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SUZUKI FOR THE HARP: AN INTRODUCTION

Mary Kay Waddington

If a very young child wanted to play the harp, she would most likely be told to come back at age eleven or twelve after having studied piano for several years. Traditionally, this is the only way the harp is taught, so that the task of teaching reading has already been accomplished. Learning to read music at the same time as learning to play the harp is extremely difficult. Imagine learning again to play the piano. This piano has no black keys, all the white ones feel exactly the same, the instrument moves back and forth as you move your body, each time you play a note you must completely remove your hand from the keys, and, on top of that, the music stand isn't in front of you at all, but over on your left.

That should give you a rough idea of what beginning harp students have to put up with. No wonder harpists don't like to teach reading! If piano teachers can do the job for them, they figure the students can concentrate more on playing the harp and less on deciphering the written page. This is sound reasoning. But it makes even more sense to dispense completely with the written page and let *all* of the students' energies be focused on playing the harp. Then, when they can play well and feel comfortable at the instrument, the reading can be added.

Given the difficulty of simultaneous reading and playing, with the resultant need for memorizing most of their music, it seems incredible that harpists have ignored the Suzuki Method for so

many years.

While I was attending college I began to realize that there was a scarcity of good harp teachers. I very much enjoyed what teaching I had done and decided that that was the route I wanted to take, but I felt strongly that a whole new approach was needed for the instrument. Most of my harp teachers had paid little attention to either the tone or the musical quality of a piece. They felt students were either born musical or not, and that the teacher's primary job was technical instruction. Besides producing a lot of mediocre harpists, this certainly did not let students reach their full potential. So tone and musical quality were to be central in any teaching method I might devise.

During those college years I also became envious of all the students who could improvise or pick up pieces simply by hearing them. I spent a lot of time talking with anyone I could find who played by ear, asking them "How do you do it? How could I learn to play like that?" But the answer was always the same, "You just do it, that's all." I came to the conclusion that I was bound by the written page because I had learned to read music at age three (piano, not harp) and had never developed my aural sense as well as I had my visual. So another important point to my teaching method was to be ear training, getting away from the dependence on reading music to learn it.

Beyond those two main ideas, though, I hadn't the foggiest notion how to proceed with developing a harp teaching method.

But as luck would have it, while I was trying to find a direction to go with my teaching, I moved into a new apartment only to find myself living above a Suzuki piano teacher, Armena

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Photo: Robert S. Anderson



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MEMBERSHIP INFORMATION

The Suzuki Association of the Americas (SAA) is a nonprofit, professional association of teachers and parents in the Americas dedicated to meeting the needs of all those interested in Talent Education, or the "mother tongue" approach to music education. SAA provides an opportunity for music educators and parents to join together in an exciting adventure of nurturing and realizing the potential of each child.

SAA is the "singular extension of Talent Education for the teachings of Dr. Suzuki in the Northern, Central, and Southern Americas." In the summer of 1975, in Munich, Germany, SAA joined with other national associations to form the International Suzuki Association (ISA). SAA members may also want to join ISA. SAA and ISA share the common goal of furthering the philosophical and educational ideals of Shin'ichi Suzuki.

SAA is also a member of the Music Industries Council, the National Music Council, the Japan Society, the American String Teachers Association, and the Chamber of Commerce of the United States.

The *American Suzuki Journal*, the official publication of the SAA, presents a broad spectrum of articles related to Talent Education as well as announcements of events and reports on the activities of the Association. General issues of the *Journal* are published quarterly, a Membership Directory each January, and an Institute Issue each March.

Any interested person may join the SAA. ACTIVE MEMBERS (\$20 per year) receive all issues of the *Journal* and special mailings for teachers, are listed in the annual Directory, and are entitled to vote and hold office. Active membership is recommended for teachers and open to other interested persons.

ASSOCIATE MEMBERS (\$10 per year) receive all issues of the *Journal*. This membership category is not recommended for teachers.

Members of local Suzuki groups (excluding teachers) who wish to affiliate with the SAA as a group, are encouraged to become AFFILIATE MEMBERS (\$5 per year). Affiliate members receive the general and Institute issues of the *Journal*; each affiliate group receives one copy of the Membership Directory.

An application form for Active and Associate Memberships is included on page 17. A special application form for Affiliate Groups may be obtained from the Suzuki Association of the Americas, 2023 Crooked Creek Lane, Arlington, TX, 76011.

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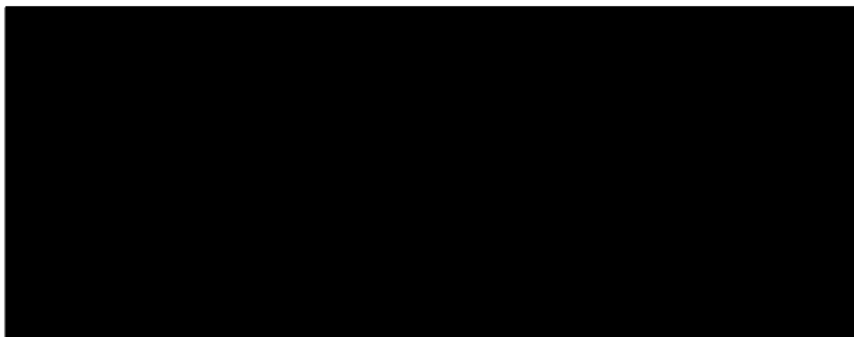
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The *American Suzuki Journal* welcomes the contribution of manuscripts related to Talent Education. Articles may be sent to the managing editor or to the editor of a specific area. All materials will be acknowledged. Inquiries regarding advertising should be addressed to the managing editor.

SAA OFFICERS — 1978-80



PRESIDENTS' MESSAGES

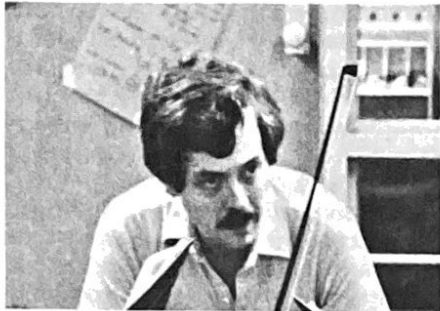


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IN REVIEW

Mark Bjork
SAA President, 1978-80

During the last two years I have had the opportunity to witness tremendous activity in the SAA. Many people have worked very hard, giving freely of their energy and creativity. It is no surprise that people involved in the Suzuki Movement have tremendous energy, creativity, and willingness to give of themselves towards a goal that

they consider worthy. This is how the Movement has been able to grow in the Americas. I must cite a few examples, even though in so doing it is inevitable that many worth contributions will go unmentioned due to lack of space.

Certainly one of the biggest projects has been the development of *Guidelines for Teacher Training* under the leadership of Tanya Carey. Countless hours went into this project and will continue to be spent as the *Guidelines* become a reality for teacher training projects that will raise standards for the training of children in the future.

Partly because of the increased number of summer institutes offering teacher training, the work of the Institute Committee, with Rhonda Cole as chairperson, has mushroomed. Not only did this group have a voluminous amount of work to do, but much of it was of a very sensitive nature.

Monumental is the only word that could describe the accomplishments of the Cello Committee which helped to produce the first three volumes and recordings of the new *Suzuki Cello School*. The first books became a reality as the Committee, led by Yvonne Tait, worked with the Japanese cello teachers for many years. The

Committee continues with Marilyn Kesler as chair and I am pleased to announce that the remaining volumes are well on their way towards publication.

Ambitious audio-visual materials are also in the works by both the Cello Committee and the Piano Committee, the latter of which is chaired by Dorothy-Mae Charles.

My purpose in listing these accomplishments is to point out that the SAA does indeed work-it works because of the volunteer efforts of many people. I would like to extend an enormous thank you to these people. At the same time I would like to point out that there is plenty of room for others who are interested in working for the SAA — simply make yourselves known to the officers, board members, or committee chairs.

This has been an exciting time to witness the activities of the SAA from the position of the President. I am looking forward to watching the continuing work of the organization under the able leadership of Yvonne Tait. Those of us who have watched Yvonne in action as a teacher and leader know what a high level of energy this great lady possesses. The SAA will be in wonderful hands.



Photo: Ray Manley

LOOKING AHEAD

Yvonne M. Tait
SAA President, 1980-82

For those of us who attended the American String Teachers' Convention in Miami Beach, Florida in April 1980, there was a moment of great inspiration when Dr. Shinichi Suzuki

was presented to the members of that convention at the Round Table Conference of the ASTA Artist Teachers. As Dr. Suzuki was introduced and as he spoke, there rang through the audience a warm appreciation and a sense of the greatness of the man and his leadership. It was as a direct result of that experience that I chose to dedicate my role as President of the Suzuki Association of the Americas to the inspiration of Dr. Suzuki's philosophy and pedagogy. Our organization has experienced such a rush of growth, that we must renew our commitment to our roots. There are areas that may need to be pruned in order to strengthen our service to Dr. Suzuki's leadership.

During the last two years, we have introduced giant steps toward answering the needs of the membership of SAA. I salute Mark Bjork and all the officers preceding his administration for the creativity and accomplishments that were so sorely needed. Our goal for the next two years will be to *coalesce* rather than to *compose*.

I share with you a quote from Dr. Suzuki's book, *Nurtured by Love* (p. 96):

He is young as a youth, yet wise as an old man.

Never old-fashioned, never newfangled.

.....
Sprightly and full of life.

And his kindly smile

Shines on us and purifies us.

.....

These words are part of a poem written by the pianist, Busoni, describing the personality and philosophy, the sadness, the love and noble-mindedness of Mozart as communicated to us in his music.

To those of us who have the privilege of knowing and working with Dr. Suzuki, we find much in the Busoni poem to express our feeling for Dr. Suzuki as he works with us and with children all over the world. He is truly an artist teacher and the central power in the Suzuki Association of the Americas.

SUZUKI HARP

(continued from cover)

Marderosian. For weeks I listened to all the piano lessons through the floor and made mental images of each of the students. One day the children were having a recital, so I slipped in to listen. Of course, I was amazed to discover that the children playing the Kuhlau and Clementi sonatinas weren't fourteen and fifteen, as I had imagined, but five and six. Even more impressive, though, was the fact that all the students played well, no matter what their level. "Twinkle, Twinkle Little Star" was as musical and as well played as the most advanced piece on the program.

After talking with Armena for only a few minutes I knew that Suzuki was exactly what I wanted for the harp. Not only were musical quality and ear training central to Suzuki's teaching, but he was able, first, to explain why these things came so easily to some children, and second, to turn this explanation into a teaching approach that works for all children.

During the next three months, Armena gave me countless hours of her time discussing every aspect of the Suzuki method. She let me observe all of her lessons, discussing afterward each student and each piece in great detail. She gave me all her books and articles to read and answer all of my many questions. Her enthusiasm, skill at teaching, and love for all the children really inspired me, giving me the needed momentum to put the Suzuki Method into action for the harp. That summer (1975) we both attended the piano teacher-training workshop at Memphis State University with Haruko Kataoka. I then returned to my home in Denver, full of excitement and eager to get started on a Suzuki program for the harp.

The first obstacle I ran into was the instrument itself. The traditional orchestral harp is six feet tall, weighs seventy-five pounds, and has seven pedals at its base which a student must be able to reach at the same time the instrument is balanced on the right shoulder. A harp this size is out of the question for anyone younger than ten or eleven. Besides the size of the instruments, they are expensive (\$5,000 to \$10,000), and scarce (there is a four-year waiting list for a new harp!). There are smaller harps readily available with sharpening levers instead of

the expensive and hard-to-reach pedal systems. These harps are suitable for children five or older if they are sitting on piles of phone books, but the body of the instrument is still too big to reach around for most three- and four-year olds. (Also, sitting on six Denver phone books gets rather precarious!)

What I needed was a small harp, about forty-eight inches tall, that was relatively inexpensive, with a good tone, and a workable sharpening lever system. I wrote to all the small harp manufacturers I could find asking for information. Several of the harps I found were over \$1500 — can you imagine paying that much for an instrument your three-year-old would outgrow in two years? Some were cheaply made and would obviously not hold together very long while others were beautifully made but had a very dead tone. I was even sent a harp made of fiberglass! That one I returned with a letter explaining the importance of the tone for teaching by the Suzuki Method. The reply I received was very defensive, claiming their harps were better than wood ones since one of their's was still playable after having fallen down a marble staircase.

Finally, I discovered the Hughes Dulcimer Company which makes folk instruments right here in Denver. They had been toying with the idea of building a larger harp than the lap-sized one already offered, and were more than willing to build it to my specifications. Although the tone is still not as good as I would like, the Hughes harp seems to be the best alternative for very small students.

The next obstacle was the music. Although the harp is generally regarded as the oldest instrument in the world, the modern double-action pedal harp (one that can be played in all keys) was only invented in 1810 and didn't see widespread use until the latter half of the nineteenth century. Until that time, the harp was considered to be too limited an instrument for most composers to bother with. Mozart wrote one concerto for flute and harp, but Bach, Handel, Haydn, Beethoven, and Brahms overlooked the instrument entirely. With few exceptions, composers didn't really start writing for the harp until the Impressionist period. Since music from this period is not as suitable for beginning Suzuki students as is Baroque or Classical, with their clear patterns, I had to rely heavily on transcriptions.

The other problem with the music was that the small harps have no pedals for making sharps and flats. They do have levers that can alter each string half a step but that still limits greatly the music that can be played on the instrument. To get a feel for what this means, play a piece on the violin or the piano and each time you come to an accidental reach up and scratch your head with your left hand without causing a break in the music! What this requires of the music is either a long sustained note* or a rest before each accidental, and a corresponding rest before the note changes back. This presented only a minor problem for the first two volumes, but by the third the music was getting fairly complex. Finding good music at that level which incorporated the specific technical and musical skills being developed, yet at the same time met the requirements for lever changes, was virtually impossible. I was able to take most of Book 1 directly from the Piano Book 1. In Book 2 I attempted to use some original harp music (which meant several modern pieces) as well as the classical transcriptions that employed techniques specific to the harp. But in Book 3, I found myself grabbing at any advanced piece of good music that was at all playable on a non-pedal harp. At that point, I was delighted to find any music and couldn't be concerned about carefully grading the repertoire.

But there is now a solution to this problem: the pedal extension. Harp pedal extensions are a much more complicated affair than their piano counterparts since there are seven of them. They must be angled parallel to the body of the harp, able to move into three distinct positions (flat, natural and sharp), and easy to put on and take off. The first set was designed and built last fall. Three sets are now being used with good results.

The third main obstacle, which I only discovered after already having taught for several years, was tuning the students' instruments. A harp, unlike a piano, should be tuned every day. Yet the students are simply too short to reach the tuning pins until they are about nine. Students do not bring their own harps to lessons, which puts the responsibility of tuning entirely on the parents' shoulders. Some parents have been able to de-

*Since the harp is a plucked instrument having no piano-like damping mechanism, the hand is free once the sound has been initiated.

velop their ears enough to do a fairly good job of tuning, but others with little music in their backgrounds have a great deal of trouble getting even close. This is especially true of families who don't have pianos to match pitches with.

One day I was visiting a student who had been having a lot of trouble remembering her pieces even though her mother was very diligent about playing the tapes. When I sat down to play her harp I discovered it was so badly out of tune that the music was totally unrecognizable. She had been learning her pieces entirely by memorizing the visual patterns of strings and fingers, and not by listening at all!

Although I generally don't advocate tuning by sight, the only solution seemed to be to buy an electric strobotuner and rent it out to the families who had trouble tuning. This has worked well and the strobe has also become a useful tool for teaching tuning at group theory classes.

Five years and twenty students later, I discover I've learned a lot about teaching. I've learned to figure out what a child really means when she says, "I hate the harp!" I can now easily tell by a child's playing when the tape recorder is broken, when the harp at home is badly out of tune, or when the parents haven't taken time to work with their children. The children themselves, of course, still continue to amaze and teach me with their creativity, sensitivity, and high standards. I've learned to stand up to parents who miss three lessons in a row or claim that they haven't enough time to play the tapes. I've learned to put up a gate across the kitchen door when toddlers are around, and to duck quickly when students are learning to gesture their left hands. And I've learned which tears to ignore, which to take a firm stand with, and which to answer with soft words and a hug.

Over the last five years I have also learned a lot more about the harp. I have a much better feeling for what technical and musical skills are hardest for children and in what order they should be presented. From teaching the same pieces for several years I've discovered which ones work well, which don't offer anything, and where new pieces are needed. I am now revising the three volumes which should be completed some time this summer.

Also in the works is a reading book specifically for harp students who have been taught by the Suzuki

Method. I have tried using beginning piano books to teach reading, but they are all based on five-finger patterns. Since harpists only use four fingers (the little one is too short) the fingering becomes much too complicated. I have also tried using the few available beginning harp books, but they are more concerned with teaching the basics of playing the harp than with teaching reading. This means starting by playing melodies with just the index finger. The student must look at the music on the left, decide what the first note is, turn to look at the harp on her right, put her finger on the note, and play it. Then she (or he—we need more he's) must turn back to the music and relocate the spot where she left off. Since her hand is no longer on the harp and all strings feel the same, she must turn again and visually locate the right string. This constant turning back and forth from the harp to the music is very confusing for any harpist, let alone a beginning reader.

Since Suzuki students can already play the instrument, the reading book is designed to teach reading in the same way that experienced harpists read by patterns. To avoid having to look at every single string before it is played, harpists rely heavily on "placing" and "replacing." "Placing" is simply putting more than one finger on the strings at a time. If you wanted to play C-E-G, fingers 3, 2, and 1 would be placed on the strings simultaneously, then played one at a time. If, however, you wanted to play C,E,G,E, you would start by placing 3,2, and 1, play 3 and 2 but "replace" 2 on the E string before playing 1. This can get somewhat complicated and requires quite a bit of thinking ahead.


By the time the students are in Book

2 (when I generally start them reading), they have become familiar with most of the commonly used placing and replacing patterns on the harp. The new reading book, then, will be based on the premise that reading is simply a matter of learning to recognize these same patterns on the written page.

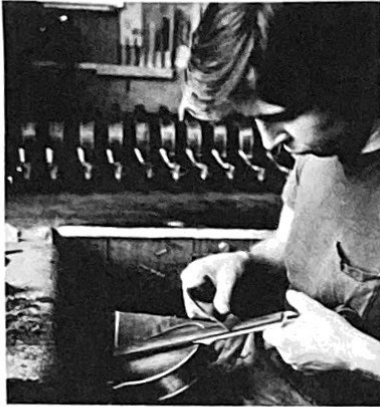
Over the last few years, letters have been pouring in from other harpists requesting materials and information on how to use Suzuki's ideas for the harp. Of course, all requests for materials had to be turned down since nothing can be published without Dr. Suzuki's and Summy-Birchard's permission. But to try to spread the information further I have started holding workshops for interested harp teachers.

The first one was at Denver University in 1979. James Maurer, who runs the Denver Suzuki Institute, got together with a group of Suzuki teachers from the area and agreed to let me hold the workshop at the same time and place as the Institute. This worked wonderfully, for even though I was not officially connected with the Denver Suzuki Institute, it gave the harp participants a chance to see how the method was used for the other instruments as well.

This summer there will be two one-week workshops, one in Denver again and one in Los Angeles, as well as a demonstration at the National Harp Convention in New York. I hope to get several teachers started using the method. Then, when I've found someone who is willing to teach my students for a few months, I plan to study with Dr. Suzuki in Japan as a first step toward making the harp a recognized part of the Suzuki Method.

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Ef Racker is a world-renowned biochemist and holds the prestigious Albert Einstein Professorship of Biochemistry at Cornell University. His formal music study began five years ago when, on his 61st birthday, he was presented with a cello. Though hardly the product of a Suzuki-style music education, his insights into good teaching are valuable and relevant to us all. — Ed.

What are the characteristics of a good teacher? I remember two good teachers from my high school years in Vienna. The first one was a geometry teacher. He was new in our school; we were his first class. He was a hunchback with a huge flat face. On the first day he stormed into our classroom, pounded the desk with his flat hand, and shouted: "I am not an Adonis, but I have a hunchback nevertheless." This absolutely senseless statement terrified us, although we were known to be a rather undisciplined bunch of kids. He never lost the grip he held on us. He was a superb teacher, making an art of geometry teaching and his enthusiasm for it was infectious. His manner of speaking, in sentences with each word (barked out) separated from the next, still rings in my ears some 50 years later. With the exception of his first utterance, everything he said was logical and lucid.

The second man I want to describe was our art teacher. He was just a few years older than we, but didn't show it. With his pink red cheeks and thick lips he looked like a big baby. He acted more like a friend than like a teacher and seemed to have fun with what he was doing with us. He would come into the class and tell us about incidents or tell us a story from the Bible in a very special way. For example he would tell us about Moses coming down from the mountain carrying the stone tablets. He would describe how angry Moses was when he saw his people dancing around the golden calf and he would act out how Moses would smash the stone tablets into pieces. Then he asked us to paint a picture of Moses at this moment of fury. Our teacher's name was Viktor Loewenfeld. He was also the art teacher at the School for the Blind in Vienna. He induced blind children to create sculptures of remarkable beauty which were many years later exhibited at the Museum of Modern Art in New York. Viktor was particularly nice to me and often invited me to the School for the Blind where I observed the blind children creating their unusual sculptures. When

Hitler marched into Vienna, Viktor left for the United States. He became a well-known art educator and taught at the Pennsylvania State College. His books are available in most public libraries in the United States.

I remember only one truly outstanding teacher from medical school. He was a pathologist and was connected with a hospital in the outskirts of Vienna. He was a eunuch (tuberculosis of the testis) and a Jew, either being sufficient reason to be excluded from the chair of pathology at the medical school, although he was by far the most distinguished pathologist in Austria. On Saturday mornings he held special sessions for medical students who were willing to make the long trip to his hospital for a few hours of instruction. I remember him once standing before the corpse of a woman who had died of lockjaw. "Somewhere," he said to us, "this lady has an infection in her skin and we must find it." Without saying another word he started searching the body for about 20 silent minutes until he discovered a tiny wood splinter in her hand which was infected. The drama of this tragedy of the corpse with the tiny splinter never left my memory. I have become almost obsessed with the removal of every little splinter that a member of my family or friends has acquired.

The fourth teacher I would like to describe is Jeff Schatz, an excellent violinist and brilliant biochemist. He used to teach at Cornell University. The students all loved him. He taught a course in biochemistry, usually a rather unpopular subject for undergraduates. He worked hard to make each lecture interesting and dramatic. I remember that one day he asked me to participate in one of his lectures. He was scheduled to talk about biological energy generation which is my speciality. Rather than him describing details of my work, he asked me to talk about the history of discovery. When we were walking to the lecture room he told me to select a seat in the back row of the large lecture hall. He started his lecture in his usual fashion and suddenly stopped;

he stared in my direction, produced a pair of field glasses from below the podium, focussed on me, and finally recognized me. "Oh, Dr. Racker, you are here; please come forward and talk to us." This kind of nonsense, sounding like childish play, was appreciated by the students. Why? Because it told them the simple truth, that this teacher cared about his students; that he spent time thinking how to make his lectures more interesting and how to keep their attention with unexpected performances. Moreover, it was obvious that he loved biochemistry and he could transmit enthusiasm for the subject to his students.

What do these four teachers have in common? Perhaps the most striking common denominator was their infectious enthusiasm for the subject and their interest in students. The second feature is that these teachers were distinctly different from the "others." They were performing an act. They were creating drama.

These were classroom teachers interacting with large groups.

There is another kind of teaching which is on a much more personal basis; where the psychological interaction between students and teacher plays a more predominant role. When I was a young instructor teaching microbiology in medical school, our class of 120 students was divided into four groups for laboratory exercises and discussion sessions. I took pride in the fact that my group of students usually performed particularly well and I think I know why. The photographs of our medical students were available and I always studied the faces of the students in my group and memorized their names. When we met as a group for the first time and I called upon them by name, the students felt that they were treated as individuals, not as a group, and they liked it. Thus, when I said to a student, Larry, I would like you to come to the laboratory tonight and transfer a culture to the incubator at midnight so that it will be ready for class the next day, he would do it. Had I pointed a finger at him and told him what to do, he might have conveniently forgotten.

What do we actually remember from the days of learning? Is there much point in teaching details which the students have to memorize and which they probably either never or rarely need again? I used to tell my students in the laboratory not to bother to memorize all the specific

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properties of the bacteria. I told them, "just ask me and we will look it up together." Searching for specific information is often not a trivial task and I made a point of teaching students how to find information in the library and how to use reference and index books.

I believe we need more psychological research on teaching and learning. What devices can we use to fix important principles in the memory of students? Often a joke, a dramatic demonstration, will be remembered including the messages it carries. I never forgot the story of the surgeon in Vienna who wanted to impress upon his students the importance in medicine of sharpening the power of observation. In his first lecture to the medical students he put a container of urine in front of him and said, "there are two things medical students must learn: power of observation and lack of revulsion." He proceeded to put his finger in the bottle of urine and then stick it in his mouth licking it clean. He then lined up the students and asked them to follow his example. After they returned to their seats, he congratulated them on how well they had passed the second requirement, but they all had failed in the first. They had not observed that he had inserted the second finger in the urine and licked the third.

One of the most important tasks of a teacher is to prepare his student for adversities. In one of my books I have a chapter with the title "Troubles are good for you." This may sound like a Madison Avenue advertisement; however, I believe I made a pretty good case for the basic concept that when things go wrong or unexpected difficulties emerge which seem to hinder progress, much can be gained by facing the troubles squarely. This is particularly important in research but it has many parallels in other areas. The case of Demosthenes, the orator with a speech defect, is a famous one but there are thousands of other examples of persons with handicaps who, by conquering their deficiencies, have achieved levels of accomplishment that are truly outstanding.

None of the above-mentioned devices, helpful as they are, substitute for the most important quality of teaching: the example of spirit and dedication. Obviously a pianist who does not love the piano is not likely to be a good teacher. Ideas, like

microbial diseases, are infectious. True, there are always two aspects of infections — the infectious agent and the susceptible host. I believe that a child who is not susceptible to music should not be forced to learn it. There may be a time later when susceptibility increases. "It is never too late." John Holt tells in his book with this title how he started playing the cello in his forties. Well, I started playing cello at age 61. Today, five years later, I am still playing badly, but well enough to enjoy it and to have a better understanding of the performances of great artists. Should I have been forced as a child to play the piano and to learn how to read music? I don't think so. My brother, who was three years older than I, played the piano, later became a musician and was clearly much more talented than I. Would it have served any purpose to force me to play the piano and make me continuously aware of my inferiority? Obviously not, but you might say that learning another instrument like the violin may have avoided the problem. Yes, in some cases it does, but it did not work for me. I was too much aware of my deficiencies. Anyhow I am glad I wasn't forced. In Vienna, where I was brought up, our next door neighbor was a violin teacher by the name of Morini. He forced his little daughter Erika to practice continuously and she became a world celebrity as violin virtuoso. But I also know that she was a very lonely and unhappy child and I don't know how much happier she was later. Anyhow, not every child that is forced to practice becomes an Erika Morini.

In response to a recent survey asking students to talk about their teachers, a bright young lady of 16 wrote: "The teachers I really liked inspired me and made me think, because of their dedication and love of what they did. You could feel it; so after a while we students began to love their subjects, too. One science teacher put us on a rigorous schedule and made us work really hard. He was so good that several years later we still talked about what we learned in that class. At least half of what I learn is through homework — figuring things out for myself — and I sometimes feel this school does not assign enough."

Teaching a one-to-one basis is a particularly delicate task. Montaigne, in one of his admirable essays written over 400 years ago, advises the mother

of a child in the selection of a tutor. ". . . I would also urge that care be taken to choose a guide with a well-made rather than with a well-filled head; that both these qualities should be required of him, but more particularly character and understanding than learning; and that he should go about his job in a novel way." He continues, "I don't want him (the tutor) to think and talk alone; I want him to listen to his pupil, speaking in his turn." In the book "The Once and Future King" by T.H. White, Merlyn, the magician and teacher instilled in his student, the future King Arthur, enthusiasm for learning by the process of identification, by transforming him into a fish or a bird and sending him out into the cruel world. Active learning is always better than passive learning. Although I cannot recommend Merlyn's magical methods, there are numerous analogies. A laboratory exercise is remembered better than a paragraph in a book, a field trip better than a picture in a biology textbook. Above all, Merlyn instilled in his student the love of learning:

The best thing for being sad, replied Merlyn, beginning to puff and blow, is to learn something. That is the only thing that never fails. You may grow old and trembling in your anatomies, you may lie awake at night listening to the disorder of your veins, you may miss your only love, you may see the world about you devastated by evil lunatics, or know your honour trampled in the sewers of baser minds. There is only one thing for it then — to learn. Learn why the world wags and what wags it. That is the only thing which the mind can never exhaust, never alienate, never be tortured by, never fear or distrust, and never dream of regretting. Learning is the thing for you. Look at what a lot of things there are to learn — pure science, the only purity there is. You can learn astronomy in a lifetime, natural history in three, literature in six. And then, after you have exhausted a milliard lifetimes in biology and medicine and theocriticism and geography and history and economics — why, you can start to make a cartwheel out of the appropriate wood, or spend fifty years learning to begin to learn to beat your adversary at fencing. After that you can start again on mathematics, until it is time to learn to plough.



FROM THE EDITOR'S DESK

Carey Beth Hockett

New Yorkers Win Competition . . .

We are delighted to learn, from an article that appeared in the June 1st edition of the New York *Daily News*, that two students of Nicole DiCecco have won a young artists' competition sponsored by the New York Philharmonic and will appear as soloists with that prestigious orchestra in Avery Fisher Hall on December 6th and 8th.

Nine-year-old Linda Wang of Forest Hills and eight-year-old Nicholas Eanet of Brooklyn were among eighty instrumentalists aging from seven to nineteen who participated in the four-

day preliminary round starting on April 19. Then as two of the highly-honored twelve finalists in the competition, they performed for Zubin Mehta and three other members of the Philharmonic. Linda, who has studied for three years, auditioned on the Bach E Major Concerto, and Nicholas, who has played for five, performed the Bach A minor Concerto. For the December concerts they will collaborate on the Bach Double.

Nicole DiCecco has been involved with Suzuki violin teaching for eleven years and directs the program at Queensborough Community College in Bayside, New York. Hats off to her and her students for their outstanding work!

Wisconsin Celebrates Suzuki Week . . .

Wisconsin Suzuki people enjoyed an exciting and very special event in May — Governor Lee Dreyfus welcomed two-hundred children to the State Capitol on the 1st of the month and, following a forty-minute concert, signed a special proclamation which read:

WHEREAS, all children are endowed with one or more special aptitudes that contribute to their uniqueness as individuals, and

WHEREAS, it is important that a child be informed of his or her vary-

ing aptitudes and guided in the development of specific talents and gifts associated with such aptitudes; and

WHEREAS, all parents should seek to determine the specific talents of each of their children, realizing that talent is a reflector of potential for what a child can become; and

WHEREAS, the development of talent encourages self-discipline, a positive self-image, and a greater sensitivity towards others;

NOW, THEREFORE, I, LEE SHERMAN DREYFUS, Governor of the State of Wisconsin, do hereby proclaim May 4 through May 11, 1980,

**ALL KIDS HAVE TALENT;
AMERICAN SUZUKI WEEK**

in the State of Wisconsin, and I urge the citizens of this state to provide children of all ages with creative opportunities to exercise, enjoy, and perfect their talents, and I commend the American Suzuki Talent Education Center for their fine efforts in preparing the youth of today to use their many fine gifts and talents.

Teachers, parents, and children returned home thinking about how wonderful it would be if, in 1981, every governor in the country proclaimed the week in May ending with Mother's Day as American Suzuki Week.



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UPDATE ON THE VIOLA SCHOOL

Doris Preucil, Chairman, SAA Viola Committee

How happy I am to be able to announce the imminent publication of the long-awaited *Suzuki Viola School*! Four volumes of music and recordings are expected to be available by late summer.

The music chosen for the first four volumes closely parallels that of the *Suzuki Violin School* for several reasons. Dr. Suzuki's first four volumes of repertoire have proven to be perfect for building a strong technical and musical foundation. His logical organization consistently reviews techniques in new contexts. The wise progression of pieces offering challenges interspersed with more accessible accomplishments helps to motivate the student. The Suzuki viola student will now have the advantage of the strong foundation Suzuki violinists have enjoyed. Violin teachers who are already adept at teaching the violin repertoire will find it comfortable to teach violists as well.

A few adjustments have been made to serve those aspects of the viola that differ from the violin. While there will be some teachers who begin very young students on the viola, it seems likely that the average beginner will be older than in the violin program. Violists are introduced to chamber music and

orchestra parts that require shifting at earlier ages than violinists, and older students are intellectually ready to add position study at an earlier stage in the Suzuki repertoire. Also, with the longer instrument, the reaching of the fourth finger used in the violin books is not as feasible. Thus, shifting has been introduced in Book 2, and Dr. Suzuki's shifting studies are found in Book 3. Several pieces in Book 3 offer alternative 2nd and 3rd position fingering.

Book 4 is the first book in the *Violin School* which uses specific violin literature, so it is in this volume of the *Viola School* that we introduce two staples of viola repertoire by Telemann: the entire Concerto for Two Violas and three movements of the Concerto in G Major. Retained in this volume are two Seitz movements, and the D minor transcription of the Vivaldi A Minor Violin Concerto. The technical value of these transcriptions is indisputable, and original viola music at this stage cannot offer the unique opportunities for growth presented by these pieces.

The *Viola School* recordings are split-channel stereo with the viola on one channel and the accompanying piano on the other. On monaural

equipment both channels will be heard in proper balance. On stereo equipment either channel may be played or eliminated by use of the balance controls. The use of split-channel on a stereo machine makes it possible for the student to listen to either instrument separately or to play along with the accompaniment.

The viola artist on the recordings is William Preucil. In the performance of the Telemann Double Concerto he is joined by William Preucil, Jr., viola, and Walter Preucil, cello-continuo. The piano accompaniments are arranged and performed by Doris Preucil.

What of the future, in regard to advanced repertoire? Just as Dr. Suzuki chose well-known violin works for his violin repertoire, viola teachers within the Suzuki method have already been using published masterworks for their advanced students. Many of these works have been featured at summer institutes, with happy results. The coming year will give opportunities for further experimentation and consideration, working with viola students who will have been developed in the Suzuki Method. Eventually, the collective experience of many teachers will be used to standardize the advanced viola repertoire, and we are all challenged to give careful thought to this important project for the future.

SAA ARCHIVES

Archives of the SAA are housed in the Lovejoy Library at Southern Illinois University, Edwardsville. The library already had a collection of music and news clippings about Suzuki and the Suzuki Method in the music research collections when the archives were established about two years ago. Also included in the Suzuki Collection are the correspondence between various officers, music, and records.

If SAA members know of additional materials they feel should be included, they should send their recommendations to the Music Librarian, Lovejoy Library, Box 63, Southern Illinois University at Edwardsville, 62026. All materials acquired thus far have been donated, including much needed and very much appreciated materials from Summy-Birchard Music.

The SAA membership may obtain access to the collection by writing or calling the Music Librarian for an appointment.

TOUR DATES ANNOUNCED

Sheldon Soffer Management of New York City has announced the following itinerary for the 1980 Talent Education Tour. More information about the Tour may be obtained by writing to the sponsoring organization or to the management agency at 130 W. 56th St., New York, NY, 10019.

Date	City	Sponsor
October 5	Winnipeg, Manitoba	Suzuki Talent Education Institute of Manitoba
7	Austin, Minnesota	Allied Concert Services
9	Appleton, Wisconsin	Appleton Public Schools
11	Ottawa, Kansas	Ottawa University
14-18	El Paso, Texas	El Paso Symphony
20	St. Louis, Missouri	St. Louis Symphony
22	Frankfort, Kentucky	Frankfort Arts Foundation
24	Fort Lauderdale, Florida	Coral Ridge Presbyterian Church
26	Hattiesburg, Mississippi	University of Southern Mississippi
28	Carbondale, Illinois	Southern Illinois University
30	Anderson, Indiana	Anderson Symphony
November 1	Hendersonville, Tenn.	Hendersonville Arts Council
4	Nampa, Idaho	Nampa Concert Service
6	Phoenix, Arizona	Talent Education of Arizona
8	Torrance, California	El Camino College
10-11	Mexico, D.F.	Aceros Ecatepec

PUBLISHER'S NEWSLETTER

Dear Members:

In this issue of the newsletter we would like to respond to comments received from parents and teachers in reference to the existing publications in the Suzuki Repertoire.

We also include information pertaining to our future publication plans. Although it is sometimes difficult to meet anticipated production dates, we make every effort to have the materials available as soon as possible.

Your comments and suggestions are always welcome. Please direct your correspondence to our Princeton address. (see below)

Viola School

We are pleased to announce that the first two volumes of the SUZUKI VIOLA SCHOOL with Viola Parts, Piano Accompaniments, recordings, and cassettes will be available this fall. This is a transposition of the SUZUKI VIOLIN SCHOOL which makes available to the beginning viola student the carefully structured repertoire of the Suzuki Method™. This transposition was made by Doris Preucil who has incorporated many of the ideas of John Kendall into her practice suggestions. The Piano Accompaniments for both volumes are included in a single volume.

The recordings are split-channel stereo recordings with the viola on one channel and the piano accompaniment on the other. This allows a balanced sound on a monaural machine as well as the use of either channel on stereo equipment.

Volumes 3 and 4 of the SUZUKI VIOLA SCHOOL are currently in preparation and are expected to be available later this year. Potential confusion has been created by the announced publication of another viola method purporting to use "a Suzuki approach". To clarify any misunderstanding, the

Summy-Birchard Music edition is the only Viola Method approved by Dr. Suzuki and the SAA Viola Committee.

Violin School — Piano Accompaniments

For those who have accompanied Violin students using the new combined Piano Accompaniments, you have undoubtedly experienced the pleasure (as well as the reduced cost per page) of using one book rather than the confusion of searching through several books to locate selections.

If, however, you are accompanying your child in Book 1 and feel that your facility as a pianist does not go beyond this level, you may hesitate to purchase the larger volume of piano accompaniments. We think that the acquisition of the larger piano volumes can provide an impetus towards further study for pianists who feel that their technique is limited.

Consider for a moment the mother of a Suzuki child in N.J. who began renewed piano study in April, 1979 in order to accompany her child in Book 1. She and the child progressed very rapidly through Books 1, 2, and 3. In June, 1980, she accompanied her child in a recital playing one of the Seitz Concertos in Book 4. This is an accomplishment which is within reach of many parents who are presently assisting their children in Books 1 and 2.

This small investment in a child's total education can provide lifelong benefits.

Cello School

SUZUKI CELLO SCHOOL, 1980 Edition with revisions made by the Cello Committee of the SAA will be available

mid-July. Piano Accompaniments to the Cello School Volumes 1-3 will be available later this year.

List Prices

We have included for teachers and parents our complete list of available Suzuki Method™ materials with suggested retail list prices on the opposite page.

If you need assistance in locating a retail music dealer, please direct your correspondence to our Princeton address. (see below)

Special Note

We have been asked by several dealers and teachers for clarification of the situation regarding recordings which are marketed as Suzuki materials by Ability Development Associates, Inc. of Athens, Ohio. Summy-Birchard Music has instituted litigation against Ability Development Associates, Inc. for copyright infringement and unfair competition.

Summy-Birchard Music is diligently prosecuting this case and will keep you informed as the issues are resolved.

Sincerely,

David K. Sengstack

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

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THE PIANIST'S SOUNDING - BOARD

Doris Koppelman, Editor

It's a great honor to follow in the footsteps of Connie Starr. Connie has contributed so much to the growth, in both quantity and quality, of the Suzuki piano program in the Americas. Her early article in *Clavier* magazine introduced Suzuki piano teaching to thousands of musicians and her fine teaching at many institutes has done a great deal to help us to mature and excel. As Piano Editor of the *Journal* she has done the kind of outstanding job we have come to expect of whatever she tackles. On behalf of all of us, thank you Connie!

Ideas for the Future

This is a time of rapid growth for the Suzuki piano program in the Americas. It's no wonder that news about beautiful playing and enthusiastic teachers, parents, and students should spread quickly. Communication becomes at the same time more imperative and more difficult as we become more widespread. This journal provides an excellent opportunity for the sharing of information, ideas, and experiences that is so vital for all of us. Here are some ideas which I hope will help make this column responsive to this need.

One of the most impressive aspects of Suzuki musical life is the marvelous spirit of cooperation. Parents and teachers are eager to let others know what they have found helpful and valuable. Teachers open their studios to newcomers. At institutes master teachers share their expertise with all who attend. Each year, Haruko Kataok, one of the founders of the Suzuki Piano School, brings to the institutes new insights and further development of her brilliant analysis of piano technique.

The excellent, experienced teachers among us are our greatest resource. We need to hear from them much more. Each one has so much to offer. Spread out as we are, opportunities to meet and learn from them are scarce. I am planning a series of guest articles from outstanding teachers, hopefully beginning in the next issue.

It often happens, when teachers gather at institutes or informally, that questions arise regarding how to teach some particular point or piece in the repertoire. The question may be as specific as how to play the repeated notes of "Lightly Row" or may deal with a wider area, such as how to integrate theory into the Suzuki program. (Both these questions will be discussed in future issues.) Frequently the same questions are raised in different groups. I would like to open this column for presentation and discussion of the questions you would like dealt with. Please let me hear from you.

There are many interesting people in the Suzuki world. From time to time I will present an interview with a teacher, student, or parent about whom I think you would enjoy hearing. I would also like to hear from those of you who have a suggestion about a person.


To Look or not to Look

In Suzuki piano teaching, we direct our students to observe the functioning of their hands and at the same time listen closely to the sound they are

making. We do this from the very first lesson. This twin concentration on musical sound and technique is at the core of the Suzuki approach. I would like to suggest that there are also times when it is useful for students to *avoid* looking at the keys. Developing the *feel* of the keyboard is important to good piano playing. Overdependence on looking at the hands can impede this development. Let me give a few examples.

At the start of lessons, the student often has no sense of basic fingering (which is determined by interval distance). In fact we teach the first two notes of Twinkle Variation A (C-G) with separate positioning of the fingers. There are good reasons for this. We want to avoid reaching out with fingers first. Instead we position the arm so that the finger is in the right place. Upon reaching "Lightly Row," the student is faced with thirds for the first time. We would like to develop the sense that thirds involve the skip-a-key, skip-a-finger approach. When students follow their ears, they are apt to try to get the right note without regard for which finger is used. In fact, it often happens that the better the ear, the less the concern for fingering. The imperative of getting where the ear directs is primary. Since the student's eyes are free it is easy to find the right note with eyes and ears, disregarding the fingering. Sloppy, awkward playing is the usual result.

Attention to fingering is primarily



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the parent's responsibility, since the students aren't reading. I have found that having the student play with eyes closed greatly aids the development of "fingering sense." Unable to look at the keys, the student must find each note in relation to the previous one. This sharpens awareness of direction and distance. Each new note must be planned. This encourages the *preparation* that we are so much concerned with developing. Often a student with little fingering sense, who has been unable to play without stumbling, improves immediately upon playing with eyes closed. Most students enjoy this game so it is a double bonus. An assignment to play "Lightly Row" with eyes closed and no mistakes can engender a large amount of good practice, cheerfully done.

When a student reaches the point of putting the first pieces together, we instruct the student to plan one note at a time in each hand and then play them together. Of course the student has previously demonstrated ability to play each hand alone fluently, with the teacher playing the other hand. However when playing with

both hands it is no longer possible to watch each finger. In "Cuckoo," the student may have difficulty in playing the B-D-G pattern correctly when putting this part together and may repeatedly stumble on the G. This usually indicates that the student does not know the feel of the fourth (from D to G). Here is another place where practicing with eyes closed will help. I suggest practicing that pattern with left hand alone, at first. The student, who is used to playing thirds, will soon learn to reach farther for the fourth. How many times can the pattern be played, eyes closed, without a mistake? Once the student can measure the interval accurately, there will be much less difficulty in playing it with the right hand.

Another example of the usefulness of working on the feel of the keyboard occurs in the first Bach Minuet in G Minor. This piece has more black keys than any previous composition in the repertoire. Measures 7 and 15 are apt to be the troublesome ones. There are black keys in both hands but not at the same time. Here again, the problem shows up when putting hands

together. I've found that the fastest way to clear this up is once again to ask the student to play it with eyes closed. This compels the student to picture the keyboard and to plan ahead for the black keys. Extra practice on those measures without looking at the keys will do the trick.

These are just a few instances where inadequate feel of the keyboard can cause problems. When it comes to developing good reading skills, sense of the keyboard will be very important. Good reading requires coordination of hearing the desired sound, seeing the symbols on the page, and feeling ones way around the keyboard. Overdependence on looking at the hands will be a stumbling block.

There are important reasons for students to look at their hands and at the keyboard in the course of their learning. At the same time a highly developed sense of the feel of the keyboard is important too. The study of music is a complex venture. Finding the right time and place for each step is a never-ending exploration.

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I cannot end this article without

also mentioning the little elves who inhabit the Paris subway. They too are called "Metro Gnomes."

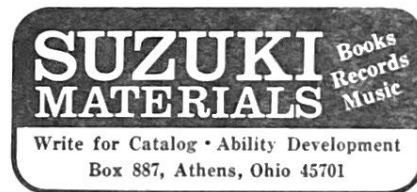
Knowing Your Students — Take a Tip from your Doctor

Your doctor will consult his records when examining you in order to check previous conditions and treatment.

It may not be enough just to write in a student's assignment book or depend on a parent to do so. You may have some personal comments to write down for your own memory in your notebook.

With many teachers playing professionally, managing a private school, or doing other important related work, having a reminder of what was performed at a student's previous lesson will facilitate follow-up and help in maintaining a more consistent, structured, teaching approach.

My thanks to Suzuki teacher Alice Kujala of Winnetka Schools and Stevens Point Institute faculties for this helpful idea. Your thoughts and ideas are most welcome. Please send them to me so that they can be shared with other interested readers.



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THE END-PIN COLUMN

Richard Mooney, Editor

There are a couple of miscellaneous news items that I'd like to share with you today. First, from Marilyn Kesler (fearless standard-bearer for the SAA Cello Committee), comes news of her recent trip to Japan. The focus of the trip was a series of discussions in Matsumoto with some of the Japanese Cello teachers (Mr. Nomura, Mr. Nagase, Mr. Nakajima, and Mr. Admira) and Dr. Suzuki. Their meetings covered many topics including Suzuki Cello books (Volumes 1-10), recordings, and graduation pieces. The literature for Volumes 4, 5, and 6 has been finalized and Dr. Suzuki has given permission for those volumes to be published. The material is now in the hands of Summy-Birchard Company and, if the procedure used for Volumes 1, 2, and 3 is followed here, the music will be forwarded to Ron Leonard and the books and records will be released together. Marilyn asked me to pass along two messages: One is from the cello teachers who request, now that the literature is getting established, that the American teachers use the graduation pieces regularly as a student motivator. The other comes from Dr. Suzuki who is anxious for cello teachers to produce students who graduate from all ten volumes by the age of nine.

I'm happy to relate that Marilyn didn't spend her entire trip in a back room at the Matsumoto Kaikan. She observed teaching in Matsumoto and Tokyo, saw the year-end Grand Concert in which 3,500 students participated, saw a graduation concert in Nagoya and did some sight-seeing. She also found out that raw fish, despite how it sounds, is really quite good. I forgot to ask her about Pachinko . . .

Betsy Hawtrey from Iowa sent me a letter sharing an experience had by the Suzuki people in her area last Winter. It seems that they had a play-in scheduled on the afternoon of the day that the Los Angeles Philharmonic was playing in town. Some of the Iowa City students attended a master class given by Ron Leonard and in the course of events, Mr. Leonard was invited to come to their play-in. According to Mrs. Hawtrey, "Lo and behold he came and shared with us the Beethoven Minuet, Scherzo by Webster, and the Boccherini Minuet. What a joy to watch as well as hear those pieces played by *our* recording artist. The children asked him to autograph their records of the cello repertoire. I'm sure the children will not soon forget the personal touch of seeing a performer perform our pieces with such a superb spiccato and warm legato." The only thing that I can add to this my feeling that we are very fortunate to have Ron Leonard who is a fine musician *and* a great human being.

Finally, I want to tell you about a great book of cello duets for beginners that I recently discovered. In my workshops and group lessons I reserve some time for note reading and theory work, so I am constantly looking for ensemble material to use. Until now, I have not found many cello ensemble collections that I like very well—especially those designed for beginning readers. Most of these books serve their function of providing pieces which are easily read by

beginners, but frankly most of the music is at best uninspiring and usually downright boring. But this new book I found is filled with GOOD music which can be played easily by students who are beginning their ensemble study. It has some charming Renaissance period dances as well as pieces by Mozart, Haydn, Beethoven, and Schubert. The top parts are slightly more demanding than the bottom, but can nonetheless be handled by students who can extend back to B-flat and E-flat. Most of the selections can be played entirely in first position, but they can also be fingered in other positions to give extra work to those students who can shift. I honestly have *never* had more fun playing music ostensibly for beginners. Is the suspense killing you? Alright, It's called (rather mundanely) *Violoncello Duos for Beginners*, edited by Pejtsik Arapad, published by Editio Musica Budapest which is carried in this country by Boosey & Hawkes, and selling for about \$6.50. I love it, my students love it, I am sure you will love it and, no, Pejtsik Arapad is *not* a member of my family.

In the next issue, I hope to have a discussion of left hand games for the cello. I got some ideas from Annette Costanzi, who is with the London Suzuki Group, which prompted me to poll some of the members of the Cello Committee for their thoughts. You'll see it all right here in the End-Pin Column as soon as I get it condensed, compiled, and coordinated.



REVIEWS

Izkoff, Seymour W. *Emanuel Feuermann, Virtuoso: A Biography*. University of Alabama Press (University, AL), 1979. 247 pp. \$18.95.

Reviewed by Ruth Rosenburg

The biography of "Munio" Feuermann will be fascinating to all Suzuki teachers for the history it recounts of the pedagogic methods of Ottakar Sevcik, Hugo Becker and Julius Klengel. It contains, as well, the notes that the great cellist was compiling for his students on interpretation and technique. Because the author, who teaches at Smith, is not only a cellist himself, but also the husband and father of violinists, his analyses of the evolution of Feuermann's technique have extraordinary validity. Professor Izkoff is also an educational theorist, so that the book is pointed toward the answering of the question: what are the forces that shape a musician of such genius?

The contrasted stories of the two brothers, Munio and Sigmund, prove the truth of Piaget's remark that true learning cannot be taught, it must be rediscovered, self-invented. The older boy, Sigmund, was docile and compliant. He was easily molded by his determined parents into a child prodigy. His intensive daily lessons began at the age of 3½. By the time he was 5, he was acclaimed a "Wunderkind"

on the violin. He was sent to Vienna to study with Sevcik, under whose rigid discipline he seemed to master the repertory effortlessly. All Europe acclaimed the flawless technique with which he performed. However, he failed to mature emotionally, and never found a musical voice of his own. As an adult, he gradually withdrew from the world, playing, with mechanical perfection, to the four walls of his room.

The more spirited younger brother had little formal training. He observed Sigmund's lessons and experimented on a home-made cello, an old violin tuned down with an improvised endpin. At the age of 9 he came home from a Casals concert and taught himself to play the Boccherini B Flat and the Haydn D Major Concertos which he had heard the great Catalonian perform. This display of initiative and bravado persuaded his parents that they had a second genius in the family. They accepted a generous patron's offer of a cello and of lessons.

Unlike Sigmund, who had yielded to a "strong, decisive teacher, and a committed set of parents," Munio remained, all his life, defiant of authority. When the musical establishment came to congratulate him after his debut with the Vienna Philharmonic, he refused to receive the delegation. The 11-year-old urchin was too busy playing with his top to be disturbed by dignitaries. Sent to the Conservatory in Leipzig, he accepted nothing as it was taught. He transmuted all his

teacher's instructions, experimenting with different bowings and deviant fingerings, exploring new ways of achieving clear articulations, devising purer intonations. Because he discovered cello technique on his own, he equaled even Casals in precision and phrasing. He was made head of the cello department at the Cologne Conservatory when he was only 16. He was appointed to a full professorship in Berlin when he was 27.

Emanuel Feuermann, Virtuoso: A Biography contains a discography of all of Feuermann's recordings. The author has analyzed the interpretive strategies of each of these records in fascinating detail. This book is highly recommended for all aspiring cellists.

Ervin, Max T. "Jumpin' in July," "Summer Waltz," "Reader's Cha Cha." Kendor Music, Inc. (Main & Grove St., Delvan, NY 14042) Full Sc; Strings; Pn. Set B \$8.00. Set C \$12.00.

Reviewed by Yvonne M. Tait

Dr. Max T. Ervin recently retired from his position as Director of Music Education, Tucson Unified School District, Tucson, Arizona. The pieces named above and just published, are a direct result of his having time to do things just for fun. They are published as a part of Playground String Orchestra Series (at the elementary level). These pieces would be an excellent introduction to the child's first ensemble or orchestral experience. The piano score is supportive but not too difficult — no need for an adult to run the show!

Dr. Ervin is a Music Educator and a sensitive musician. He eliminates the use of the bow; everything is played pizzicato. There are strumming effects and some "knuckle knocks" to give variety to the sound, and even the spoken "Cha Cha Cha." The finger patterns are in the keys of our Suzuki Book I pieces — C, G and D Major. These pieces could be prepared in a minimum of rehearsal time and bring a maximum of performance fun to our first orchestral or ensemble experience. I would suggest that they should be played as a group without pause. I anticipate that our "Twinklers" will "Twinkle" when they hear these pieces!

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