



AMERICAN SUZUKI JOURNAL



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FALL, 1976

A PSYCHOANALYST LOOKS AT SUZUKI

By Marjorie McDonald, M.D.

Several years ago my curiosity about the success of the Suzuki method led me to formulate the concept of a "transitional tune". Thanks to the comic strip, "Peanuts", everybody knows what a "transitional object" is, even if they don't know the technical term for it. Linus's security blanket is a classic example of a transitional object. My simple thesis is that some young children, particularly those destined to be musical, may have a "transitional tune" which is for them akin to a transitional object. These children use music to comfort themselves in times of stress as other children use a special blanket, toy, or other object.

Here is an example. A precocious little girl, early in her second year, found a way to comfort herself with music when she awakened in her crib, all alone in her dark upstairs bedroom. She would fuss and cry for awhile and then suddenly she would call out in a loud voice, "Play Bach, Daddy!" Downstairs, Daddy, who was my viola teacher, knew just what to play for her — the second "Bourree" from Bach's *Fourth Cello Suite* (if the cellists will allow — on his viola.) **Bach's "Bourree" was this baby's special lullaby.** Its melody must have covered and comforted her like a security blanket, and upon hearing it she would quiet down and go back to sleep. (Incidentally, she grew up loving Bach and is now an accomplished harpsichordist!)

Let me briefly explain the psychodynamics that have been hypothesized for transitional phenomena. Somewhere along about the middle of the first year of life the infant begins to distinguish himself as having an identity separate from that of his mother. But as he does so he is prone to be overcome by anxiety in his mother's absence. This separation anxiety is a normal and inevitable pain of growing up, as the infant goes through the "Transitional" period from being at one, a unity, with his mother to being separate and distinct from her. In order to master this separation anxiety the infant finds for himself some special possession which he can have readily



A young recitalist at one of last summer's many Suzuki Institutes. Photo by Montzka.

available to use as a comforter whenever the need arises. Commonly it is a blanket, a toy, or other object. But I think it need not be a tangible object at all. Instead, it can be a familiar sound — the sound of music — even a particular piece of music.

The Transitional Tune

It is significant that the parents cannot select what the child's comforter will be. Only the child can make the selection. Nor is his choice a haphazard one. The child selects his "transitional" possession because it symbolizes for him a loving tie. Through it he can remember shared pleasurable experiences with his mother (or father or other caretaker). In his mother's absence the sensations of this possession remind him of her and reassure him that he still has a feeling link to her. He is not really all alone in the world and he does not have to feel so frightened after all. Not only the sight of the familiar blanket but also its smell, feel and taste all serve as reminders of being together with mother. (Mothers know that it is taboo to

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SAVE THE BOWS!

by John Kendall

Bow dropping is reaching epidemic proportions among our young violinists. There may be a variety of reasons, but one, at least, is susceptible to change: I refer to the bow-dangling-from-first-finger "rest position."

Would it not be better for teachers to show the children another "rest position" for the bow? Why not teach them to wrap the entire hand firmly around the frog, bow pointed down at a forward angle, when the violin is under the arm?

The advantages are less dangling, less dropping; easier, quicker change from this position to playing position; establishment of a technique for later use in changing from pizzicato to arco.

When the writer approached Mr. Suzuki at the Hawaii conference with this problem and the solution, he said: "Tell the teachers and parents!"

It may take ten years to change the tradition, but it's worth a try!

HAWAII CONFERENCE SCHEDULED

The Second International Suzuki Workshop will be held at the Hilton Hawaiian Village in Honolulu June 27 through July 1, 1977. The workshop will include violin, cello and piano sessions for teachers from around the world, and Dr. Suzuki has invited American children to participate. Students from the United States should be chosen carefully, at their teacher's discretion. All violin students must have completed **Book 3** and must have all pieces they have studied by memory.

The SAA has a special group rate available for travel and lodging and will mail information directly to all current members.

All inquiries concerning the conference should be addressed to Evelyn Hermann, Suzuki Institute of Dallas, 3617 Fairmount, Dallas, TX 75219.

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OUR APOLOGIES!

The SAA headquarters staff offers sincere apologies for all delays caused by the move this summer from Ithaca to Mendham, N.J. Some services, including *Journal* mailing, individual correspondence, and membership renewals were briefly interrupted while files and equipment were in transit. Now that the new headquarters are operational all services are back in working order. Thanks for your patience!

The managing editor has compounded delay problems by being behind schedule on this issue of the *Journal*. Instead of a move in location being responsible, as in the case of SAA headquarters, it is a new job and the resulting increased responsibilities which is the culprit. Humble apologies are once again offered for making the "Fall" *Journal* more of a "winter" publication.

TEACHERS CERTIFICATION REPORT

For several years an SAA committee has been studying teacher certification under the chairmanship of Margery Aber. The concept of certification is a complex one, and is being considered from many perspectives. In the meantime, the Suzuki movement continues to grow by leaps and bounds, with new programs and studios springing up daily, bearing the Talent Education or Suzuki name, and embracing, to greater or lesser degrees, the philosophy, teaching techniques, and materials.

SAA and individual teachers are constantly receiving requests for names of teachers in various locales, as a transient population continues to shift and change. Transfers from program to program or teacher to teacher are often affected smoothly, with hoped-for carry-over in approach, repertoire and ideology. Other times it is less than smooth. Interested teachers with varying amounts of Suzuki exposure or "training" seek jobs, and communities seek teachers. Institutes and workshops where Talent Education advocates come together point up not only healthy similarities and uniquenesses, but also wide variances in approach and ideology.

The committee on certification has recommended to the SAA Board that the first step in dealing with certification and related problems must be to compile a master list of all teachers using the Suzuki approach. Such a list will include general

educational background and training, Suzuki training or exposure of the teacher, what aspects of the Suzuki approach are used by the teacher, what type of program they offer (private, school, parent board, etc.), and other information of this nature.

Information from this master list will be available to persons seeking a teacher in a new city or state, trainees or prospective teachers seeking additional training or observation and teachers seeking jobs or jobs seeking teachers.

The information should also be helpful to institute and workshop planning committees as they decide what to offer in the way of continuing education, so that active teachers can most profitably continue to grow and develop, and novices can be oriented into Suzuki philosophy and practice.

All teachers who have received the informational forms are requested to return them to the SAA office as soon as possible. If you are a teacher and have not received the forms, or know of any teacher who has not, please contact Glenn Pannell at SAA headquarters.

Your co-operation and assistance with this project will greatly assist the cohesiveness of the organization and the Suzuki movement as a whole, and will allow the provision of a real service for the families and teachers for whom SAA exists.

PARENTS ORGANIZATION COMMITTEE REPORT

Kay Slone, Chairman of the Parents Organization Committee, is gathering information from various existing parents groups in an effort to determine how the SAA can best serve the needs of Suzuki parents. She reports that some primary needs are suggestions on how to form a parent organization, the role this group should play, continuing education for parents, and suggestions relative to specific parent questions (the older child and Suzuki, conflicting ideologies in related musical activities, etc.).

It is anticipated that a parents column will begin in the *Journal* in the Fall of 1977. Questions may be sent to the column, and if of general interest, will be answered in the column. Problems of more specific or local nature will be referred to a knowledgeable person for advice. Early columns will deal with types of organizations and ways in which various groups have been established.

The committee would like to establish a resource library on parents groups from which sample information would be available. In order to assist the committee in its work, all active parent organizations are asked to send any of the following information they use to Mrs. Robert A. Slone, 349 Melbourne Way, Lexington, KY 40502.

1. By-laws of organization and a brief history. (If at all possible, include mistakes you may have made, how they were corrected and why certain things did **not** work.)
2. Newsletter or communication sheet. (How often does it come out, who is responsible, what is its purpose?)
3. Any printed information, such as parent handbook, parent-pak materials, etc.

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wash the security blanket. Washing destroys its essential sensory properties.) For the musical child who selects a tune rather than an object as his comforter, this tune is a reminder of a pleasurable shared musical experience with the parent. Just the sound of her Daddy playing her special Bach "Bourree" on his viola was for my teacher's little girl the comforting sensory reminder of her loving parent.

I want to stress that the appearance of a transitional object or tune in a child's life is a normal and healthy development. It represents a child's first creative efforts to master his feelings of anxiety. Children may retain their transitional possessions for many years. Generally they gradually disappear but may be resurrected in times of special stress, e.g., at a separation, a loss, a hospitalization. Probably derivatives of transitional phenomena can persist throughout life. (I have recently written a paper, not yet published, about "transitional object" aspects of musical instruments for musicians.) Winnicott, the psychoanalyst who first named and defined transitional phenomena, has proposed that these early experiences may have heightened significance in the early development of highly creative people. But to follow this intriguing idea would lead us astray.

There is a significant musical confirmation of my "transitional tune" thesis. I mentioned that Bach's "Bourree" was the baby's special lullaby. Lullabies, by definition, are transitional tunes. The word, lullaby, is of onomatopoeic origin. (Similar words based on the sound "lull" appear in other languages.) The lull-a-bye is a song which soothes — lulls — the baby at a time of separation — a goodbye, or a goodnight, as he goes off into sleep. The words of some lullabies add further confirmation that they are transitional tunes. "Bye Baby Bunting" tells of a separation, and also of a comforting transitional object: the rabbit skin, the bunting.

"Bye, baby bunting,
Father's gone a-hunting,
To fetch a little rabbit skin/
To wrap the baby bunting in."

Early Music Training

Dr. Suzuki, it seems to me, has an intuitive understanding of the earliest psychological aspects of musical development. He says that children can learn to play as they learn to speak their native language. But he knows that this language is the mother tongue and children learn to speak it as part of the loving-sharing-identifying relationship with the parent. Unloved children don't learn to talk, and they certainly don't learn to play the violin!

Music, like speech, can begin as a sharing, loving experience with the parent. And like speech, it can eventually become a creative means toward moving

away from the parent and establishing emotional independence. The Suzuki method begins by utilizing the parent-child tie and its representation in the child's transitional tune. The earliest music lessons, for the pre-schooler, would seem to arise out of this tie, and they must bring pleasure, not pain, for the child, just as the transitional tune itself yields pleasure. Music, as Dr. Suzuki says, must be a game, not yet work, for a pre-schooler. Once the child can play the violin comfortably with his parent a gradual separation from him is the next step. Music then becomes a bridge to little group activities. Suzuki goes so far as to say that his method is not entirely successful with a parent who refuses to let his child have what I would call a musical nursery school experience.

Many ordinary nursery schools do not understand separation anxiety and the importance of its gradual and creative mastery nearly so well as Dr. Suzuki. So many educators who are eager to capture the minds of pre-school children also kidnap them away from their parents. Then learning of any sort, if it can take place at all, becomes infused with a painful separation anxiety. (Or else the child develops pathological defenses so that he won't feel his anxiety. But then he suffers a serious feeling deficit.) The title of Dr. Suzuki's book is well chosen. It is not "Nurtured by Anxiety", or "Nurtured by Intellect", but "Nurtured by Love".

Whenever I have had a chance to talk with Suzuki teachers I have found that they are intrigued by my concept of the "Transitional tune" and its significance for early musical experience. They seem pleased — and maybe relieved — to find in me a psychological ally. But I quickly discover that what they really want to talk about with me are not the Suzuki method successes but its failures. And we end up having a discussion that could be right out of an ordinary day at work for me. So I will attempt to categorize briefly some of the psychological obstacles that seem to account for the failures.

Parent and Child

Sooner or later the successful Suzuki teacher is bound to come up against a parent and child where the method just doesn't take. The conscientious teacher's reaction to the failure may be that there must be something wrong with the teaching. But once the teacher has recovered from the narcissistic blow that not every pupil can be taught, not even with "Suzuki", then the teacher can recognize that parent and child are having psychological problems. What is more, they are using the music lessons as an arena for acting out these problems and not for learning and enjoying music. The wise teacher eventually explains to the parent that his child is not ready for music lessons and terminates the instruction.

I suspect that a common instance of a Suzuki failure is the situation where mother and pre-schooler are perpetuating their battle over the child's toilet training. The violin has replaced the toilet and now the child is to be "violin-trained". Surely the anxiety and anger that build up in the child during the ensuing musical battles must contaminate music for him forever. (There are people who, far from being comforted by music, dislike it intensely and are even made anxious by it. Here is one possible etiology for such pathology!).

Another example of a failure is the situation where the parent selfishly exploits the child, who is expected to fulfill the parent's own fantasy of becoming Jascha Heifetz. (This may be a conscious, or more likely an unconscious fantasy in the parent.) The exploited child has two choices: to fail at the violin and lose the parent's selfish love, or to become a violinist at the price of forsaking independence from his ambition and possessive parent. Sadly, neither choice leads to an enjoyment of music.

Psychologists almost unanimously agree that what happens in the pre-school years of life is absolutely vital for personality development. The major task for a child in his pre-school years is to develop the foundation for a personality that will last him through the wear and tear of a lifetime. Music lessons should fit into a young child's life only if they enhance, and do not interfere with, this developmental task.

The Suzuki Teacher

Much has been rightly made of the significance of Dr. Suzuki's charismatic personality in his work with young children and their parents, and also their teachers. A teacher of pre-schoolers has to have a natural talent for working with this age group. No doubt some Suzuki failures occur because the teacher, no matter how excellent a musician, is unable to relate to young children.

I am not able to define what a Suzuki teacher's personality should be, but I am sure that a capacity to enjoy music should be a prime requisite. Some marvelous musicians do not seem to enjoy music very much and I doubt that these people could be Suzuki teachers.

Other String Teachers

Some string teachers are strongly opposed to the Suzuki system for a variety of reasons. One common criticism is that it is dangerous to let little children learn to play music without learning to read it at the same time. I have never understood the rationale for this statement. Children, after all, don't have to wait to learn to talk until they are able to learn to read. Perhaps the musical principles involved are over my amateur head, but I do understand the excessive heat behind this opposition. The intensity of the anger

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NEW OFFICERS ASSUME LEADERSHIP

The newly-elected officers of SAA are busy in their various roles as the organization continues its rapid growth.

Our new President is Sandy Reuning, Director of Ithaca Talent Education. In addition to his interest in Suzuki teaching Sandy has been active in string education in various roles: as a public school string teacher; as a faculty member of Ithaca College, where he taught violin and conducted the string orchestra; as a founder and director of various youth orchestras; as a visiting faculty member at several colleges and conservatories, and as a faculty member at a number of Suzuki Institutes and workshops. He is also co-director of the Ithaca Suzuki Workshop each summer. Sandy is past president of the New York Chapter of ASTA and has held other leadership roles in string education. He has been active as a performer in a number of orchestras and chamber ensembles during his busy career.

The SAA President-Elect is Mark Bjork of the University of Minnesota's Suzuki Program. Having founded the program in

Minneapolis in 1967 Mark has guided the growth to its present level of 300 students and six faculty. The Fall of 1973 was spent in Matsumoto with Dr. Suzuki, and Mark returned in the Spring of 1975 with a group of his students and their parents to participate in the Annual Concert and to study for one intensive week. His richly varied background includes study with Josef Gingold and study in Europe in addition to orchestra, chamber music and solo performances.

Louise Behrend, Founder-Director of the School for Strings in New York City, is the Vice-President. She has taught at New York University and at the Juilliard School of Music, and has visited Dr. Suzuki in Japan. Louise has also served as a faculty member at many workshops and Institutes, and is a recitalist and chamber music performer.

The newly elected secretary is Marilyn Keslar, orchestra director and string specialist in the Okemus, Michigan public schools. Marilyn's background includes study with John Kendall at Southern Illinois University, private study with

several outstanding cellists, and wide recognition of her excellent program in the Okemus schools. She has done many workshops and clinics and is a Suzuki Institute faculty member during the summer.

Steve Goodman of Utah is the SAA Treasurer. Having founded the Goodman Music School in Provo, Salt Lake City and other Utah cities, Steve is the current President of the Utah String Teachers Association. His experience includes public school string teaching, orchestra participation, and soloist and chamber music activities.

Congratulations to the new officers, and a resounding "Well done!" to our retiring leaders.

The new members of the Board of Directors are Dorothy Mae Charles, Vancouver, B.C.; Sister Therese Cecile Murphy, CA; Margery Aber, WS; Eleanor Allen, KS; Max Mandel, AR; Linda MacCrury, PA; Susan Shields, CA; Michiko Yurko, MD; and Richard Mooney, CA.



Sanford Reuning, new SAA President



Steven Goodman, Treasurer



Louise Behrend, Vice President



Mark Bjork, President-elect



Marilyn Keslar, Secretary

TIPS FOR SUZUKI PIANO PARENTS

by Nada Mangialetti

AT THE LESSON

1. Bring a notebook to the lesson so that you can write down not only **what** is taught, but **how** it is taught.
2. If your child sees that you are absorbed in needlework or in reading to yourself during his lesson, he may feel that what he is doing is not important enough for you to put aside what you are doing. His attitude and musical progress will suffer. If you are not willing to play an active and attentive role during the lesson, then perhaps the Suzuki program is not for you.
3. Please refrain from making **musical** corrections or comments about your child's playing. This is the teacher's job during the lesson, and your job at home.
4. Be especially careful to avoid making expressions of disappointment or delight **while your child is playing**. Any kind of emotionally-charged exclamations — **whether positive or negative** — will distract the child, break his concentration, and cause him to remove his attention from the business of playing the piano and displace it to the person making the exclamation. Distractions include not only verbal comments but also groans, facial expressions, tsking, etc.
5. Regarding discipline and behavior during the lesson: If the child's short attention span and restlessness is the cause of behavior problems, please leave the disciplinary task to the teacher during the lesson. Above all, refrain from constant nagging to "sit still," "stop giggling," etc. If, however, the child is testing to see how much he can get away with, a single word from you often will help.
- *6. If a reprimand is necessary, try to frame it in the positive, rather than in the negative. You will find that scolding and direct commands often set up resistance and do not make the child stop misbehaving. Distraction is much more effective, and avoids a battle of wills.

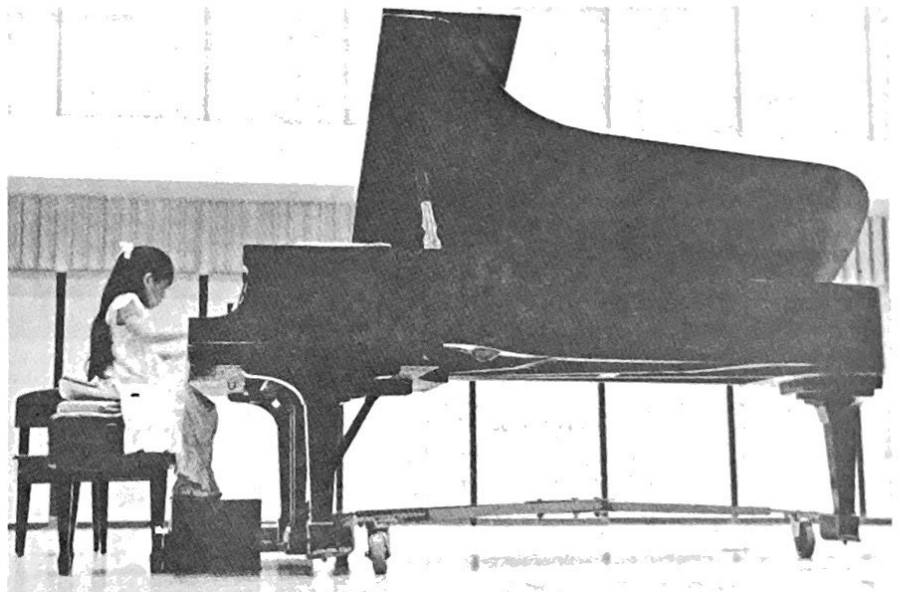
AT HOME

1. Please complete the assigned reading. Much of the psychology and philosophy behind the Suzuki approach, which cannot be covered in the lesson, can be learned from the available books and pamphlets. It helps to regard the Suzuki program as a course that you are taking, instead of merely music lessons for your child at which you are required to be present.
2. It is your responsibility to see that

- your child listens to the recording every day. **The importance of this cannot be overemphasized!** In the absence of written music, the recording is all the child has to go on. (Cassette tapes are now available. They are easier for the child to operate himself and may be played in the car.)
3. **Do not try to play along with the recording!** This will cause frustration if the child cannot keep up with the pianist on the recording. Also, your piano may not be in tune with the piano on the recording; your cassette player or record player may not be turning at **exactly** the correct rate, thus causing slight, but noticeable distortions in pitch, when compared to the pitch of your piano.
 4. Make sure your child's posture at the piano is correct. He must be seated at the center of the keyboard, in an erect but relaxed manner. He **must** have a footstool, at such a height so that his feet rest flat on it, and his knees do not bump the piano. He **must** have a bench or chair high enough so that when his arm is hanging down in a relaxed position, bent at the elbow at right angles, the hand will be on level with the keyboard. There are no miniature Suzuki pianos, as there are miniature Suzuki violins, so we **must** compensate!
 - *5. Limit the child's practice time to his attention span. As soon as his attention wavers, switch to another piece or a game, or stop entirely. Nothing is learned but resistance and negative feelings toward the piano, if practice time is pushed beyond the

- attention span. (You will find that the attention span will grow naturally with the child's age and increasing ability).
6. Concentrate on one aspect of the piece at a time. Choose to work on either the fingering/notes, or the breaths/phrasing, or the loud/soft, or the hand position/weight. While you are working on one of these aspects, overlook errors made in other aspects. (For instance, if you are working on loud/soft, overlook the misplacement of breaths.)
 - *7. But when you demonstrate, take care to perform **all** the aspects correctly, even though you may be pointing out just one of them. Try to be as exact as possible in your role as model. Remember, children between the ages of 3 and 5 copy what their parents do, more so at these ages than at any other time. They will copy your errors right along with your good points.
 8. Do not make verbal comments — either positive or negative — **while your child is playing**. Save these for after he is done. (See Tip No. 4, At The Lesson.)
 9. In fact, **refrain from verbal explanation and criticism as much as possible**. Instead, use nonverbal communication, such as: demonstrating the correct way; silently moving the correct finger on to the correct key; manually "conducting" for loud/soft and for breaths/phrasing. (Observe the teacher for further non-verbal ways to communicate.)

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There are no miniature Suzuki pianos as there are Suzuki violins, so the child's position must be correct. Schroeder never had it so good! (Photo by Montzka)

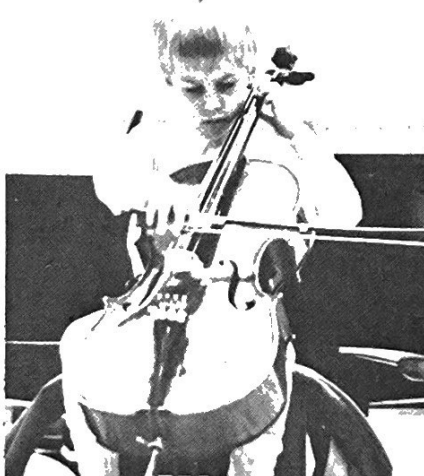
TIPS

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- *10. When you do use verbal criticism, **always give the positive criticism first**, the negative criticism last. Even if the child seems to have done everything wrong, find **something** you can praise him for first. ("You sat up straight!" "You played it all the way through!")
- *11. **Phrase the negative criticism in the positive**, and use an emotionally neutral tone of voice. You are giving the child information, not scolding him for naughty behavior. Say, "We need a breath at this point," rather than exclaiming with annoyance, "You didn't take a breath here!"
- 12. Children between the ages of 3 and 5 delight in repetition and will not find it boring, unless you communicate this attitude to them. (Then they will copy your attitude.) If you are tired of listening to the same pieces over and over, please do not communicate this attitude to the child, either by direct statement, ("Oh, not 'Twinkle' again," or by sighs and groans.)
- *13. Mr. Suzuki has said that the word "patience" should never be applied to the learning experience by either the teacher or the parent. Patience has the connotation of controlled frustration . . . Very few parents show impatience when an infant is learning to walk or to talk. They realize that the child has an inner time table, and he will progress at his own rate. Yet when the child begins his intellectual learning or the learning of a skill, the attitude changes. Many parents become over-anxious, impatient . . .
- *14. Although all normal children can learn music, they do learn at different rates. One child may need 500 repetitions to learn something well; another child may do it well after only 50 repetitions. The point is, **both** can learn it. Problems arise when you give up too soon, with the excuse that he "has no talent." "I can't," then becomes a self-fulfilling prophecy. Dr. Suzuki teaches that "talent" is largely the result of environment and training. Although our genes do determine our limits, we tend to use them as an excuse. The person who has fulfilled his genetic potential to its utmost would truly be an exception.
- *15. Ask the child to do or to answer **only** tasks and questions which you **know** he **can** do or answer correctly. Never ask him to do something which he is physically, intellectually or morally incapable of doing at his particular stage of development, or else it will make him feel stupid, naughty or like a failure.

- *16. Physically, the nervous system is not fully developed until age 14. What the child sees and hears is actually different from what you see and hear. Intellectually, what may seem obvious to you may be a concept which the child has not yet developed, and cannot develop until a certain age. Morally, children are not born "good" or "bad." They learn the sense of right and wrong from their parents, mostly by imitating. Beware of creating inconsistency between your own action and those which you demand of the child (as in, "Don't do as I do; do as I say,") **Modeling is the basis of the Suzuki approach.**
- 17. Don't evaluate your child's progress on the basis of what book he is in, or what piece he is on. Rather, evaluate him according to how his technique and musical understanding has improved. (Instead of saying, "Mary, what piece are you up to now?" say, "Mary, how's your legato coming along?")
- 18. Review earlier pieces. When recital time rolls around, it is best to have the child play an "old" piece from his repertoire . . . and play it well, instead of having him play the newest piece he has been working on . . . and be uncertain of it.
- 19. Now, reread the "tips" that have an asterisk. Only this time, keep in mind how they have a wider application than just to piano lessons! Remember, Dr. Suzuki's aim is **not** to mass produce child prodigies or professional musicians. In his own words, "Teaching music is not my main purpose. I want to make good citizens. If a child hears fine music from the day of his birth, and learns to play it himself, he develops sensitivity, discipline and endurance. He gets a beautiful heart."

Nada Mangieletti is a Suzuki piano instructor at Westchester conservatory of Music, White Plains, N.Y.



A PSYCHOANALYST

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signals that its energy comes from unconscious sources. My first guess about these sources is that old folks are just plain jealous of these little children who are surpassing their own childhood achievements so easily and quickly and having so much fun doing it too! It is but a musical version of the eternal tension between the old and the young.

Cultural Factors

Many people feel that the Japanese culture is more conducive to success with Suzuki than is our own way of life in the United States. In this country we tend to encourage learning through independent thought and reasoning as soon as possible in little children. We are eager to have children outgrow early modes of learning which depend so much more on primitive imitations of and identification with parents. Suzuki's concept of talent inculcation seems to me to be based on these early modes of learning, where the child's unformed personality soaks up learning, imitatively, like a dry sponge. The concept of talent inculcation underplays the significance of the child's own independent and unique personality, as well as his genetic makeup. All children may have an innate capacity to enjoy music, but in this country we view talent more as something in the genes rather than as something inculcated from without.

I am not qualified to comment further on cultural factors. But I believe the transitional tune phenomenon, as the earliest expression of musical interest, must transcend cultural limitations imposed upon little children, whether they be Japanese or American.

McDonald, M. (1970) "The Suzuki Method, Child Development, and Transitional Tunes." *American String Teacher*, 20 (1): 24-29.

McDonald, M (1970) "Transitional Tunes and Musical Development." *Psychoanalytic Study of the Child*, 25: 503-520.

McDonald, M (unpub.) "Musicians and Their Instruments."

Winnicott, D. W. (1953) "Transitional Objects and Transitional Phenomena." *International Journal of Psychoanalysis*, 34: 89-97.

This paper was presented at the Massachusetts String Teachers Conference at Emmanuel College, Boston, Mass. on July 7, 1976.

The author, a psychiatrist and psychoanalyst, is Associate Clinical Professor of Child Psychiatry at Tufts University of Medicine, Boston, Mass., and Clinical Director, Eastern Middlesex Guidance Center, Melrose, Mass.

NEW ADDITION TO SUZUKI BOOKSHELF

Highly recommended to teachers and parents alike is Bill Starr's new book, *The Suzuki Violinist*, which was published late this summer. This addition to the growing list of Suzuki publications has been badly needed for some time. It is an examination of the philosophy and practice of the Talent Education ideals of Suzuki. Prior books have presented philosophical studies of the subject but Starr's book does so very thoroughly, drawing upon his many years as a Suzuki teacher, his work with teacher trainees, his thorough research and his personal experiences during the time he and his family spent in Matsumoto with Dr. Suzuki.

Of special interest is the section of the book which takes the reader through the Suzuki violin repertoire piece by piece, detailing the teaching points and outlining the problems and solutions of each one.

The book is available from Kingston Ellis Press, P. O. Box 1422, Knoxville, Tennessee 37901, publisher of Starr's book.

NOTICES

The SAA is interested in collecting and sharing ideas of teachers who work with mentally or physically handicapped children. Teachers are encouraged to report their experiences to the Executive Secretary at SAA headquarters.

A Suzuki teacher is needed in Albany, Georgia. Twenty students and a teaching facility are guaranteed. A Parents Association is now being formed. Contact: Mrs. Wayne Rich, 2307 Devon Drive, Albany, GA 31707.

Suzuki teachers are needed in the public and private schools of Savannah, Georgia. Teaching positions may be combined with playing positions in the Savannah Symphony Orchestra. Contact: Dr. George Trautwein, Music Director, Savannah Symphony Society, 203 First Bank Building, P. O. Box 9505, Savannah, GA 31402.

The Reedville, Oregon School District is seeking an experienced Suzuki teacher for grades 1-6. Reedville is located ap-

proximately 15 miles west of Portland. Current base salary is \$9800. Contact: Mrs. Eunice Gardner, 1648 Cedar Street, Forest Grove, OR 97116.

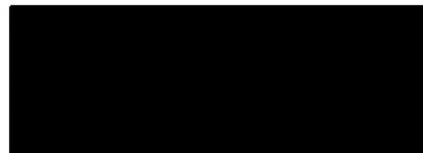
TEACHERS AVAILABLE

Teacher with three years public school experience (elementary and middle school) and private Suzuki experience desires a teaching position. Contact: Miss Marilyn A. Marko, 7844 Glenwood Drive, Liverpool, NY 13088.

Suzuki teacher wishes a change of location. Experience in public school and private teaching. Any area will be considered, but preference is given to Maine, New Hampshire or Vermont. Contact: Jean Gearman, Box 93, Bel Clare Acres, St. Cloud, MN 56301.

Available jobs and teachers who are seeking a change of jobs are published by the *Journal* as a service to the membership of the SAA. A listing in these categories should not be considered as a recommendation of any job situation or available teacher.

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