week's lesson. Karen and Josie both agreed.

The following week, Josie and Karen came to the lesson, beaming with pride. They had practiced seven days, and Josie had fixed the crooked bow that we had been working on for a year! Both Karen and Josie could see the direct result that regular, consistent practice had on their ability to play well. After that great lesson, I asked Josie if she wanted to try it again. She smiled and said, "YES!" This went on for several weeks, and I realized that Josie now finally owned her own playing. She was making such rapid progress, she "got it" that practicing makes you better! Hooray! I also give Josie bonus Skittles: three for practicing seven days, two for practicing six days, and one for practicing five days. That keeps her shooting for seven instead of five. She tries for seven, but then if something comes up and they miss a day, she still got six days instead of only three or four.

The Nutrition of Practice

Now that Josie is practicing so well and has all of her fundamental technique points fixed, I remind her what Dr. Suzuki said: "Practice only on the days you eat." Practicing is the nutrition you need for healthy violin playing, just like food is the nutrition we need for a healthy body. I pointed out to her that listening is the meat, and review is the potatoes of the meal.

These are the "stick to your ribs" core developing elements in practicing. Technique is the vegetables (straight how can be carrots; fingers close to the fingerboard can be broccoli, etc.). The veggies are the part kids don't like, but are the foods with the most vitamins and minerals. The working piece is the dessert. Always eat your dessert last! It is the last priority, even though it is the most fun. After you finish your main meal, then you may have your dessert. Eating only desserts makes you sick, because your body doesn't have the nutrients it needs to balance the sugars and fats. Desserts aren't so rich and overwhelming for the body to process if there is good food in the system, balancing and keeping it strong.

I started talking to some of the other families in my program about the "practice meal" and giving them charts to fill out to return to me in addition to their practice report card. When they get 100 repetitions on whatever it is that we are working, they get a prize! The word *prize* when said with enthusiasm, stirs the student's motivation to good heights. They always want to know what will be, and I always tell them it will be a *surprise!* This word also brings excitement to the lesson that lasts until the next lesson, where they show me their filled-in chart or nearly filled-in chart, doing to know what the surprise is. The surprise is usually more bonus Skittles or a rickel on a quarter, depending on the age of the student. I have yet to have a student be disappointed at winning more Skittles!


Karen finally understands what I have been saying about having Josie practice, even if she doesn't want to. (Don't make her practice; *enjoy* her to practice.) Most children don't want to practice, and they don't want to do their homework and put their toys away either. Guidance from the parent is necessary. Of course not all students will want to practice so they can make progress. Many parents have to "fight" with their kids to get

them to practice, and changes in the families ("I'll do them extra musical tasks") will need to happen over less months. Some kids eventually start to do their homework and clean their rooms on their own, and some have to have parental prodding until they leave home for college.

Unfortunately not all of our students make the connection that practicing makes us better players, even more importantly, some don't care! But if the problem is due to lack of real, actual time put in on the instrument, take a look at your practice habits. Are you self-intentioned without realizing that you really aren't practicing as much as you think you are? Give yourself the report card experiment. Start writing down your practice and bringing it to your teacher. See if you notice a difference in your child's playing at home and in the lessons. You may be surprised! ☺

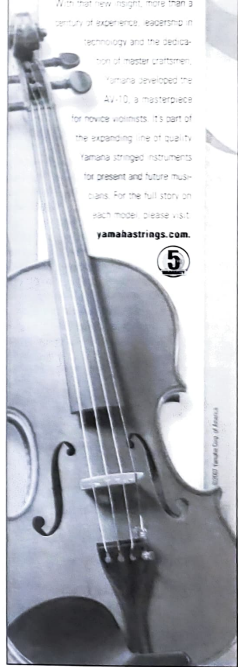
Suzanne Brookes Rickman grew up in Phoenix, Arizona, and started playing the violin at age 10. She received her undergraduate degree in violin performance at DePaul University in 1986 where she was introduced to Suzuki Pedagogy. She has studied under Roberta Choffon, Mark Zinger, Hillel Kagan, Gilda Barsion, Yoko Honda, Craig Timmerman, Alice Lev, Aaron, Alan, and Ed Kreitman and Tom Wermuth. Suzanne is a frequent guest clinician at weekend workshops in the Chicago area and has taught at the National Suzuki Institute, the Memphis Suzuki Institute and the Atlanta Suzuki Institute. She teaches at the Western Springs School of Talent Education and directs the Homewood-Flossmoor Suzuki Strings program in Chicago's south suburbs. She also enjoys playing in the Illinois Philharmonic Orchestra and teaching through the Chicago area. She is married to violin maker Cary Rickman, and plays a violin made by him.





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by Kevin S. Hart

Prepped for Reps: Using Prepared Guitar Techniques To Inspire Repetition, Review and More

A young Book One student was very excited at her lesson. She had been listening to Bill Kanengiser's "Mbira" from the Los Angeles Guitar Quartet album *LAGQ*, and wanted to know how they imitated the sound of the African thumb piano on the guitar. Seeing a reward opportunity but not wanting to distract her from the work at hand, I promised that I would show her how it was done when she mastered Perpetual Motion. By her next lesson, the song was mastered, and I made good on the promise.

"Mbira" is a prepared guitar piece. Staples are used to connect two strings (see illustration 1) so that when one string is sounded, the connected string vibrates as well. This produces a metallic, bell-like (but *not* a "bell") tone. So there we had it—Perpetual Mbira."

This proved to be an exciting new way to play all of her review pieces, and the new sound prompted many repetitions. The idea quickly spread though Book One group class and soon there were mbira versions of all the pieces.

We experimented with other preparations as well. Weaving a piece of paper in and out of the strings (illustration 2) gives new meaning to "buzz tone." Paper clips and smooth alligator clips can also be used to create the gong sounds of the Bali-

nese gamelan. Soft pieces of spongy foam or a chamois stuffed beneath the strings by the bridge serves as an introduction to the tradition of "guitar etouffce" from Madagascar.

Expanding the timbral pallet of the guitar's already wide range can be a great motivator for increasing repetitions, encouraging creativity, and making review fun.

While you won't be hearing big warm bell tones, you and your students can explore the many and varied traditions of the world's musical cultures. ▶

Resources:
1. Recordings: "LAGQ," Los Angeles Guitar Quartet, Sony Classical "Anthem" and "Ana," Ralph Towner, ECM "The Moon and The Banana Tree," various artists, Shanachie.
2. Book: *The Contemporary Guitar*, John Schneider, University of California Press.

Kevin S. Hart has a Suzuki Guitar Program in Laramie, WY.

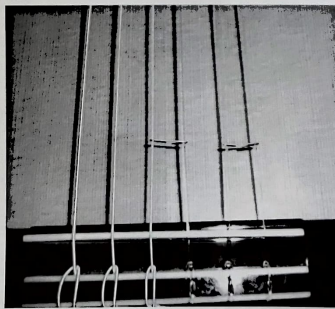


Illustration 1

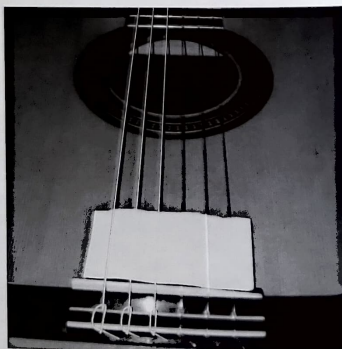


Illustration 2

The Sound of Intonation

by Pamela Wiley

So many of us approach intonation as a matter of "too high" or "too low." I remember one of my fine teachers in college making general comments such as "all your Cs were a little low today." During my practice sessions between lessons, I would diligently work to make all my C# fingers drop a little higher on the fingerboard only to be greeted with a summation of my next lessons of "all your Cs were a little too high today," and so on. I came to think that there must be something wrong with, or at least inferior about me because I didn't have what some other students seemed to have that allowed them to tell just *how high* or *how low* to drop their fingers to play in tune. I did not have this thing called a good ear. But I desperately wanted to play the violin well. I bounded back and forth between the "too highs" and "too lows" of teachers and coaches and my own mind for years—always trying to adjust up or down to play in tune.

The breakthrough for me was discovering what I have come to think of as the *sound of intonation*. In-tune notes sound different from out-of-tune notes. Their quality is different: rounder, fuller, more ringing. Once I learned to hear this quality, my search for good intonation was over. It was like learning to see great works of art in terms of movement of line and color instead of objects portrayed—a whole different level of perception.

Most of us, as teachers, show our Book One students how to play 3rd finger on the A-string in tune by listening for the sympathetic vibrations of the open D-string. The quality of this intonation can be heard on all notes. I am ashamed to admit that I called myself a Suzuki teacher for many years while ignoring the first tonalization exercises in Book One. The open-string pizzicato. Big mistake. This is the first step toward teaching children to hear the sound of intonation—the natural ring of the violin tone.

Often I will play a note out-of-tune on my violin and ask a student to judge the note not as too high or too low but as either *dull* or *ringing*. Then I ask them which way I should move my finger to make the note more ringing. The student experiments and moves my finger to a place that causes a more ringing tone. I ask then to find the tone of the note, not the pitch. I say we're working on *in-TONE-ation*, not *in-TUNE-ation*. *In-tone* notes are automatically *in-tune*. If you buy *in-tone*, you get *in-tune* for free! Often the relief of not having to worry about whether a note is high or low enough trees up a student's ear to listen for this other quality. The parents can help with this; they really can learn to hear the ring. If you have a piano at home (not on a digital instrument), try this:

1. Depress the key for the note C, two octaves below Middle C slowly so that the hammer does not hit the string but opens the string by releasing the hammer.
2. Keeping the low C depressed, strike the C an octave higher with a staccato stroke and release it. (Do not use the pedals.) What you will hear now is the low C string ringing

out the higher C pitch. (The higher C has been stopped by the release of the key and the return of the hammer to the string so it *must* be the lower string making the sound.)

3. Next, strike and release the G above the higher C. Now you are hearing the low C produce a G. Students are amazed at this. (I tell them I learned how to do this from Harry Potter.)
4. Next, strike and release the next higher C and then the E a 3rd higher. The low C will now produce these pitches.

If you strike the notes C-G-E in quick succession always keeping a low C open, this lowest string will ring a beautiful major chord. Students love this and want to know how it happens. I ask them to imagine the invisible vibrations traveling from the struck string to the open string and causing it to vibrate. I talk about all the vibrations around us all the time in the space that we call air. *How do you think cell phones work? And more to the point: how do we hear at all?* There are special waves out there all around us that act in certain ways, knowing how they act can help us to play in tune.

Next I play an open A on my violin and ask the student to play an F# on the D-string or a C# on the A-string. I ask them to adjust the string length to cause the most ringing with my open A in the air between us. I call this *harmonic intonation*. Students—even the very young ones—can hear the sound change when the vibrations become synchronized. It is a beautiful full sound. Many fine players use the harmonic overtone series in their hearing automatically. They take it for granted and don't really communicate it or *teach* this way of hearing to their students. Some of us do teach students to hear the harmonic overtone series but believe it should be reserved for advanced levels. Suzuki, of course, believed that even small children could hear in this way. Book One—open-string pizzicato tonalization—the *sound of in-TONE-ation*. ▶



Before moving to SC in 2005, Pam Wiley lived in Pennsylvania for 30 years, maintaining a small private studio at her home along the Susquehanna River just north of Harrisburg. During that time, she was a contracted member of the Harrisburg Symphony for 28 years, Director of Strings at the Harrisburg Academy for 12 years, founded and directed the Central PA Suzuki String Institute for 15 years, created and directed the Wednesday Club Youth Chamber Orchestra and performed in many local recitals and concerts. She has been a much sought-after Institute teacher and lecturer.

Pam currently lives near Charleston, SC on a small farm with her husband John. They share a small teaching studio and perform together in the Beaufort Symphony Orchestra, the Long Beach Symphony, the Hilton Head Orchestra and The Sea Islands Symphony. They spend much of their time enjoying the new gardening possibilities of the South and developing their large pond. Pam's book about her pet, Ethel the Emu, was published by Kaden Books earlier this year. A second book in the series is in the works. She welcomes your comments on her articles at [pamweda@yahoo.com](mailto:pamweda@ yahoo.com).

Ways to Help Your Child Become a Better Student

by Jeanne Luedke

I have written about this subject many times because I know that each of you as parents wants to help your child in every way possible to learn and develop his potential. There are many different ways parents can help their child learn.

Learn your child every day how important you think it is for him to learn to play his instrument well.

Children need to know that playing the instrument is very important to their parents. Even though kids often act like they don't care what their parents think, the truth is most kids care a great deal. If a parent acts disinterested or too casual about the study of the violin, her child will think there is no great value in the skill. I remember very well how much it pleased me when my dad talked about my playing and how much it meant to him. That is not so that I always wanted to do what he wanted me to at the piano, but I remember feeling special and loved by his words of praise and admiration. So to help your child develop the drive to be a better student, make sure he knows you have high regard for the skill of playing a musical instrument. I also think it is important that parents not lump all of the activities the child is involved in (our hope is that there are not too many) together as though all are of equal importance.

Hopefully parents see that being able to play a musical instrument at a high level (which we expect Suzuki kids to do) is one of the more important skills a child can develop.

Show your child every day that you think it is important for him to learn to play his instrument well.

As a Suzuki parent you know it is your obligation to practice with your child every day. That is just part of the deal. But even so there are some parents who only do a marginal amount of work with their child, and there are those who show up at practice but really don't want to be there. In order to convince your child that you think it is important for him to learn to play his instrument, you have to not only be present but engaged in the daily work. The parents who enjoy the time they spend practicing with their child practicing are the ones who have children who excel. These parents are not always the ones who know the most about music or are even the most organized, but are those who display genuine pleasure at helping their child learn.

Be a happy parent at practice time.

I don't mean you have to be goofy during practice, but I would like to suggest that it matters considerably whether a parent is pleasant, hopeful, positive, mild mannered and tries to foster good will. I believe that the attitude and behavior of the parent matters a great deal in terms of what and how much a child learns. Especially for parents who every day assist their child in practicing, there must be a concerted effort to do that good feelings prevail during the practice session. I am amazed how often children and parents begin to mix it up and have alterations during the sacred time of learning to play music. If a parent will approach the practice time with an attitude of good will and not allow unhappy feelings in her own heart, the

child will not be as able to disrupt the practice. Of course I want parents to always be able to fall back on stopping the practice and walking away from a practice session that has gone wrong. Much better for that to happen than to stay at the instrument, bickering and arguing. My hope is that parents will approach the practice with a positive heart and mild manner and not allow anything to change that for them. If the child cannot be moved to good behavior even though the parent remains pleasant, then that is a strong signal to stop practice until another time.

Be willing to learn.

I know parents who participate in Suzuki lessons with their child, but their favorite line is, "I really can't help my child; he has passed me up," or "I can't help my child because I cannot read music." If anything makes me weary it is that kind of a statement from a parent whose job it is to assist their child in learning. Now in all fairness if the teacher has not given sufficient parent training (or maybe the parent refused the training), then who is to blame for this lack of ability and poor attitude? It is very important for Suzuki parents to be trained to so they can effectively assist their child every day until the child has reached an advanced level. The Suzuki Method is successful because Dr. Suzuki understood that kids need their parents to help them if they are to reach their potential. Parents, if you cannot help your child in all areas of his Suzuki study, ask your teacher for some additional training.

Parents do not have to be performers themselves beyond some "twinkles," but they must be able to decipher notation (read music) sufficiently so that they can help the child learn (memorize) anything he cannot get either by ear or reading. Parents must be able to recognize a good tone from a bad tone and what must be done to ensure the child plays with a good tone. Parents must understand basic technique (how to hold the instrument and how to move the hands/fingers) so the child plays in a relaxed /comfortable way. The parent must understand that mother tongue means learning music the same way children learn to speak through immersion thus the need for the parent to play the recordings several hours a day as requested by the teacher.

When your teacher suggests that you do certain things and behave in certain ways with your child especially at practice, listen to him/her and try to do as suggested. While parents may know more about certain aspects of parenting than the teacher does, the teacher knows more about the Suzuki Method, the instrument and the music so parents should listen to their teacher and at least try to do as he/she asks. All of the parents/students I have taught that excelled, always listened to me and tried to do what I asked.

Be willing to change your lifestyle.

Most of the problems that Suzuki parents encounter have to do with the fact that their lifestyle isn't compatible with the required Suzuki daily practice and listening of recordings. These problems can be fixed, but it requires parental cooperation and commitment.

I have always felt that in order to get parents to make the necessary

changes in their lifestyle so that their child can be successful, I need to convince them of the importance of the Suzuki Method. So that is the importance of the Suzuki Method: Suzuki training offers the opportunity for parents and children to learn together how to overcome obstacles and problems as they learn about music and how to play an instrument. Suzuki Method cements the bond between parents and children and to the child better than anything else does: much the parent cares and believes in the child's potential ability. Spending time with your children is the most valuable gift you can give them, and the Suzuki Method enables and supports this valuable idea by requiring daily practice with the child. Parents should look at that requirement as a blessing rather than an obligation or duty. Many parents today do not sit aside one-on-one time with their child, but a diligent Suzuki parent sees to it that every day there is the sacred practice hour and that special time with her child.

Successful Suzuki parents soon figure out what is required in order for the child to become talented. It often requires that the parent(s) change their schedules, and priorities. It may mean giving up some activities both for the parent and the child. It certainly means getting more organized because daily practicing and listening will not just happen by itself. An effective practicing and listening schedule requires planning and discipline. But most of the parents I know who make these adjustments found a greater measure of peace and tranquility in their lives once they eliminated some of the distractions. I know it is initially hard to give up activities for you and your child, but once you do, more often than not you will be amazed at how little you miss them and how much better the children do when they are not asked to run from one activity to another.

Learn more about Suzuki.

How long has it been since you read one of Suzuki's books? Probably the best way to help your child become a better Suzuki student is to learn more about Dr. Suzuki and his philosophy. He was remarkable in many ways and had a real depth of understanding about parenting. Maybe because he was not a parent, he was able to stay above the fray, so to speak, and have the long view of raising a child. One of our biggest difficulties as parents is that we get drawn into the constant emotional struggles of our children; and when we do, we can't see beyond the trees (problems). Suzuki never lost sight of the big picture and could always see beyond the horizon. For instance he never stopped talking about how developing ability, in this case playing a musical instrument, was a tool for developing the whole child. In his writing he gave many examples of how parents through their role modeling and behavior influenced their child's character and ability. When you need inspiration and direction read Suzuki's book *Ability Development from Age Zero*. ☺

Reprinted with permission from Vol. III No. 3, November, 2008: Parent Education Newsletter by Jeanne Luedke.



After earning BM and MM degrees in music and a career in piano performance, Jeanne Luedke studied the Suzuki Method of Talent Education both here and at Dr. Suzuki's school in Matsumoto, Japan. She founded the Suzuki Talent Education School of New York, Connecticut, in 1977, and has been a teacher and trainer for several decades. She is a past member of the Board of Directors of the Suzuki Association of the Americas and past editor of the piano column for the ASJ. Jeanne continues to train teachers and parents in her widely acclaimed Parent Education Seminars. Her Parent Education Newsletter and Studio Series offer teachers a chance to produce the most valuable issues for all of their parents. For information, go to www.parentnews-letter.com.

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Keeping the Ball Rolling

by Rochelle Pearson

Lately I have had several discussions with parents who are experiencing the frustration of trying to get their kids to practice. I would like to share a few thoughts on this important subject. First of all, if your child is resisting you about practicing, *that's normal*. Rare is the child who naturally wants to pick up his/her instrument every day and practice without any prodding from the parent. If you have this kind of child, you're blessed. If you don't, it is normal.

I feel that music should be a part of every child's education. Back in Greek times there were three disciplines: Math for the mind, Gymnastics for the body and Music for the soul. Nowadays music is often looked upon as a fun extracurricular activity. I believe it should be part of the curriculum, as important as math or science. It has been proven that you use more of the brain in playing music than you do in any other activity. It incorporates emotion, mathematics, history, language, etc. Children who play an instrument tend to perform better academically. Therefore, it should be part of a child's daily activities, like doing homework or brushing teeth. There should be no negotiation, just like there is no negotiation in having to do homework or brushing teeth—it's just something that must be done every day. I have had to tell my own son every day of his life from age three to get his cello out and practice. I go with him, help him set up, help him get started (which by the way is the most difficult thing of all). Again, if you don't have to do this, consider yourself lucky. After five years of hard work I can honestly say I see some pride and enjoyment in him when he plays. It did not come easy, let me assure you. Many times I wanted to quit because it was so frustrating. Most children don't naturally migrate to the things that are good for them in life. (Have you ever read *Lord of the Flies*?) If left to their own, they would likely want to watch TV and/or play video games most of the day. I believe our job is, in a sense, to "save them from themselves," as one author put it.

That being said, of course it is important that we approach practicing with a positive attitude, encouragement and constructive criticism. There is no reason why practicing can't be enjoyable. I always try to find the positive first, then look for what is not improved with my students. They are more likely to listen if I do that. Go to concerts, listen to recordings... do whatever you can to make the love of music an integral part of your lives.

I have never in all my twenty years of teaching had an adult come up to me and say sadly, "Why did my parents force me to take violin lessons?!" I've only heard adults say to me remorsefully, "Why did my parents let me quit?!" I have heard the same over and over from other teachers as well. Then when the adult tries to get back into it later in life, it is often not very successful. Any fine art form like dance or music must be developed young, when the muscles are developing, and the mind is quick to absorb new information.

Remember that it doesn't matter whether or not your children go into music professionally in the future. What matters is that they develop mentally, physically, and emotionally as they mature, and that they develop a true love and appreciation for music for the rest of their lives. I once heard that Nadja Salerno-Sonnenberg was

once told by a doctor that while she played music, he saved lives. To his comment, she replied, "You may save lives, but I make life worth living!"

I have used many "tricks" to get my son to practice at different ages. I used to do the star system, which was basically that he practiced ten sessions without one complaint, receiving a star each time, and after 10 stars he got a little prize. Now I use video time; he doesn't get to do screen time until all homework and practicing is done. Find your own system of what works best for you. Hang in there—it takes time to get into a groove. Just as with the laws of motion, once you get the ball rolling, it will continue to roll, but once it stops then it takes extra effort to get it rolling again.

Just be assured that your efforts will not be in vain. >

Rochelle Pearson received her M.M. in Music Performance from the University of Texas and was a member of the New World Symphony in Florida. She is currently a member of the Tacoma Symphony. Rochelle is a Suzuki Violin and Viola teacher and resides in Issaquah, Washington, with her pianist husband Harry and cellist son, eight-year-old Benjamin.

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Personal Reflections on Dr. Suzuki's Nurtured by Love

In October, 2006 the 4th Suzuki Festival of Buenos Aires took place. The following article was written by a saxophone player who had traveled from Chile to attend the philosophy class.

by Pablo Torrealba

Some time ago, I realized that although life is beautiful in many aspects, the manner in which we human beings have constructed it is terrible. I decided that the meaning of my life would be to work towards human species' evolution.

The problem was how to define that particular evolution. From my teen experiences and from reading Leon Tolstoy, Sartre, Nietzsche, Kropotkin and others, I had a vague idea of the topic. I became acquainted with Sulo's teachings³ and later Gurdjieff's⁴ work which gave me a clearer philosophical-existential context. Trying to summarize this area which we can call *philosophie* we can talk about these main ideas:

- The level of consciousness in which we live ordinarily is not the best and is far from what it really means to be "conscious" or "awakened." We live in a mechanical way, doing what we do mostly as reflexes in response to stimuli, with an alienated identity and without the possibility of permanence or consistency.
- Given this situation, it is not strange that we live in a world full of violence and its consequences; misery, wars, injustices, alienation.
- It is possible to experience another type of more lucid state, and it is possible to work towards achieving and keeping it.
- To achieve a change in the global state of things, it is necessary to work on oneself, while working with and in the service of others. Individualist work is not enough.⁵

I chose to focus on music teaching. Music because it is both my academic training and vocation, and pedagogy because I think that working with children is where we can apply our energy to get

the best fruits. Children are the ones who can revolutionize tomorrow's world. As H. Maturana⁶ says, the future is not them but us, today's adults, who are able to shape the times to come with the formation we give them.

Concerning *pedagogic methodology*, my studies had led me to Montessori's methodology and philosophy.⁷ She proposed a system that shows true respect for children. It centers on their great learning potential, gives them autonomy in this process, gives great importance to a prepared environment and to the well-planned guide who accompanies the children during their integral development. Maria Montessori was concerned about what happens beyond the classroom, especially in her later years after living through the miseries of two world wars. She centered her studies and proposals on how to create an education for peace, thinking about peace not only as an absence of war, but as a phenomenon which needs to be worked on actively by starting with children.

Up to this point, everything was fine within *philosophic* and *pedagogic* frameworks, but something important was still missing. Music is my area and although Gurdjieff and Montessori use music in their teachings, I was not satisfied. I needed a third source, something that could be used as support in the musical area for my integral project. I found it in Dr. Suzuki.

He brings to music teaching those ideas about philosophy and pedagogy already expressed by Gurdjieff and Montessori. I have found too many meeting points in his book to name them all in this short space, but I want to mention some of the most interesting ones:

- Suzuki's concept about the child's potential to become a high-quality human being from the uterus⁸ (or what he calls the "seed") is perfectly

comparable to Montessori's concept⁹ of "spiritual embryo" and Gurdjieff's one stating that children are "pure essence."¹⁰

- "All children are able to learn" reminds us of Montessori's experience when she worked in a school with children who were called "idiots," getting better results than in traditional education.
- Teich's anecdote (the blind boy Suzuki received for violin lessons), is akin to the old principle, "Treat others as you want to be treated," expressed by Sulo in one of the valid action principles.¹⁰ I was very moved by the way the master found out how to teach: by putting himself in the other's place, trying to feel what the boy was feeling, living the experience in that way. How much everything would change if we did that more often!

Dr. Suzuki's Triangle can go together with Montessori's Triangle, which has the child on its upper vertex and the guide (teacher) and the prepared environment (equal to parents' function) on lower ones. In Gurdjieff's case, this would be equal to positive-negative-neutral strengths. To the traditional teacher-pupil *maestros*, they add "environment" factor¹¹ or parents, which comes to support the learning process both for the teacher and the child.

- Suzuki, Montessori and Gurdjieff discuss profoundly the rigid ideas of developmental psychology of their time. By doing the tasks Gurdjieff proposed, observing the work done by children in a Montessori environment or in a Suzuki concert, one does not know if one should smile or feel sorry for the theories about what children can and cannot achieve, which

was and when. The proposals of those masters are an expression of trust in human potential which we will not find in the more traditional systems.

The most important thing for me now is that I have found the third element to complete the integration between philosophy, pedagogy and musical frameworks in order to articulate my project of working with music as a tool for the human being's evolution. Because of this, it is time to be thankful. ➤

Thanks to Carolina Formisano for ensuring the translation of this document.

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News From the Suzuki Association of Utah

Three Thousand Utah children, ages 3 to 18, will gather in the LDS Conference Center on October 20, 2007, with their musical instruments under their arms and their music in their hearts. The students of the Suzuki Association of Utah present this Celebration Event only once every three years. This year Kurt Bestor has written the grand finale concert presentation entitled, *Jubilate!* He will be there to conduct all 3000 children as they perform this beautiful tribute to music.

There will be violinists, pianists, cellists, violas, bassists, flutists, harpists, guitarists, organists and singers. Please attend this concert and bring your family and friends to hear the children play and sing. Visit the Suzuki Association of Utah web page at <http://www.suzukimusicutah.org/> to find how to support this event. Tickets are available at the LDS Conference Center Box Office. ➤



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A First Performance



by Christina David

A quiet, gentle six-year-old girl, Ida warmed up to her new teacher almost immediately when she came for her first violin lesson. Jenna was soon receiving crayon portraits of "Ida and Ms. Jenna," complete with butterflies and fairies, to grace her refrigerator door. Ida practiced diligently and her parents took meticulous notes at every lesson, so she progressed in her violin studies quite well.

One day, she came to class wearing brown and pink leather tennis shoes. She proudly showed them to her teacher. Ida's mother explained that they visited five stores looking for shoes like "Ms. Jenna's." Jenna bent down to examine her own shoes and smiled. Ida's shoes were tiny replicas of the teacher's. Ida was worn them to every lesson. In fact, when Jenna would get dressed on Tuesdays, she always remembered that she would be seeing Ida and slipped on her brown shoes as well. Ida always noticed!

Jenna had an idea. She suggested that Ida perform for her elementary school. The school was having a talent show. Ida liked the idea and prepared two pieces to play. She auditioned and was the only kindergarten student to be accepted into the program! Ida's mom and dad were so proud of her. Her teacher decided to surprise her by coming to the program. The morning of the talent show, Jenna arrived at Ida's school and signed in at the front desk. She followed the signs and found the school cafeteria. Inside were hundreds of elementary school students, squirming and fidgeting on the cold cafeteria tile. Jenna walked over to where Ida sat

waiting to perform and the little girl's eyes lit up. Ms. Jenna gave her a big hug and found a seat.

As it was almost time for her to perform, the director waived for Ida to come backstage. Ida disappeared behind the curtain. After another act or two of tumbling cheerleaders and heavily-routed tap dancers, the curtain closed. She was next. As the curtain opened, every pair of eyes spotted a small girl with the violin in place on her shoulder. She stood tall and held her violin high. Actually, she held it little too high, but she was thoroughly prepared and very determined.

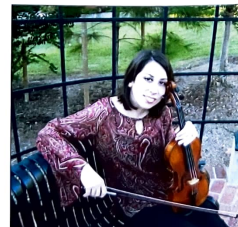
Jenna noticed the child's beauty before she began to play. Ida wore a beautiful velvet red and black checkered dress with a white collar, headband and tights, and the brown and pink shoes! She smiled that Ida's parents let her wear her brown shoes with such a fancy dress. The young girl intently played her pieces before two microphones and a rather enormous audience. Then she bowed gracefully. Her mother, who sat nearby, shed a tear. It was a beautiful performance. Jenna thought of the journey that had taken place and of how far Ida had come: a shy, tiny girl performing all alone on a large stage, before hundreds of people.

The violin teacher's breath caught a little as her mind went back to her own journey. Now 26 years old, she remembered playing one of the same pieces Ida performed in front of her own preschool class, over twenty years before. Recently she had stumbled across a little book that she made in school so many years ago. One page read, "When I grow

up I will be a violinist, a story writer, and still do art." It had a little crayon drawing depicting a smiling stick figure clutching a violin.

It warmed Ms. Jenna's heart to know that the time some violin teacher invested in her so many years ago had such a huge impact on her own life and career. Perhaps Ida will one day perform all over the world with her violin and brown sneakers. Or maybe she will take that confidence and determination and do something quite different. Either way, Jenna looked forward to watching Ida and all her other violin students come into their own. ✦

Christina David maintains a private studio of violin and viola students in Houston, Texas. She also enjoys performing as a freelance violinist in styles ranging from classical, to fiddle and rock. Christina completed a BM degree from Houston Baptist University in 2003 and is currently earning her M.A. degree. Thus far, her Suzuki teacher training has been with Peggy Ann Crow (II) and Judy Olfman (IX).



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A Tribute to Lynn Baughman

by Patty Presto and Daniel Presto

Lynn Baughman's passing left all of us who knew her in utter and total shock. I am still trying to deal with the loss, although I will never truly get over not being able to be part of this woman's life. I looked forward to every Friday when my son would have a lesson. I learned so much from Lynn as a single mother. She taught me what is important to my children, just by her wonderful ways and caring heart. There was never a time I left her house without a smile on my face. I simply loved her.

Lynn was a driving positive force in my son Daniel's life. We met Lynn approximately three years ago during the middle school years. When Daniel started lessons with Lynn, he was new to the viola and I really thought it just might be a passing fancy. Lynn's love of music and love for her students changed people's lives, including my son's life. He looked forward to seeing her every week, and improved by leaps and bounds.

There was never any huge pressure from Lynn to perform or "be the best." In fact, her emphasis was on the journey, not the destination. Daniel was encouraged to try out for All State Orchestra in 8th grade. Lynn never pushed him to "win," but encouraged him to "try." The day of auditions she always asked her students to call her and let her know how they did. I remember Daniel calling, very excited that he had done well. Lynn said "no matter what happens or how you feel you did, go get an ice cream cone to celebrate the effort!" I thought that was such a great idea, and in fact, Lynn made the kids want to perform for her and for themselves just "because" they knew they were blessed just to have such a warm and loving teacher—without her ever asking for credit or pushing them so hard that they didn't enjoy music anymore.

All of Lynn's students achieved success, but it was the heart leading, not the music ability. They wanted to do well for Lynn and for themselves. Lynn always had the utmost confidence in each and every one of her students in whatever they wanted to achieve—music or any career or life path they were interested in. She enjoyed hearing their hopes and dreams. It was very profound to watch it unfold over the years. She consistently was happy and content.

I became very good friends with Lynn, albeit slowly, over the years. At first I thought I had to be very serious. After all, this was viola lessons—not a social thing. However, as I sat in on more sessions, I realized that I had found a gem in this woman. She and Daniel would laugh, joke and discuss music. I could see Daniel opening up and getting better and better and more into the music as his heart and personality were expanding. He would practice at home on summer nights, leaving his window open, and neighbors would gather in our driveway just to hear him play. He found absolute joy in his lessons and even his homework. His attitude became better and his school work improved. I always knew this was due to the woman a few streets away—our friend, Lynn Baughman. She had become Daniel's mentor without ever saying anything to imply she wanted to; it just happened due to her presence in Daniel's life.

Every time we left Lynn's house, we would say to each other "we love Lynn." This was not a normal everyday thing for me to say or my son—she just had this overwhelming feeling about having this very special person in our lives. I cannot express to you what a huge impact Lynn had on our family as a whole. She brought us all up to a different and higher level just by her kindness and her incredible heart. She never, ever took any credit for anything the kids accomplished. She just nodded and smiled.

I had many conversations with Lynn over the years about her journey. She told me that she started teaching when her

children were young so she could be part of their lives. Indeed, she saw her children through beautifully as they are all creative, kind and accomplished young adults.

Lynn Baughman was an angel in our lives and the music was always important to Lynn, but the heart of the student was nurtured, therefore, turning out incredible young people with talent and heart. The combination is awesome. We will miss her forever, but her legacy is one that will live on and on in our lives and in our hearts.

I now take lessons from her daughter, Adelaide. I would just like to state what a wonderful and benevolent teacher Mrs. Baughman was to all of her students. Lynn Baughman was no ordinary teacher, she was a cherished friend. —Daniel Presto

Remembering Yoko Honda

by Lamar Blum

[Presented at the May Leadership Retreat]

I thought of my friendship with Yoko Honda as a pie. I was but one slice in the pie of her life and she in mine. Many of you have been slices of Yoko's pie, helping to create a rich and rewarding life for her and you. Even if you only knew her from a distance, she had an impact on your life and on hers. I would like to share with you part of my "slice" of the pie—the way I knew her.

I was studying violin with Milton Goldberg in 1988 and mentioned my need for an additional teacher for my ever-expanding Suzuki program. He looked at me and said, "Yoko Honda is living in Schaumburg and isn't teaching right now." He must have said that three weeks in a row before I realized he was talking to me. I knew who she was. I had seen her from afar in 1976 at a Suzuki institute in Charlotte, N.C. I was awed by her performance of Vivaldi Concerto in a minor—all three movements—played with orchestra. I did call her at Milton's suggestion and she graciously responded, teaching in my program for two years. During that time, we made opportunities to get to know each other. I wanted to "pick her brain" to learn more about her childhood and the influences Suzuki had on her. I wanted her to pass on to the students in my program experiences she had had with Dr. Suzuki himself. My need at the time was to get to know Yoko on a professional level. The more time we spent together the more we entered into the human level that was important to each of us.

As we got to know each other, she shared with me the part of her life that involved the search for her sons, Roland and William. Roland was now a teenager and interested in making contact with his mother. Yoko was awakened nights to talk with Roland as he would go to his girlfriend's house after school and call collect. We stood in a cold parking lot in the dark after many group classes talking about what to say next and how to say it. This was a joyous time for her as well as a difficult one, as her younger son William didn't remember her. She was frustrated at her lack of contact with William and her inability to talk with him, because as many of you know Yoko's method of dealing with situations is to meet them head on and keep working until the issue is resolved. This was impossible at the time, as she had to rely on Roland to talk with William.

I loved having Yoko teach in my program. It made me feel that I had someone who knew so much about Suzuki Method. It was a time of musical and philosophical growth for me. I was also challenged personally by her. If I said, "I want to do..." or "I wish I could..." she would look at me with those intense dark eyes and say, "Well, then, why don't you?" It would leave me squirming in my indecision. I want to share with you one of those situations:

At the 1990 conference, Yoko, Michael McLean and I took time to go to the Muir Woods near San Francisco. As we meandered under the giant trees, Yoko mentioned that Dr. Suzuki had been nominated

for a Nobel Peace Prize, but it had been given instead to Mother Teresa. I filed that information in my head until late in the summer when I wandered through an orchid greenhouse owned by one of my student's family. There I saw orchids named after people I knew. I came home and casually mentioned both of these things to my husband John and wondered if it would be possible to name an orchid after Dr. Suzuki. It seemed a fitting tribute to someone who had brought so much good and beauty into the world.

John said, "Ask the grower." I let it rest and later mentioned it to Yoko who said I would need to get permission from Suzuki himself since he was still living. Again, I let the idea go. After more prodding from John, I asked the grower if naming an orchid was possible. He was not only open but selected a beautiful white phalaenopsis—a standard of the industry—so I could describe it in my letter to Suzuki. Eventually the letter was written and I let the whole thing go, thinking nothing would come of it.

When a letter arrived saying it would be a compliment to have an orchid named after Suzuki, I was taken aback and didn't know what to do. But Yoko did. She said, "Now, don't you think you need to take some orchids to Japan and present them to Dr. Suzuki on the national concert?" Of course, my decision making skills went to mush as I had never considered going to Japan. Yoko's prodding and help in accomplishing this venture helped me change the way I looked at decision-making. It is something that I carry with me whether she is here or not.

I don't know the exact ways in which I affected her life, but this time last year when we came to the SAA Conference we took the time to express to each other that our friendship was important on both sides. We had helped each other grow in ways we didn't know we needed and were always there for each other. She knew better than I did that her time was short—even though she had beat out the doctor's predictions by almost two years.

The memorial service in Seattle in April was a living tribute to the many lives she has touched. There are many things I will miss—one of them being her cheer voice on my answering machine. "Lamar, this is Yoko calling..."

Something that will stay with me from the service is the way the family members including William and Roland stood before the congregation. Roland began by thanking everyone for coming to pay tribute to "our mother." The boys nodded together in agreement at this statement. The phrase "our mother," our mother"... went through my head in the hours after the service. It finally sank in. "Our mother" is what she wanted to hear from her sons. Yoko's music was important to her, but the title "our mother" was the one most she treasured most.

My Life According to Yoko

by Allen Lieb

I actually owe a great deal of my professional career as a Suzuki teacher to Yoko Honda. Upon finishing my stint as a *hobbyist* in Matsumoto, and through a series of what I thought at the time were unfortunate circumstances, I found myself adrift back home in Tennessee with a confusing set of prospects. Unbeknownst to me, Yoko had already insisted to Dr. Suzuki during her visit to Japan while I was a *hobbyist*, that I was to come to Memphis where she was teaching when I returned to the States. And so she began a relentless campaign for me to teach in her program at what was then Memphis State University, the school I had attended as an undergraduate and where I first made the decision to pursue Suzuki training. It was a safe and familiar choice for me at the time, though I didn't think a par-



Yoko Honda's memorial service, photos courtesy of Cathyanne Noniri.

ticularly challenging one, personally or professionally.

What I found there, however, was a Suzuki program that was vibrating with spirit and enthusiasm, not just for excellence in the achievement of instrumental skills (which were very high) but for the ideals and principles of Dr. Suzuki's vision. These were dedicated families and a well-trained faculty with a profound understanding of what Talent Education could do for a community willing to commit itself to the possibilities. And these kids had tone!

Yoko, herself, was at the vortex of this bridging energy field, existing, in Dr. Suzuki's terms, her force—was which was daunting. Yoko had been the Coordinator in Memphis for only a short time, but had quickly established an enormous influence on the life of that program: the average playing level of the students had increased exponentially; the Suzuki students had become the life blood of the Youth Symphony; the University trumpeted the Suzuki program in all its materials; and the program was ubiquitous in its public performances around the city and the tri-state area. Yoko's newly established summer institute already had earned a tremendous reputation for its faculty and hospitality. (The Memphis institute actually began the tradition of mid-morning and mid-afternoon snacks for the faculty, parent-delivered to the teaching room.) Yoko's idea was to have an institute at which she herself would be happy to teach as a faculty member. Everything was done with class, polish and the ideal that any task should be accomplished to the highest ability possible.

Personally, Yoko pushed me to become a Teacher Trainer; she recommended me for institute and workshop facilities with fervor; she cooked me meals; she even gave me her old sofa and a water bed with its hand-made frame which I used for several years until it sprung a major leak—but that's another story. After only two years with her inspiration and drive to get me through my dark period, she left Memphis to pursue other goals in her life and put the program in my care. As a teacher and an administrator, I grew up there. She gave me a legacy from which to flourish along with all the families and other teachers whose lives she had set on a course for success. We had direction and purpose and we went there. All of us. She gave me a life, a voice, a sense of accomplishment and the freedom to strive for excellence against the tides of mediocrity. She showed that Talent Education could thrive even in this so-called "American culture."

Dr. Suzuki said that to be great, you must surround yourself with greatness. Yoko certainly provided so many of us with that opportunity. Her legacy of excellence and humanity is ours to achieve. ☺



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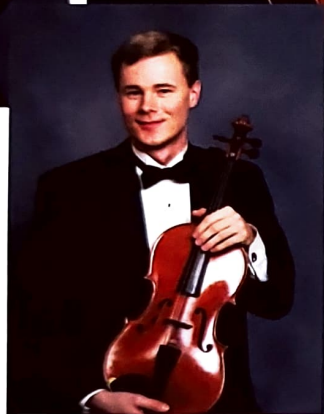


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