



AMERICAN SUZUKI JOURNAL

VOLUME 6

OCTOBER 1978

NUMBER 5

The following resolution was signed at the S.F. Conference by Shinichi Suzuki, president of Talent Education-Japan and Sanford Reuning, president of SAA.

Resolution

Upon the conclusion of the Third International Suzuki Teacher's Convention and Conference, the teachers of the Americas and Japan wish to commemorate this special occasion with a reaffirmation of international understanding and goodwill.

Resolved; that the Suzuki Association of the Americas hereby recognizes Dr. Shinichi Suzuki, the Suzuki Method, and Talent Education Japan as our common and mutual bond in love of mankind for the benefit of all children around the world. In turn, Talent Education Japan reaffirms the Suzuki Association of the Americas as their singular extension for the teachings of Dr. Suzuki in the Northern, Central and Southern Americas.

Resolved; that the Suzuki Association of the Americas recommit itself to maintain its responsibility as the single avenue through which Talent Education Japan and Dr. Suzuki may communicate with all the children, parents, and teachers utilizing the Suzuki Concept in the Americas and, in turn, Talent Education Japan recognizes and endorses this vital role to the successful extension of the Suzuki Method around the world.

In recognition thereof we hereby reaffirm this bond of love and commitment to a world of peace and understanding, signed this 10th day of August, 1978 on the campus of San Francisco State University, California.

SHINICHI SUZUKI
SANFORD REUNING

SUZUKI ASSOCIATION CONSIDERS GRADUATION POLICY

Dr. Suzuki has long advocated a policy of Graduation from various levels as a motivating force for learning. Although various teachers in the U.S. and Canada have had their own system for issuing certificates, the SAA is now moving toward adopting a graduation program of international standards.

The twofold purpose is to develop higher abilities among children, and to stimulate teachers to self improvement. In both cases, the eagerness to learn is the chief ingredient.

The Plan

Participation is optional. Teachers must be active members of SAA, and the student's family must be an Affiliate or Associate member.

Under the teacher's guidance, the student will prepare a tape of the graduation piece for his level, and perhaps other assigned material. Thorough preparation should emphasize the best possible tone, rhythm, musical sensitivity and intonation according to Dr. Suzuki's standards.

Individual areas of the country are encouraged to organize their own tape listening schemes, graduation ceremonies, and other details, since the first two years of the project have been designated as "experimental." From the experiences and findings of those participating, the SAA hopes to adopt a national concept.

It is very important that there be no failures or rejection in the tape listening process! Dr. Suzuki and his Talent Education philosophy states that each child must gain self confidence and self esteem, a feeling of progress and

personal joy from the achievement of this experience.

The Recognition

Graduation certificates from the SAA are in the form of 9½" by 10½" *Shikishi*, reproductions of hand-painted and signed pictures by Dr. Suzuki on inflexible paper, signed also by the president of SAA and the child's teacher. At a cost of \$10.00 each, they can be ordered from the Office of the Executive Secretary, PO Box 164, Mendham, N.J. 07945.

Some 70% of the cost of the certificate will be shared with contributing areas as an incentive to sponsor workshops, concerts, etc. Details for applying for funds will be available at a later date.

Ordering Certificates

Send the name of the teacher placing the order. Include the mailing address clearly written.

Print each student's full name, instrument, and the level from which each will graduate according to the outline given. (See page two.)

Since *both* teacher and the student's family must be members of SAA, please state your understanding of this before signing your name.

We would like to urge you to order immediately, even as you begin to prepare your children for this achievement.

Enclose a sum equal to \$10.00 for each *Shikishi* ordered. Checks may be made payable to "Suzuki Assoc. of the Americas." Forward to SAA, P.O. Box 164, Mendham, N.J. 07945.

(continued on page two)

AMERICAN SUZUKI JOURNAL

Official publication of the Suzuki Association of the Americas.

The JOURNAL is published six times yearly as follows: January (Membership Directory), March (Institutes and Workshops), May, July, October and December, and is available through membership in the Suzuki Association of the Americas.

EDITORIAL BOARD

Managing Editor:

LORRAINE FINK

Violin:

MILTON GOLDBERG

Cello:

YVONNE TAIT

Piano:

CONSTANCE STARR

Change of Address: Mail old and new addresses to Glenn Pannell, Executive Secretary, SAA, P.O. Box 164, Mendham, New Jersey 07945. Include both ZIP numbers. Allow six weeks for change to take effect.

Inquiries regarding advertising and closing dates should be addressed to the Managing Editor. Original articles and other editorial material may be sent to the Editor of the appropriate area or to the Managing Editor.

The views expressed in any article in this publication are those of the author, and do not necessarily represent an official position of the association. The observations and opinions contained herein are thought to be of interest and benefit to those in the Suzuki movement, and although they may present ideas from a different perspective, an effort has been made to confine the material to that which is not in conflict with the most basic points of Suzuki philosophy and pedagogy.

Articles not otherwise credited are by the editor.

OFFICERS OF THE SAA

President:

Mark Bjork, Minnesota

Vice President:

Dorothy Mae Charles, B. C. Canada

Secretary:

Alice Joy Lewis, Kansas

Treasurer:

Ted Brunson, California

President Elect:

Yvonne Tait, Arizona

SAA

Membership Information

Membership in the Suzuki Association of the Americas is open to any interested persons.

Active and Associate members receive five issues of the AMERICAN SUZUKI JOURNAL annually plus the Directory issue. Members of Affiliate groups each receive copies of five issues of the JOURNAL plus one Directory issue per group.

The membership structure of the Suzuki Association of the Americas is as follows:

ACTIVE: For teachers, parents and others.

Includes individually addressed copies of the JOURNAL and other mailings, plus voting privileges and the right to hold office. Per year \$15.00.

ASSOCIATE: A contributing membership for individuals or family. Includes individually addressed copies of the JOURNAL and other mailings. Per year \$7.50.

AFFILIATE: For members of local Suzuki groups (excluding teachers) who wish to affiliate with the SAA. Includes copies of the JOURNAL mailed in bulk to a designated address, plus a Certificate of Affiliation for the group. Per member per year \$4.00.

Membership rates in effect from January 1, 1978.

Teachers should join as ACTIVE members in order to receive special mailings and information especially for teachers and be eligible to enroll Affiliate groups. Teachers enrolled as ASSOCIATE members will not be afforded these privileges.

In applying for membership specify type of membership desired. State complete name and address. Indicate whether you are a teacher privately or/and in public school, a parent, college student or other interested person (specify). Indicate your major instrumental area(s) of interest.

Send this information with check or money order to Suzuki Association of the Americas, P.O. Box 164, Mendham, N.J. 07945.

Graduation

(continued from page one)

An actual sample of the Shikishi Graduation Certificate is available to teachers at a cost of \$2.00. Make your request, check enclosed, to the Executive Secretary at the SAA address. Sample designs for area graduation procedures are also available for the asking.

Graduation Pieces for the Violin Course

Step 1	Gavotte (Gossec)	Suzuki School Vol. 1
Step 2	Bourée (Bach)	Suzuki School Vol. 3
Step 3	Concerto in g minor, 1st Mov't (Vivaldi)	Suzuki School Vol. 5
Step 4	Concerto in a minor, all Mov'ts (Bach)	Suzuki School Vol. 7
Step 5	Concerto No. 4, all Mov'ts (Mozart)	Suzuki School Vol. 10

Graduation Pieces for the Piano Course

Step 1	Minuet No. 2 (Bach)	Suzuki School Vol. 2
Step 2	Two Minuets and Gigue (Bach)	Suzuki School Vol. 4
Step 3	Sonata K 331 (Mozart)	Suzuki School Vol. 7
Step 4	Italian Concerto (Bach)	
Step 5	Concerto "Coronation" (Mozart) or Sonata Appassionata (Beethoven)	

CONTENTS

Suzuki Association Considers Graduation Policy.....	1
Towards a Deeper Understanding of Suzuki Pedagogy.....	3
From The Editor's Desk.....	4
The End-Pin Column.....	12

Regular columns not appearing in this edition will return in future issues.

1979 Directory In Preparation

If you wish to be listed in the 1979 Membership Directory of the Suzuki Association of the Americas, you must be an Active Member as of November 30, 1978. Those holding Associate Memberships, even if listed as teachers, will not be included in the Directory.

If information about you appeared incorrectly in the 1978 Directory, it is essential that you call this to the attention of the Executive Secretary before November 30. Otherwise, the same error will be reproduced in the new Directory even though you may be listed in the computer correctly.

Help spread the word that membership in the SAA is open to anyone; one need not be a Suzuki teacher or in any way involved in the method. As our organization grows, so also will grow the AMERICAN SUZUKI JOURNAL and the other services being developed such as scholarships, the audio-visual library, and workshops.

Towards a Deeper Understanding of Suzuki Pedagogy

by Nancy Greenwood Brooks

Author Nancy Greenwood Brooks has a prestigious background in the field of science, with degrees from the University of Rochester and Harvard University. She continued to pursue her music studies at the Eastman School of Music and elsewhere with emphasis in violin, piano and theory, which she now teaches in her private studio in Chapel Hill, N.C.

Part I Down to the Core

I have been a Suzuki proponent for almost twelve years, yet I have many colleagues who will get no closer to Suzuki than to buy several volumes of the repertoire and to teach them by note to their pupils. If I am a convinced proponent, why have I not converted all my colleagues to the Suzuki method?

There are many well-known reasons why the Suzuki idea arouses opposition: the note vs. ear controversy, the Oriental culture overlay, unison group performance of solo literature, seeming suppression of the child's creative individuality, and apparent party-line adherence to all the ideas of one man. Additional reasons why particular conversions may not take place are professional jealousies, the established teacher's hesitation at looking into new ideas, the Suzuki proponent's laziness about spreading the Suzuki idea in private conversations and public speeches, and presentations that obscure the essence of Suzuki's ideas. It is the last reason I wish to address—the matter of confused presentation.

The Greeks looked at a chair and said it had an "essence" and many "accidents." The essence of the chair did not depend on its upholstery, color, or the shape of its legs. These features

were "accidents." Of course, you could lengthen the legs and shorten the back so much that the chair lost its "essence" and became a table.

What is the essence of Dr. Suzuki's approach to learning a musical instrument? What is his core innovation? Surely it is the Mother-Tongue Approach (MTA). This is not a method for building the left hand, nor a method for developing bow strokes. The MTA is not really a step-by-step method for anything. It is an approach to getting music into the mind and thence onto the instrument, truly a cognitive approach too broad to be circumscribed by a step-by-step method.

The MTA is fairly novel to Western music. Some musicians throughout history have learned this way—Mozart and others who listened to their elders and then played before learning to read notes. The expectation that not just a few geniuses, but all children can learn this way and in fact will learn best this way is the innovative conviction of Dr. Suzuki. The MTA is derived from the way a child learns language, where it is not a novelty to be immersed in the sounds of a spoken language years before one can learn to read words. Indeed, people consider it foolish to learn a new language solely from books if there is any chance to hear native speakers or to study tapes.

As worked out in the realm of music, the MTA surrounds a baby with music from birth. From recordings the child becomes familiar with the Suzuki and other repertoire so that when lessons begin about age three his mind already knows the musical language he will slowly begin to play on an instrument and even later learn to read. With spoken language mothers both coach and encourage their children to profi-

ciency. So also with music, mothers are taught how to teach the instrument to their own children at home and how to be patient and encouraging. Lessons are private, but overlapping, giving the child some highly-focused, undivided attention and some pressure-free, background-absorption-type learning, both of which occur in learning speech. Adapting teaching to the child's readiness, not the child to some preconceived teaching plan, new skills and concepts are taught in however small steps a child can consciously master, and lessons last only as long as the day's attention span. Home practicing is cheerfully assumed, just as toothbrushing is. As with lessons, each practice session stops when the child is tired.

A key learning technique taken over from spoken language is repetition. With frequent repetition of everything from small skills to large pieces a child builds competence and confidence. Boring to adults, it is natural and not boring to children, who are quite accustomed to enjoying Mother Goose and Winnie-the-Pooh a hundred times. So parents and teachers learn to do in music what seems to come a little more naturally in language—rejoice in repetition.

I believe the MTA is the essence of Dr. Suzuki's approach to learning a musical instrument and that all other aspects of his thinking are like the accidents of the Greek chair, most of them very well-chosen accidents, but nonetheless not the *sine qua non* of his ideas. Furthermore, I believe that if we fail to distinguish publicly between essence and accidents, but instead jumble all into one Suzuki package, we create two problems: 1) Some people will reject the entire package because they

(continued on page four)

C. MEISEL MUSIC CO.

America's major importer of Nagoya Suzuki String Instruments

Cellos in 1/8 and 1/4 sizes Violins in seven sizes 1/16 through 4/4

Obtainable from your favorite music store

For more information write:

C. MEISEL MUSIC CO., INC.

2332 Morris Avenue
Union, New Jersey 07083

6541 San Fernando Rd.
Glendale, Calif. 91201



Lorraine Fink

FROM
THE
EDITOR'S
DESK

Towards Understanding

(continued from page three)

dislike one particular accident (e.g., the ceremony of bowing to the teacher, or the limited repertoire), and 2) Some people who do accept the package may be misled into believing the accidents are essentials and become die-hard one-package adherents. They will then have difficulty considering new accident ideas from non-Suzuki sources (e.g., supplementary use of scales and etudes).

Let us look at several accidents of the Suzuki package and see where we stand with each.

1. **Repertoire.** Is the Suzuki repertoire really essential to teaching a child by the MTA? Many musicians teach as though the repertoire were the method. But actually a teacher could choose any sequence of pieces, make a tape of them, and set the child to listening and then playing. However, the particular list embodied in the ten Suzuki violin volumes is an extremely well-designed accident. Continuous use and periodic revision through decades have led to a repertoire whose value is profound. The repertoire is musically very deep, and it teaches techniques in a brilliant sequence. The piano repertoire stands as tall as the violin one. The cello repertoire is still in flux, so cellists are mercifully saved from believing the repertoire is the method!

There are two reservations which some teachers have about the repertoire; but if one fully understands that the repertoire is accident and not essence, then one can change repertoire with a clear conscience.

First, the repertoire for all three instruments is heavy with Baroque and Classical literature and has absolutely nothing from the Twentieth century. How exciting it would be if the violinists had a Hindemith Sonata between the two Mozart Concertos! Or some tiny Hindemith vignettes from Doeflein could be scattered among the earlier volumes. For the United States the use of indigenous material would lead directly to fiddle tunes brought from the British Isles. To educate a Twentieth century American child, the American teacher must take responsibility for enlarging the Suzuki repertoire appropriately.

Second, the repertoire for violin embalms some of the Baroque music in Romantic arrangements. The choices were reasonable when first made; now

they are outdated. But as soon as we remember that the repertoire is accident and not essence, we can freely adopt editions closer to the composers' scores and to performance practices of the Baroque period. The reasons for making these changes are not musical-purism; they are musical. The Vivaldi A minor Violin Concerto in the Kuchler practical urtext edition has much more contrast between excited *tutti* and simple, pure solo passages than has Vivaldi in the Nachez arrangement. Nachez (used in the Suzuki Book 4) washes out psychologically-needed contrasts by adding elaborate bowings and new notes to formerly quiet sections. Nachez knew he was drastically altering Vivaldi to suit the tastes of his day. On his cover page appears this statement: "NOTICE. This edition is freely derived from original manuscripts and constitutes an original work. Programs for public performance of this Concerto must include the name of Tivadar Nachez." (1912 Schott edition)

In the Vivaldi G minor Concerto Nachez rewrote some phrases an octave higher or lower than the original. These changes turn out to erase several contrasts which depended on tessitura, and in one case the dramatic surprise of a key change is undermined (1st movt., meas. 142). Nachez's bowings also reduce contrast. The first movement original gives the first theme mostly detached and vigorous, the second theme mostly slurred and smooth; in Nachez's the two themes become much alike.*

Those who begin the move toward nearer-urtext editions will find their pupils out-of-step at massed festivals for a while, but that seems a small price to pay for letting their listening and playing be directed to the beautiful Vivaldi originals. Dr. Suzuki says, "Listening day after day to a melody played off-key . . . will not develop a good musical ear." (*Suzuki Concept* p. 13) With much justification I believe we can equally say, "Listening year after year to Romanticized versions of Baroque music will not develop good musical taste."

The difficulty in shifting editions is quite reminiscent of the difficulty in

* The Galamian edition invites comparison and saves hunting the complete works. The violin part in the piano score is Vivaldi's; the violin score is Galamian's edition and shows how few places he altered either Vivaldi's bowings or pitches.

Viewpoint

Teachers and parents alike will find stimulating food for thought in Nancy G. Brooks' article, which comprises a major portion of this month's JOURNAL, as it explores the concepts of the Suzuki method and her views of them. Your impressions of the article will be dependent upon the amount and the type of exposure you personally have had to Suzuki.

If You Are a Parent

As a parent we hope the vital elements of the Mother Tongue Approach become increasingly clear as you read the works of a variety of authors. If some of the statements seem surprising to you, you may want to ask your teacher for clarification. Better yet, make the article a topic for discussion at a parents' meeting. It is bound to sharpen someone's understanding of the method.

As a Teacher

If you are a teacher, the expectation for reaction is higher. You will be interested in comparing your thoughts with the author's. What techniques have you used to convince other professional colleagues of the merits of the Suzuki system? Would you join the move toward the use of editions closer to the composer's original scores for musical reasons? As a teacher, are you in agreement with the article, or perhaps disturbed less—or more—by the items discussed?

Response Encouraged

Although our space in the JOURNAL is limited, an effort will be made to publish reactions or comments from any letters to the Editor which may seem particularly valuable. December 15 will be the last date for receipt of such letters, but mail on any subject is always welcome.

moving away from the King James Version of the Bible (popularly canonized as the "Saint" James version). People already own the old version; groups depend on it for mass recitation of memory verses; the new versions startle with unfamiliarity. The religious community finally realized that the King James was hindering the propagation of the gospel. One group especially put off were the intellectuals who knew that 300 years of archeology and scholarship had uncovered many inaccuracies.

Just so in the Suzuki community. How many musicians are currently turned away from Suzuki because they know years of scholarship have restored beautiful originals to us, yet we will not use them? True, they are not distinguishing MTA essence from the accident of editions, but neither are we availing ourselves of the freedom to alter the edition accident.

2. **Culture.** Is the Japanese culture an essential part of the Suzuki package, or is it an accident? As teachers we especially notice the culture in the ceremony of bowing to the teacher before and after lessons, the child's complete silence during lessons, and the child's reverent attentiveness to everything

the teacher says. These things must not be essential to MTA learning for they are just as characteristic of a Japanese child learning by notes. Therefore, we can dispense with the ceremony of bowing and happily chat with a pupil about the new puppies at his house if we wish, all with a clear conscience. However, the keen attentiveness which Japanese culture inculcates in children is so useful to any kind of learning that one may decide that some part of culture is after all a "happy accident" and adopt it. This must be done with care; the slavish following of a cultural custom "because it is Suzuki" offends many. We must quite openly distinguish essence and accident here lest onlookers discard both together.

3. **Playing techniques.** Are the many instrumental playing techniques which are taught by Dr. Suzuki and Mrs. Kataoka essential to the Suzuki package? Concerning some important playing techniques they simply are silent, as in the matter of hard or soft finger throw onto the strings, in the matter of teaching vibrato, and in the use of shoulder rests. This makes it obvious that in general techniques are not "the method"; we may gather suggestions from many teachers and make personal decisions for our own teaching.

But take areas in which they are not silent. Are particular playing techniques essential to the Suzuki package? We can see that they are not by noting that even the Japanese community shows wide variance in how pieces are taught and played. Many first teach the entire Twinkle theme between the "taka" bow tapes; others introduce whole and half bows. Some aim for a strong, almost scratchy tone in the early pieces; others are already listening for pure resonant tones.

Another example of variance is the question whether to use the largest or smaller arm muscles when Twinkle is first learned. Interestingly enough, leading Suzuki piano, violin, and cello teachers do not agree among themselves, even in Japan. Dr. Suzuki and all of the prominent violin teachers I have observed in Japan and the U.S. commence "taka" with the bow arm making a square with the bow and the violin (the elbow forming a right angle). In this position one can bow straight only if the elbow is the active hinge, opening and closing freely. So this is taught routinely as part of the Suzuki package.

The pianists, Mrs. Kataoka and Mrs. Constance Starr on the other hand,
(continued on next page)

Playing the String Game

Strategies for Teaching Cello and Strings

By Phyllis Young

Illustrations by Sally Blakemore

Playing the String Game is a unique how-to book for the busy string teacher. Packed with hundreds of creative teaching ideas, it can be used with any stringed instrument, teaching method, or age group. Practical material for use in the classroom or private studio is arranged for access at a moment's glance.

The author provides instructions on precisely when and how to use each of the 165 innovative teaching devices in-

cluded. Phyllis Young, Professor of Music at the University of Texas at Austin, is Director of the nationally acclaimed University of Texas String Project.

8½ x 11 in., 288 pages,
51 drawings
\$9.95, paper; \$15.00, cloth

University of Texas Press
Post Office Box 7819
Austin, Texas 78712



Towards Understanding

(continued)

demonstrate and state that "taka" is to be played using the largest hinge first, viz., the shoulder, because that is most natural to children and gives the best tone. (See also *Suzuki Concept*, p. 114) "A baby learns to walk first from the hips, not the toes," is an idea often expressed.

Suzuki cello teacher, Yvonne Tait, proceeds from the same premise as the pianists. She places the child's bow hand on the bow stick at the *balance point*, country fiddle style, then asks him to play "taka" moving his arm from the shoulder, indeed, activating muscles in his back. Later the bow hand is moved to the frog, and the elbow becomes an additional active hinge. This approach is consonant with the ideas of Margaret Rowell, Claude Ken-neson, and Kato Havas.

The inconsistency about muscle action even within the string family could be very unsettling to an observer until he realizes this is accident again. We should not expect nor insist on identity in accidental areas. And since accident is not binding on the Suzuki teacher, he can study ideas from several sources and use what seems best to him.

It is interesting to note that Dr. Suzuki himself changes techniques (such as bow arm height) from time to time, a sure indication that specific techniques are not the essence of his approach. We are prone to latch onto Suzuki's whole body of thought as we first learn it and hold it inflexibly. One who does this may eventually find himself outdated. Dr. Suzuki does not stand still. One is reminded of the student who said, "Sir, in your lecture you contradicted what you wrote in your book!" Professor: "When was my book published?" Student: "Five years ago." Professor: "Five years is a long time in the life of a thinking man."

Clearly Dr. Suzuki allows much latitude in matters of playing techniques. We would likewise do well to present many alternative techniques to teachers lest they mistakenly assume The MTA and the manner of playing the repertoire are inseparable. Unless we are very clear on this matter, the usual two problems will arise: 1) Many experienced teachers will reject the MTA because they do not like some technical accident apparently hitched to it, and 2) Many novice teachers will commence teaching and preaching every technical accident Suzuki ever thought



It is a continual delight to see the results of the Mother Tongue Approach so beautifully displayed by our young performers.

of as though it were essence, not looking into ideas from other pedagogs, and thus limiting their own growth as teachers.

Part I Conclusion

Presentations of the one-package Suzuki plan to the world have done Dr. Suzuki a disservice by putting stumbling blocks on the road to acceptance. Usually the one-package implication has been tacit, but the message has been distressingly clear. If we begin to be more explicit about essence and accident, I believe we shall win a much wider hearing for Suzuki in the professional musical community. Equally dramatic may be the reaction in the community of Suzuki parents. When they realize that to omit record-listening and learning by ear is to eliminate the real essence of the Suzuki approach, and that this effectively puts them on the traditional approach track, they may reform. As one of the exponentially-growing community of Suzuki teachers, I know we, too, are bound to be helped by a new level of clarity about essence and accident. It will help us talk more persuasively to our non-Suzuki colleagues. It will give us new depth of conviction when we talk to parents about what it means to be a Suzuki parent. And it will encourage us to move ahead in our personal growth as teachers.

Part II

Whence Comes Suzuki's Success?

Having focused on the Mother Tongue Approach as the essence of Suzuki's pedagogy, one still suspects that the MTA alone cannot account for the phenomenal success of Dr. Suzuki's teaching. We have carefully distinguished essence from accidents. Now, do the accidents matter?

Earlier we spoke of the chair whose color of upholstery or leg shape would not void its "chairness." However, one maker's choice of cloth and leg carving will make the whole chair a work of art; another man's will give us a dull piece. It may be just so with this huge pedagogy of music. Dr. Suzuki brought his powerful mind to bear on more aspects of violin pedagogy than has perhaps any previous teacher. He thought about cognition, about motivation, about educational psychology, about repertoire, and about countless details of posture and playing.

In Part I we separated the total pedagogy into essence and accident in order to get a good look at the core and its crucial contribution to success in the Suzuki approach. Let us now take an overview of the whole pedagogical system and see where we discern further sources of its success.

Suzuki's overall system can be divided into two large areas: *subject matter* and *teaching approach*, or What shall I teach? and How shall I teach it?

Subject matter further divides into What *repertoire* shall I teach? and What *playing techniques*?

Teaching approach divides into What *cognitive approach* shall I use? and What *educational psychology*?

1. **Repertoire.** As discussed in Part I, Suzuki selected out of the vast sea of violin literature a repertoire which is outstanding on two counts: first, the individual pieces are, almost without exception, first-quality music, not just "teaching pieces"; and second, the sequence builds technique and musicianship masterfully. His choice is neither perfect nor binding. Experienced teachers familiar with a large repertoire can and do supplement it. But the testimony of users over a long time indicates it is the best core curriculum yet published, that a teacher is ill-advised to skip any of it, and that it is a major source of success. The piano repertoire is perhaps as good as the violin one; the cello repertoire is not as yet so thoroughly developed.

2. **Playing techniques.** Suzuki's playing techniques themselves, as discussed in Part I, are accident, not essence. But are they a "happy accident" and a real source of success? Suzuki has evolved good choices with respect to posture and playing, and the skill of his pupils shows that his ideas in this area merit as serious consideration as those of any other major pedagog. However, the playing techniques themselves are not novel. Many traditional teachers already use the same ideas and some artist-teachers have addressed this area more thoroughly (Rowell, Havas) and with more spectacular results (Delay, Galamian). Therefore, it is difficult to assert that the playing techniques are a major source of Suzuki's success, though, of course, poor choices would have ruined his overall results.

What is novel and a "happy accident" is the emphasis he places on some techniques and his timing for introducing them.

- a) All teachers eventually teach strong tone and lively staccato with small bows for one purpose or another. Suzuki's innovation is to teach this at the very beginning in the Twinkle

Variations, moving later to a lighter, more legato sound. From this approach, pupils on piano, violin, and cello develop early an image of a hearty sound on their instruments and begin acquiring a good staccato.

- b) All teachers aim to develop good tone and perfect intonation. Some work toward this end by directing their pupils' attention to the resonant notes that a perfectly-in-tune fingered note excites from the open strings. Suzuki (*Tonübungen*) and Kato Havas are the only independent pedagogs I know of who are so explicit about this technique and begin it so early.
- c) While Suzuki's playing techniques are not different from those being widely used already, his emphasis on drilling each until it is secure and making that process clear and palatable by means of teaching games is probably a major source of success. Suzuki is ever-resourceful and effective

at putting across what we already wanted to convey but could not.

3. **Cognitive approach.** Of the possible ways to get music into the mind Suzuki chose the MTA, which means, briefly, beginning at an early age, listening to—then playing music, repetition, parental help, and deferred reading; in short, learning music just as you did your mother tongue. We can lay to this source Suzuki's success in developing children at an early age into musicians and not just technicians. To appreciate this consider that any teaching approach must deal with tone, technique and note-reading. In the traditional approach one will begin with note-reading after the fashion of a "musical typist"—see a note, press a finger. Then are gradually added tone, phrasing, and technique. In time many of the pupils become real musicians; some unfortunately play like "musical typists" the rest of their lives.

In Suzuki's MTA one begins with tone, phrasing, and technique and stays with them until the child plays musically. Then note-reading is added. Whether you begin with tone or notes,

(continued on page eight)



The Suzuki Specialists

H. KAMIMOTO STRING INSTRUMENTS

— featuring —

- A selection of new and used violins in all sizes
- A complete rental program with rental / purchase option
- Bows, shoulder rests, accessories, and parts
- Suzuki instruction books and records
- Repair service for all string instruments

Your mail and telephone orders are invited. For your convenience, we accept Mastercharge and Visa. Quantity discounts are available to teachers and Suzuki groups.

For details, write or call:

H. Kamimoto String Instruments

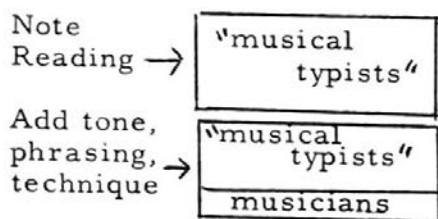
330 - 14th St., Oakland, Ca. 94612 (415) 444-2457

Towards Understanding (continued)

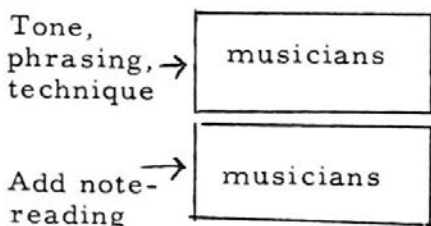
it takes a long time to become advanced. But starting with tone, most children will sound like musicians through all the stages.

It is only fair to say that not all Suzuki pupils play equally musically and that some are reluctant note-readers. On the latter point I would say that some children following the traditional approach are also reluctant to read notes and master the art very slowly; we simply are more startled when we find an occasional advanced Suzuki performer in that fix. All things considered, I believe there is a real difference in results from the two approaches, which the diagram below helps us see in simplest form.

TRADITIONAL APPROACH



SUZUKI APPROACH



Films Available

Films and video tapes which are available for rental from the SAA Audio-Visual Library are listed in a recently released pamphlet which is available free of charge. Rental prices range from \$5.00 to \$20.00 per unit. A complete set of seven one-hour video cassettes produced in 1975 rents for \$125.00 for a full week.

Request your brochure from the SAA Executive Secretary, P.O. Box 164, Mendham, N.J. 07945.

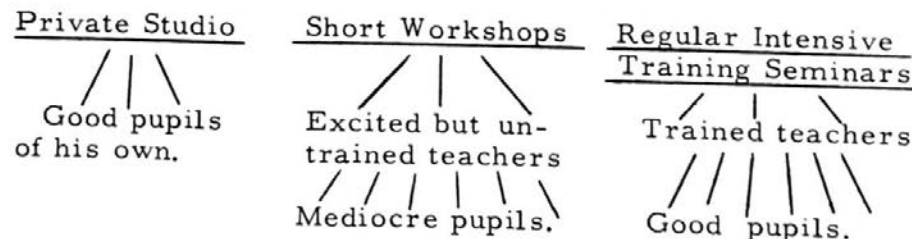
4. Educational psychology. This subdivision of Suzuki's overall system divides once more into What sort of teachers shall I employ? and How shall I motivate children to learn?

a) Teachers. Suzuki knows what we all know: a poor teacher can ruin any subject, no matter how good the subject matter nor how powerful the cognitive approach. So he decided he must have superior teachers. I believe this decision is a major source of his success. It is not a surprising decision, being anyone's ideal; but Suzuki's actions to ensure that it happens are remarkable. A good teacher needs to be interesting, encouraging, a clear communicator, a creative problem solver, and a skilled performer. Dr. Suzuki sets out to train teachers until they become expert. At regular intervals in each area of Japan teachers meet together with Suzuki to discuss pedagogy—real continuing education. In a two-year program at Matsumoto, novice teachers study violin and pedagogy with him.

When a master teacher works this intensely over a long time with his teachers, he really multiplies himself; after a while he has many teachers who are not just excited, but are effective. Scattered short workshops and institutes such as we have in America are invaluable for getting violin teachers on board and started at all. But they can do little toward growing superior teachers. Probably nothing short of monthly area meetings with a master teacher who both lectures and supervises practice-teaching will nurture teachers to a superior level.

The virtue of such meetings may be seen in the following diagram which contrasts three ways of using a master teacher:

Uses for One Master Teacher



Since the MTA involves parents as home teachers, Suzuki works to improve their teaching abilities, too. They are required to study his book, *Nurtured by Love*, and to discuss it in an interview before the child's lessons may begin. They are also required to attend

every lesson, and, of course, there he reinforces his message continually by precept and example.

b) Motivation. A question for all teachers is, How shall we motivate children to want to learn, to want to practice, to enjoy playing music? In this area Suzuki made choices which add up to superior motivation. No single insight is completely new; all is just good educational psychology. But, as in his quest for good teachers, Suzuki does something to ensure that this psychology will be used. First, he makes the subject of motivation prominent in speeches and teaching, and he places responsibility for it squarely onto teachers and parents. Second, he trains teachers to put his insights into practice. Third, he gives us tools to use. By using all of the following ideas Suzuki achieves such high motivation that it must be counted a major source of his success.

- 1) **Praise.** Before suggesting improvements, Suzuki always finds something to praise. With lifted spirit the child is ready and anxious to learn.
- 2) **Success in small steps.** People thrive on success experiences. Suzuki divides the long-range goal of learning to play large pieces musically into myriad tiny steps, each looked on as a wonderful achievement in its own right. The repertoire is chosen to add only a very few skills at a time. The teacher is taught to rejoice over each little skill as it is mastered. The child is spurred on by delight in recognizable mastery of the skill. When study involves giant steps, frustration sets in and the child will often turn away in despair.

(continued on page twelve)

Teacher Needed

Violin teacher needed for full-time position in established Suzuki program. Contact: Jennett Hoff, Talent Education of Eau Claire, 2519 Keith Street, Eau Claire, WI 54701.



JUNIOR



Used by Suzuki Students of All Ages

HEIGHT OFF SHOULDER IS CONTROLLED BY POSITION AND INFLATION

STRAP SLIDES FOR LATERAL ADJUSTMENT

FOAM HOOKS ARE POSITIVELY NON-DAMAGING

ATTACHES ALLOWING THE PAD TO MOVE IN ANY DIRECTION FOR COMFORT



The Shoulder Rest with Complete Flexibility

	List Price	Our Price
No. 1614 PLAYONAIR JUNIOR fits 1/16, 1/10, 1/8, 1/4, 1/2	\$11.00	\$8.80
No. 1613 PLAYONAIR STANDARD fits 3/4, 4/4, all violas	\$12.50	\$10.00
No. 1611 PLAYONAIR DELUXE fits 3/4, 4/4, all violas	\$17.00	\$13.60

100% guarantee on workmanship and materials anywhere in the world.



PRODUCTS COMPANY / P.O. BOX 1411, ANN ARBOR, MI, 48106

Totally New Pamphlet About Piano Available

If you are a Suzuki piano teacher or parent or student, you undoubtedly have been questioned about the method. In fact, you probably have a mental list of pianists who would appreciate being more informed about what the Suzuki approach embodies and how they might learn even more.

"Would You Like To Learn About Suzuki Piano?" is the title of a pamphlet which deals with many of the most common questions. The topics covered include basic principles of the Suzuki philosophy, some of the difference between Suzuki concepts and traditional teaching, why the parent is so vital, comments on the common shared repertoire, use of contemporary music, and why emphasis is placed on listening.

Comments also deal with when students are introduced to reading music and how quickly and thoroughly their skills develop. Also, how one can become a Suzuki teacher, and how one can join the Suzuki Association of the Americas.

Write for a free sample pamphlet from the SAA, P.O. Box 164, Mendham, N.J. 07945.



The AMERICAN SUZUKI JOURNAL encourages the submission of manuscripts relating to Talent Education. This covers a broad area of music instruction, philosophy, psychology, comparative arts and events. Topics might be related specifically to one of our designated areas such as Personalities in Perspective, Music Reading Forum, the Parents' Corner, or ideas in connection with a specific instrument.

Submit a single, typed, original copy, double spaced, to the Editor of the appropriate area or to the Managing Editor. (Addresses are on page 2)

Manuscripts received will be acknowledged, but they cannot be returned unless sufficient postage is supplied. Accepted manuscripts will be subject to editing for precision, readability, and possible condensation.

New Products Department

New piano recordings of all six books of the Suzuki repertoire are available on Senzay Edition Records released by Ability Development, Box 887, Athens, Ohio 45701. The high-fidelity stereo discs feature Valery Lloyd-Watts, noted Talent Education teacher and concert artist, whose reviews by the critics of her public performances are of the highest caliber. Each of the four album covers presents an original watercolor painting on the front and text on the back.

The William Preucils, all of whom have participated in Suzuki Institutes in one capacity or another, have produced a family record album of solos and chamber music. The high professional standard of Doris and William, Sr., is emulated by the other four family members. For further information about the record, contact the Preucils at 317 Windsor Drive, Iowa City, Iowa 52240.

Omissions from the 1978 Directory

SISTER N. FELICIA BAMBENEK (Teacher 5)
Good Counsel Hill
Mankato, MN 56001

JEANNE F. JOHANNESSEN (Teacher 1, 5)
1022 N. 6th Ave.
St. Charles, IL 60174



"Happiness is . . ." successfully working through a difficult passage while everyone is listening to you!

Spread The Word With SAA Pamphlets

The SAA offers four informational pamphlets for those who are interested in the Suzuki approach and would like to know more about it:

"Would You Like To Start A Suzuki Program?"

"Suzuki Teaching . . . A Career for You?"

"Would You Like To Be A Suzuki Parent?"

"Would You Like To Learn About Suzuki Piano?"

Samples are free of charge. Quantities are available at the following rates:

6-20 copies, \$1.00 minimum.

\$.03 for each copy over 20.

Postage and handling included.

Order from the SAA, P.O. Box 164, Mendham, N.J. 07945.

IN CASE YOU WONDER WHY

Are you one of the growing number of people who have been disappointed that your information submitted to the JOURNAL has never appeared in print? A variety of reasons might account for this, and we regret that it is not possible to explain the circumstances personally to each one of you. The following should increase your understanding of how the JOURNAL functions and help you to comply with the guidelines for publication.

1) Deadline for receipt of copy is seven weeks before the first day of the month-of-issue. We are working toward a time when this schedule can be shortened. However, the mail service frequently takes four weeks for delivery.

2) The January Directory of Active members is primarily just that. Other announcements should aim for December or March issues.

3) Past happenings never take precedent over upcoming events unless they are particularly significant or illuminating.

4) There is no charge at this time for classified ads which attempt to link teachers with available positions. However, most requests which reach the JOURNAL in May are too late for effectiveness in the next school year.

5) A genuine attempt is made to acknowledge every article submitted, but although acceptable, publication cannot be guaranteed.



SUZUKI T-SHIRTS

Spread the Suzuki message with a Suzuki T-shirt. Made exclusively for Suzuki students, parents and teachers, but everyone will want to know more. Tell them with the music.

Only \$4.75 per shirt post paid (N.C. residents add 4% sales tax). Group orders of 12 or more shirts gain a 10% discount. Allow 2 - 3 weeks for delivery.

Send order and check or money order to

**Communications Design
Box 200
Tuckaseegee, N. C. 28783**

Custom designs & special rates
for institutes, workshops or events.

T-shirts 50/50 cotton & polyester.
Logo in green.
Sizes: Child's S-M-L; Adult's S-M-L.

International Convention News

The 1979 International Suzuki Method Convention is being planned for June 25 through July 2 in Kitzbuhel, Austria, with an optional week of sightseeing to be offered following the meeting.

Complete information will be distributed to SAA members as soon as it is available. Arrangements are being

made through Travel Service, Inc., Suite 109, 8700 Stemmons Freeway, Dallas, Texas 75247. Reservations must be made early in 1979.

San Francisco State University August 5 through August 12, 1978: The Third Suzuki Method International Teachers' Convention and the first such meeting to be held in the continental United States attracted teachers from many areas of the world, plus students and parents from America and Japan.

Those in attendance observed teachers from both Japan and America working intensively with their class on the material in a given volume for several hours each of five days. Several recitals daily featured Suzuki-trained students of high quality, and a variety of discussions and other features were designed to stimulate the teachers' thinking as well as broaden their knowledge.

Suzuki taught both students and teachers each morning, addressing the cellists and pianists as well. A glimpse was given in recital of what the flute program could develop, and certainly more will be heard from this area.

For the final evening a gala concert was presented. In addition to those invited to the convention by special selection, hundreds of young people from Suzuki programs around the country participated.

Following the Convention, Suzuki stayed two extra days to offer individual lessons and observations before traveling to London, Ontario, Canada, to address the International Society of Music Educators.

Identify Your Organization Delight Your Students



In beautiful fall colors, the official Suzuki Association of the America's decal is 3½" by 3½". Durable high-gloss finish, self-adhesive backing. Attention-getting decor for instrument cases, music or school folios, book covers.

Enclose 50¢ for each decal and order from the SAA Executive Secretary, P.O. Box 164, Mendham, N.J. 07945.



THE
END-
PIN
COLUMN

by Yvonne M. Tait
JOURNAL Cello Editor

Greetings! from Tucson after a summer of Institute travel and teaching. The Third Suzuki International Convention in San Francisco brought the summer work to an exciting climax and finale. We are indebted to Dr. Walter Haderer, Ms. Kiyō I. Tashima, Co-directors, for their hours of work and planning and to San Francisco State University for hosting the Convention. As always, we are indebted to Dr. Suzuki for his presence and his inspiration. I am indebted to the Cello faculty who were able to answer my request that they appear on the Cello program. They are: Marilyn Kesler, guest lecturer; Gilda Barston, Tanya Carey, Richard Mooney, Nell Novak, Phillip Scheldt, John Slagle, and Barbara Wampner. Mr. Nagase and Mr. Nakajima came from Japan and Mrs. June Sumida provided expert translation. Cello teachers joined with the Cello faculty to present a memorial program to honor Dr. Sato.

An idea was brought to us by Gilda Barston at Stevens Point Institute for a "Newsletter for Cellists." Send your news articles, ideas and needs to Ms. Alice Vierra, 1410 Washington Street, Evanston, Illinois 60202, (312) 869-0638. These should be received no later than the last Friday of each month in order to be included in the newsletter. We want to exchange ideas and individual needs; an "Instruments for Sale" column, a "Teachers Wanted" column.

Another very important resource to assist you is announced by Tanya Lesinsky Carey. It is titled "A Study of Cello Practices as Used by Selected American Cello Teachers." This study was conducted as a doctoral project for the University of Iowa. Its findings are based on the results of a 35-page questionnaire sent to 16 American cello

teachers selected because of their association with prominent Suzuki-violin teachers, length of time in working with the principles of Suzuki, and/or participation as teachers in national institutes. Background of preparation, teaching situation and philosophical principles are presented in the first chapter. Techniques of getting started are discussed in Chapter Two. Chapter Three views the current published repertoire in light of seven core questions asked about each piece. Chapter Four summarizes the results and presents some general considerations. The paper presents the first study of Suzuki cello practices in the United States. The Appendix contains revised repertoires.

Completion is planned by January 1979. If you are interested in having a copy, send a check for \$10.00 to Tanya L. Carey, Western Illinois University, Music Department, Macomb, Illinois 61455, with your name and address clearly marked on the check. The checks will be held until the time of printing. Your canceled check will be a signal the volume (probably about 200 pages) will arrive shortly. This offer can only be accomplished by including multiple orders in the initial printing process, so get your order in early.

It is not designed to be a book like Bill Starr. The open and closed ended questions do offer the teachers opportunity to make comment on their teaching approaches. These comments are included.



After more than a decade of Suzuki in the U.S., teenagers frequently appear on Institute recital programs.

Tour To Visit Southern Hemisphere

Following the conclusion of the United States tour on November 5, 1978, the children and teachers of the 1978 Talent Education Tour will depart for Hamilton, New Zealand, and will give concerts and workshops in the following cities before returning to Japan:

- Nov. 11 Hamilton, New Zealand
- Nov. 13 Melbourne, Australia
- Nov. 14 Hobart, Tasmania
- Nov. 16 Sydney, Australia
- Nov. 18 Brisbane, Australia

This will be the first visit of a Talent Education Tour to these countries.

Towards Understanding (continued from page eight)

3) **Group work.** Playing with others is fun. Older children in America find this pleasure in orchestras, something not widely available to Japanese children. Younger children who do not yet read and can scarcely focus on notes, conductor, and instrument at the same time are brought together for group playing in unison. All the teaching and performing done in this way is so enjoyable to children that it must be counted as a strong source of success, and those who omit it risk a great loss of motivation.

An interesting article a few years ago in the *Gifted Child Quarterly* reported experiments showing that children do their very best work in dyads (pairs).* Suzuki's addition of group work to the usual private lesson experience even for the earliest beginner was evidently a move in the right direction.

4) **Self-satisfying playing.** If you play beautifully and with confidence, it is so satisfying you want to play again. From the beginning, technique and tone are all-important to the Suzuki teacher and pupil. Listening regularly to recordings and live performances by teachers and other children, the child soon develops a good tone and enjoys his own playing. Confidence comes from maintaining the old repertoire in good repair. Teachers who follow Suzuki in these areas find a well-spring of motivation.

* E. Paul Torrance: "Dyadic Interaction as a Facilitator of Gifted Performance," *The Gifted Child Quarterly*, XIV, 3, (Autumn, 1970) 139-143.

5) **Landmark literature.** The repertoire Suzuki chose is of such high quality that I like to call it "landmark literature." This literature not only gives children a good musical education, it motivates learning. Children usually learn a second-rate piece reluctantly and poorly, then come alive on a great work. With few exceptions the pieces in the Suzuki repertoire themselves do stimulate children to practice.

There is another way in which this tool stimulates learning. Because all Suzuki pupils include the Suzuki repertoire in their study, there is an excellent chance that a child will hear other children perform a piece he is soon to learn. Because other children play it, he believes it is also within his own capacity. Soon he is eager to learn it.

In yet a third (though negative) way the repertoire motivates learning. Most traditional teachers make extensive use of etudes in their teaching. Suzuki's repertoire contains almost no etudes as such. Thus he avoids what is often disliked. However, close scrutiny of the pieces shows that they have been arranged in sequence so that a new problem in technique or musicianship is introduced in each one. The imaginative teacher can make up studies which derive from the problems in a particular piece. Since these mini-etudes are obviously relevant, they are more palatable.

6) **Games.** This tool is famous and justly so. Suzuki's basic attitude that learning is fun leads him to invent a game to present an idea when most of us would just generate a clear explanation. The result is an ever-expanding arsenal for every age and stage. By games he motivates a child to lengthen his attention span. By games he leads a child to work hard on a skill.

Part II Conclusion

The success of Dr. Suzuki's teaching in Japan cannot be laid to any one source alone. The MTA is the essential innovative core of his system, without which it would simply be another traditional system, though one of the best anywhere. But to this he has added first-quality ideas from the other areas of Repertoire, Educational Psychology, and Playing Techniques; has assembled all into a creative, workable system; and then has multiplied himself by emphasizing teacher training.

Part III Ideas for Action

The American Suzuki community is fortunate to have a national organization, a Journal, and a multitude of workshops and institutes which provide some continuing education for Suzuki teachers and a good introduction for novices. Because we have all this useful structure, ideas can rather readily be disseminated among teachers. I would like to set forth for consideration a few ideas which I believe can be of real help to the Suzuki community.

For Clarification

1) I suggest the phrase, "Suzuki method," is misleading and limiting. Instead, speak separately of "Suzuki repertoire," "Suzuki violin or piano technique," "Suzuki's MTA," and "Suzuki motivation" as four distinct parts of the whole system. State clearly that only one part is mandatory, but that the other three warrant serious consideration.

2) I suggest publishing a clarifying pamphlet or article on "What It Means to be a Suzuki Teacher" from some sort of essence-accident point of view.

a) Make it clear that all who adopt the MTA as their cognitive approach are by definition Suzuki teachers. And anyone who does not use the MTA really should not call himself a Suzuki teacher. The MTA is the essential core.

b) Make it clear at the same time that becoming a Suzuki teacher does not mean taking on a mental straightjacket. There is all the free room a creative teacher will ever need, and we must actively describe it.

3) I suggest that every Institute and Workshop offer a lecture or panel defining what it means to be a Suzuki teacher from the above point of view.

4) I suggest we make a great effort to cease apologizing for not following Suzuki precisely in accident areas. It is as valid to expound Galamian's thoughts on technique as Suzuki's. To be apologetic about it is to imply that it is a shade wrong to differ with Suzuki. Instead, let us wholeheartedly share ideas from many sources in the Journal and in workshops.

For Musicianship

5) Where appropriate, issue nearer-text editions of Suzuki repertoire pieces with explanatory prefaces and recordings.

Since 1970 four teachers in Chapel Hill, N.C., have used exclusively the Kuchler edition of the Vivaldi A minor

Concerto. Two teachers have taught the Vivaldi G minor Concerto as given in the complete works with some bowing and ornament additions as worked out with each pupil. Perhaps other teachers are doing the same already.

6) At Institutes arrange for a "New Editions Play-in,"* perhaps a performance by those familiar with the chosen new edition, and then a sight-reading session by the rest.

7) At Institutes offer lectures or panels by specialists in Baroque performance practices. Those of us teaching the Suzuki repertoire have a special need to study Baroque bowing, ornamentation, and use of dynamics, and in fact need to be conversant with the whole of something like Robert Donnington's *The Performer's Guide to Baroque Music*.

In Chapel Hill a colleague, Dr. Mary Frances Boyce, and I have experimented with enlarging children's views of performance practice in several ways. We encourage a Handel pupil to look at other editions and then with his teacher try to evolve a defensibly authentic edition of bowings and dynamics for him to learn. In slow movements we encourage improvisation of ornaments. With the Fiocco "Allegro" we begin with the keyboard original and choose ornaments. The Eccles we teach from the original. We find that even with grade-school-age children, these experiences help them grow as musicians. And they are saved from becoming dogmatic about details in Baroque music as they come to experience the Baroque performer's role in recreating the text.

8) Issue a list of recommended supplementary literature from pre-Baroque through 20th century, including fiddle tunes. Issue a record or tape of some of these pieces such as Hindemith and the fiddle tunes, whose style differs considerably from basic Suzuki repertoire.

For Teacher Training

9) Establish throughout the country regional Suzuki Continuing Education Seminars. Meeting monthly, these Seminars could comprise lectures and discussions on the four areas of the Suzuki system and supervised practice teaching of private pupils and groups. A series with one master teacher might well last nine months. Master teachers with time to devote to such a project may have to be the retirees but these ranks increase every year.

* Suggested by William Foster, Washington, D.C.

PUBLISHER'S NEWSLETTER

DEAR MEMBERS:

We have been asked by the Suzuki Association of The Americas to set forth a series of brief guidelines concerning Suzuki Method™ materials and the new Copyright Act whose main provisions became effective January 1, 1978. As an accommodation to the membership, we are pleased to outline the following points, which have been reviewed by legal counsel:

1) By agreement with Zen-On Publishing Company, Ltd., which acquired its rights by agreement with Dr. Suzuki, Summy-Birchard Company owns a variety of exclusive rights everywhere outside Japan in the principal current and future materials for the Suzuki Method™. Our exclusive rights include not only publishing but the exclusive right to authorize performance of these copyrighted materials.

2) The new Copyright Act, 17 U.S.C. §101 & seq. invested exclusive copyright licensees such as Summy-Birchard with the right to institute actions against infringers without the necessity of joining the copyright owners in Zen-On's position, and additionally made it unnecessary to show in litigation that an unauthorized performance was "for profit" as under the old law.

3) Obviously anyone can perform Bach, Mozart and other public domain compositions in their original forms, but Summy Birchard's permission is required for the use of copyrighted arrangements and other privately owned Suzuki material even if based on underlying public domain material, just as anyone can perform Aristophanes in Greek, but needs clearance for the use of somebody's copyrighted English translation of Lysistrata or musical version of The Birds.

4) The new Copyright Act sets out certain limitations on exclusive rights, e.g. in certain face-to-face teaching activities of a nonprofit educational institution (§110) which limitations of course Summy-Birchard will respect, but it seems logical that anyone relying on exceptions to the requirement of securing permission should take professional advice concerning interpretation of the new statute.

5) Since the new Copyright Act took effect, we have in fact granted permission for the use of our Suzuki materials in a number of instances, one in connection with a proposed concert at Kerkrade, The Netherlands and another for concerts sponsored by International Horizons, Inc. in Atlanta, Washington, D.C. and New York.

6) Aside from copyright, Summy-Birchard claims "Suzuki Method"™ as its trademark for a series of publications and in whatever additional areas we may have invested this symbol with secondary meaning or distinctiveness. Naturally these recitations of our rights are not exhaustive but are put forward, rather, with a view to guiding the membership in key areas as requested.

7) Perhaps but not invariably needless to add, neither the Association nor any of its members is in a position to advise others or take positions on behalf of Summy-Birchard. Whoever has questions or seeks permissions should be in touch with us directly.

If those few points have a hard ring to them, that is not our intention, but there is no way of making legal positions sound like music lessons for children. A quote from the General Guide To The Copyright Act of 1976 issued by The Library of Congress serves as a reminder that laws protecting

authors and other rights owners are pillars of our culture:

"Thus, the primary purpose of copyright legislation is to foster the creation and dissemination of intellectual works for the public welfare; an important secondary purpose is to give creators the reward due them for their contribution to society."

We at Summy-Birchard agree, and we feel, too, that ignoring the fair ground rules is not only risky but at variance with the ideals of world culture. There is no incompatibility between order and education; and whoever bothers to remember these few ground rules will be met with courtesy and expedition.

Alexander Pope said it best:

"And find in rules
Not bonds, but wings."

We welcome your comments and questions.

David K. Sengstack

The Suzuki Method™

Suzuki Violin School, Violin Parts

— *Volume 1	3.00
— *Volume 2	3.00
— *Volume 3	3.00
— *Volume 4	3.00
— *Volume 5	3.00
— *Volume 6	3.00
— *Volume 7	3.00
— *Volume 8	3.00
— Volume 9 (includes piano accompaniment)	6.00
— Volume 10 (includes piano accompaniment)	8.00

Suzuki Violin School

Piano Accompaniment Books

— *Volume 1	3.00
— *Volume 2	3.50
— *Volume 3	3.50
— *Volume 4	3.50
— *Volume 5	4.00
— *Volume 6	4.00
— *Volume 7	4.00
— *Volume 8	4.00

Suzuki Violin School, Cassettes

— Volumes 1 & 2	10.00
— Volumes 3 & 4	10.00
— Volume 5	10.00
— Volume 6	10.00
— Volume 7	10.00
— Volume 8	10.00

Suzuki Violin School, Records

— 12" LP record for Volumes 1 & 2	9.00
— 12" LP record for Volumes 3 & 4	9.00

Suzuki Piano School, Books

— *Volume 1	3.50
— *Volume 2	3.50
— *Volume 3	3.50
— *Volume 4	3.50
— Volume 5	4.50
— Volume 6	4.50

Suzuki Piano School, Cassettes

— Volumes 1 & 2	10.00
— Volumes 3 & 4	10.00

Suzuki Piano School, Records

— 12" LP record for Volumes 1 & 2	9.00
— 12" LP record for Volumes 3 & 4	9.00

Supplementary Materials

— Duets for Two Violins	2.50
— Home Concert, violin part	3.50
— Home concert, piano part	3.50
— Position Etudes	3.50
— Quint Etudes	4.50

Sato Cello School, Cello Parts

— Volumes 1 & 2	4.50
— Volume 3	2.50
— Volume 4	2.50
— Volume 5 (includes piano accompaniment)	6.00

Sato Cello School,

Piano Accompaniment Books

— Volume 1	3.50
— Volume 2	3.50
— Volume 3	3.50
— Volume 4	3.50

String Orchestra Accompaniments to Solos from Volumes 1 & 2—Schwartz/Kendall

— Score	5.00
— Violin 1	2.00
— Violin 2	2.00
— Viola	2.00
— Cello	2.00
— Bass	2.00

Suzuki In The String Class, Books

— Teacher's Manual	6.50
— Violin Book	3.00
— Viola Book	3.00
— Cello Book	3.50
— Bass Book	2.00

Suzuki In The String Class, Records

— 12" LP record for Violin	9.00
— 12" LP record for Viola	9.00
— 12" LP record for Cello	9.00
— 12" LP record for Bass	9.00

Takahashi Flute School, Flute Parts

— Volume 1	3.00
— Volume 2	3.00
— Volume 3	3.00
— Volume 4	3.00
— Volume 5	3.00

Takahashi Flute School,

Piano Accompaniment Books

— Volume 1	3.50
— Volume 2	3.50
— Volume 3	3.50
— Volume 4	3.50
— Volume 5	3.50

Takahashi Flute School, Cassettes

— Volumes 1 & 2	10.00
— Volumes 3, 4 & 5	10.00

**Text appears in French, German, and Spanish; as well as Japanese and English.*

All materials available through your music store
or directly from Summy-Birchard

Ask about...ask for

Super-Sensitive Junior-Size

STAINLESS STEEL STRINGS

Superb Quality and Longer Lasting Tone...
Won't Rust or Corrode...Popular Prices



AVAILABLE IN EVERY WANTED SIZE!

- VIOLIN 4/4, 3/4, 1/2, 1/4, 1/8 and 1/16
- VIOLA Standard, Intermediate and Junior
- CELLO 4/4, 3/4, 1/2, 1/4 and 1/8
- BASS Regular, Extra-Long and Junior

*Sold in better music stores
or write for literature to:*

SUPER-SENSITIVE MUSICAL STRING CO.

Porter Rd., R.R. 4, Box 30-V
Sarasota, FL 33577

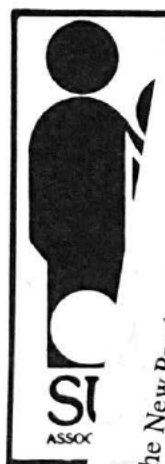
AMERICAN SUZUKI JOURNAL

P. O. BOX 164
MENDHAM, N.J. 07945

BULK RATE
U.S. POSTAGE

PAID

Mendham, N. J. 07945
Permit No. 14



The New Products column is included in the American Suzuki Journal to inform readers of new offerings that relate to the Suzuki field. It is intended as an informational device and does not imply endorsement by the SAA or Dr. Suzuki unless so indicated.

FORWARDING AND RETURN POSTAGE GUARANTEED