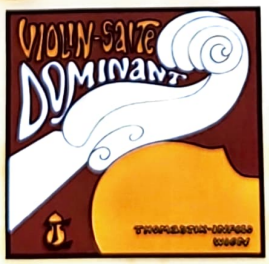
American Suzuki Journal

The official publication of the Suzuki Association of the Americas, Inc. • Volume 40 #3

SAA 15th Conference Special Events Preview

40 YEARS DOMINANT



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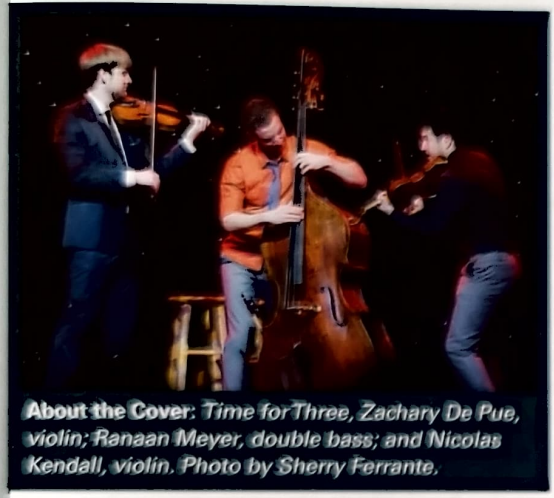
Volume 40 #3 - Spring 2012

Our Mission

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



About the Cover: *Time for Three, Zachary De Pue, violin; Ranaan Meyer, double bass; and Nicolas Kendall, violin. Photo by Sherry Ferrante.*

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News & Information

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Conference

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Chair's Column

By Dr. Mark George

Summer Institutes: Why They Matter

There are few things more exciting to a child than a family vacation. I remember traveling with my family to Atlantic City, Cape Cod, Wasaga Beach, New York City, Sea World and many other places. My memories are not of particular events or activities, but rather of strong emotions: the excitement of staying in a hotel, the strange thrill of observing my parents in a more public setting, the simple joy of experiencing the new.

It has occurred to me that attending a Suzuki summer institute must engender similar feelings for children. We should never underestimate the import that special outings have for young people. If the outing is ostensibly musical in nature, the emotions and excitement of the new is transferred to the realm of music. When we attend a summer institute, we connect the musical with the magical. And within this magical context lies opportunity.

For the student who is fully engaged in Suzuki education, summer institutes provide access to a wider environment of music making. Orchestra, chamber music, enrichment classes such as eurhythmics and large group classes usually play a large role in the summer institute culture. These are things that students in small programs may not be able to access at home.

Because of the interaction with a geographically diverse group of participants, students forge special music friendships that often last a lifetime. The camaraderie among students at summer institutes is intense. During the school year, the arc of learning stretches over a period of months. At a summer institute, a piece of chamber music must be prepared in a week. Group classes often tackle new or unfamiliar repertoire that requires an uncommon degree of collaboration.

This work is accomplished with the guidance of master teachers who come from around the world and converge on small towns, universities and camp settings to deliver instruction that is uniquely informed by a lifetime of experiences. Students arrive at summer institutes eager to reinforce essential skills and leap ahead with new ones. There is an exponential advantage to having a daily lesson and group class. Skills can be built step by step with frequent correction and praise. Just the simple act of playing for a certain number of hours every day allows students to improve their technique and strengthen their confidence.

Parents too benefit from interacting with other parents. Dialogues, both structured and informal enable parents to understand with greater clarity what it means to be a Suzuki parent. Suzuki education, we must acknowledge, requires an incredible amount of effort from parents, teachers and students. While most parents try their very best to practice consistently with their children, listen to recordings and harmonize with the Suzuki philosophy, many do not live up to even their own expectations.

Suzuki education, like parenthood itself, is a journey filled with peaks and valleys. The arduousness of the journey can lead to disillusionment and doubt. While parents, teachers and students, working together, can surmount any challenge, there may well be prolonged periods of disengagement by the student or parent, or both.

Summer institutes are then even more meaningful to students and parents who

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Premier Business Members

40 and forward!
1972 ♞ 2012

SAA Conference 2012: 40 and Forward!
Special Events Preview

Piano Concerto

As winner of the Piano Concerto competition, Gavin George, age 9, will perform Beethoven's Concerto No. 3 in c minor, Op. 37, 1st Movement. The concert will be Saturday, May 26, accompanied by an orchestra of SAA-registered teachers, conducted by Marilyn Kesler, SAA Board of Directors Chair-Elect.

Mary Craig Powell, Gavin's teacher, praised his "consistently mature and sensitive" performances and "unusual technical ability."

In 2010 Gavin was named a Gold Medal winner in the competition sponsored by The American Association for Development of the Gifted and Talented and subsequently performed Mendelssohn's *Venetian Gondola Song, Op. 30, No. 6* in the "Passion of Music 2010" Festival at Carnegie Hall.


Gavin George

International Ensembles

The **Buffalo Suzuki Strings Friendship Touring Ensemble** was formed in 1983 in response to Dr. Suzuki's request that every Suzuki teacher make an effort to give people all over the world a chance to learn about the Suzuki method and to provide ever increasing challenges for advanced students. Since that time, BSS touring ensembles have performed in Holland, Germany, Austria, Switzerland, France, England, Scotland, Ireland, Italy, Hungary, the former Soviet Union, Chile, Peru, Australia, Hawaii, the Mid-Atlantic and Southeastern US, Brazil, Spain, Argentina, the 14th Suzuki World Convention in Italy, and the Suzuki Association of the Americas Conferences in 1990 and 2002. These trips have been inspirational for the students, both musically and personally. Currently in its 43rd year, Buffalo Suzuki Strings has given many young people the training, inspiration and love for music necessary to launch musical careers or enjoy a lifetime of music as an avocation. With the goal of performing music at an extremely high level of excellence, the Buffalo Suzuki Strings Friendship Touring Ensemble has played an important role in the development of these fine young musicians. This year's ensemble is comprised of violin, viola, cello and piano students ages fourteen to eighteen.

Concorde Strings is the senior touring group of the Suzuki String School of Guelph (SSSG) from Guelph, Ontario, Canada. This group of twenty-five students performs in different combinations without a conductor: cello choir, violin ensemble and string orchestra. This year they are coached by Paule Barsalou, David Evenchick, Amber Ghent and Anna Hughes. The SSSG has taken students to Newfoundland and Labrador, Quebec, Manitoba, Alberta, the United States, France and Poland. In the summer of 2011, Concorde Strings did a tour of Poland, performing in four different cities and joining forces with the students of Skola Musica of Tychy, directed by Ela Wegrzin. Concorde Strings has won numerous scholarships at the Kiwanis Music Festival of Guelph and were the third place winner in the Secondary School String Orchestra Category of the 2011 Ontario Music Festivals Association Provincial Finals.

Over the past thirty-nine years, the SSSG has served the community by teaching young people to play stringed instruments according to the teaching philosophy of Dr. Shinichi Suzuki. Through learning their instrument and performing in public, students develop a positive attitude about themselves, and gain a sense of community service

The Buffalo Suzuki Strings Friendship Touring Ensemble


Concorde Strings

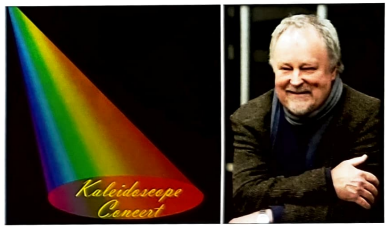

Harpeth Suzuki Strings

and responsibility. As part of its curriculum, the school has included cultural and social exchange opportunities for its students, allowing teenagers to meet their peers in communities across Canada as well as internationally. Through these activities, all the students involved develop positive relationships and a sense of common purpose by playing music together, and visiting and learning about each other's regional and cultural heritage.

Since its establishment in 2005 in Franklin, Tennessee, students of **Harpeth Suzuki Strings** have performed across Tennessee, and have been Young Artist Achievement Award winners through the National Association of Music Teachers competitions, winners of the Nashville Symphony Thor Johnson Scholarship, Middle Tennessee Suzuki Association scholarship recipients, and first place State winners in the Tennessee Music Teachers' Association program. Many have traveled across the United States to study at Suzuki Institutes and workshops.

Harpeth Suzuki Strings was founded by violin and viola instructor Dana Meyer, a graduate of the Cleveland Institute of Music. The group flourished and quickly became a close, nurturing community. As her studio demands grew, Mrs. Meyer had the good fortune of adding a teaching partner who had grown up in Franklin. Mr. Frank Auer had recently returned to the area after receiving his master's degree from the University of Maryland and has become an integral part of the group.

Central to the Harpeth Suzuki Strings program is the philosophy of Dr. Shinichi Suzuki: that music has the power to improve the human spirit, open the heart, and make finer human beings of all those it touches. Harpeth Suzuki Strings strives to enrich the community by bringing music and culture to different venues throughout the state.



William McGlaughlin

Kaleidoscope Concert

Master of Ceremonies, William McGlaughlin

In celebration of its 40th anniversary and more than fifty years of Suzuki education in the Americas, the Kaleidoscope Concert will showcase student performers from all Suzuki instrument areas who have achieved a high level of development at a young age.

In addition to outstanding musical performances, the program will feature guest host Bill McGlaughlin, performer, composer, and classical music radio broadcast host, and interviews with the students.

Student performers are William Tan, Cello; Nadira Novruzov, Flute; Shun Nakashima, Guitar; Caroline Richards, Harp; Lucy Sotak, Harp; Ida Beckett, Piano; Sarafina Oh, Piano; Finian Burns, Violin; Della Lucinda Gardner, Violin; Matthew Ho, Violin; Johannes Gray, Cello Show Piece; Lucie Ticho, Cello Show Piece; Gavin George, Piano Show Piece; Yesong Sophie Lee, Violin Show Piece.

The Kaleidoscope Concert is sponsored by Robertson and Sons Violin Shop, Inc.

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New Active Members

Winter 2012

U.S.

Alabama
Andrew Dunn, Birmingham
Alaska
Karl Knapp, Fairbanks
Dawn Lindsay, Anchorage
Arizona
Alexandra Young, Scottsdale
Arkansas
Jill W Morgan, Rogers
California
Lucie Azoulay, Tanzana
Leslie Baker, Los Angeles
Brian Barany, El Monte
Rita Burns, Carmichael
Jessica Church, Fresno
Charlie D Hankin, Trinidad
Katherine (Casey) Hodgson, Santa Maria
Chisato Karasaki, El Cerrito
Christina Knudson, San Francisco
Lisa Mae Lewis, Long Beach
Valerie Marich, Pasadena
Lougene L Meers, Westminster
Gail Gerding Mellert, Palos Verdes Est
Jessica A Nielson, Long Beach
Mary Lou Pilling, Walnut Creek
Benjamin Salisbury, San Gabriel
A Saunders, Newport Beach
Connie Sheu, Los Angeles
Allison Smith, Ontario
Samantha Steitz, Pasadena
Hester Taylor, Los Angeles
Joy Wait, Roseville
Colorado
Denver Talent Education, Lakewood
Christopher Luther, Denver
Evan Pilate, Aurora
Andrew T Schiller, Broomfield
Martha Thompson, Louisville
Shashanah Woodward, Centennial
Connecticut
Concetta Berardozzi, Kensington
Kathryn Greenwood, Bloomfield
Anna Halperin, Guilford
Florida
Julie Jalbert, Tampa
Agnes E Kline, Tampa
Jeanette Pels, Port Orange
Esther Tiedemann, Shalimar
Anna Ventura, Miami
Georgia
Benjamin Baxter, Atlanta
Samantha Lester, Rome
Illinois
Elizabeth Brown, Evanston
John C Crane, Alton
Kristin Hedlund, River Forest
Marta Honer, Chicago
Katie Hunt, Chicago
Lindsay Klecka, Clarendon Hills
Jennifer Lee, Chicago
Aki Otake, Urbana
Nikole Tara Payne, Downers Grove
Christopher Pettit, Naperville
Anna Suechting, Chicago
Sarah L Torrenga, Chicago
David Walden, Aurora
Stephanie-Marie E Wright, Crest Hill
Indiana
Susanna Johnson, Bloomington
Erika Marinello, Muncie
Karen Walls, Indianapolis
Paul Young, Indianapolis
Kansas
Vicki Kuefler, Lawrence
Sheree Lutz, Lawrence
Kentucky
Natasha L Pence, Covington
Caroline Petrik, Louisville
Heidi Poth Tracy, La Grange
Maine
Laura Warren, Portland
Maryland
Sari O'Bryan, Catonsville
Susan Russo, Cheverly
Massachusetts
Meg Abramowitz, Jamaica Plain
Dan Flonta, Sagamore Beach
Rachel Massey, Boston
Yingnan YW Wang, Boston
Michigan
Zoe Aqua, Ann Arbor
Annette Henry, Spring Lake
Emily L Jakubik, Grand Rapids
Anna Kortemeyer, East Lansing
Sunan Lee, Ann Arbor
Berzrina Thomas, Detroit
Minnesota
Dave Carbonara, Minneapolis
Laura Geissler, Stanton
Karsten Jensen, Minneapolis
Hsuan-Wen Lin, Minneapolis
Jennifer McGuire, Minneapolis
Liya Niu, Bloomington
Mississippi
Ivan E Villalobos, Hattiesburg
Missouri
Olivia Beckett, Springfield
Elli E Edwards, Bolivar
Pei-Ying Lin, Columbia
Paul J Roberts, Kansas City
Montana
Kira Lee, Bozeman
Nebraska
Candace Taylor, Lincoln
Nevada
Brune Macary, Reno
Elaine Thomas, Las Vegas
Crystal Yuan, Las Vegas
New Hampshire
Diana Getman, Rye
New Jersey
Kimberly Chiesa, Bloomfield
Ran Tao, Jersey City
New Mexico
Melanie A Meyer, Albuquerque
Cailin Nolte, Albuquerque
Charles A Regauer, Albuquerque
New York
Brenna J Ardner, Liverpool
Sarah Bish, Poughkeepsie
Christopher M Brewley, Rochester
Frances Brodeur, Brooklyn
Angela Comprone, Ithaca
Dorothea Cook, East Setauket
Noreen Davis, Newburgh
Chantal Dembo, Bellmore
Kate Inie-Richards, Ithaca
Ellen Kugut, DeWitt
Sandra K Leary, Dunkirk
Laura Lentz, Rochester
Jeannine A McGreevy, Liverpool
Kiara Perico, Brooklyn
Matthew Rotjan, Monroe
Misako Sakurai, Penfield
Carole B Schaad, Rhinebeck
Jessica R Silberman, Rochester
Jason Summerfield, New York
North Carolina
Rebecca Buchanan, Carrboro
Linda Caraway, West Jefferson
Ohio
Phillipa Burgess, Springfield
Laurielle Cobb, Greenville
Gloria Fiore, Cincinnati
Lori A Hennessy, Cleveland
Alexander Locke, Columbus
Nicholas Locke, Columbus
Lee Matthys, Cincinnati
Nicole McVicker, Centerburg
Heidi Reger, Bowling Green
SCCPS, Cincinnati
Jody Sjogren, Westerville
Heidi Yenney, Cincinnati
Oregon
Shih-Peng Chang, Portland
Alberta Hardy, Portland
Alice Kaster, Tigard
Jasmine Law, Portland
Lisa Robertson, Fossil
Erin Rolan, Eugene
Daniel Shaver, Eugene
Miriam Ward, Beaverton
Mike Weiland, Eugene
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Andrew Barrett, Mill Hall
Eric M Coyne, Upper Darby
Daniel J Espie, Lansdale
Brannon A Lyons, Pittsburgh
Irene Moretto, Lansdowne
Raymond J Taylor, Philadelphia
Seth A Trumbore, Telford
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Tennessee
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Annie Dupre, Nashville
Nashville Violins, Nashville
Andrew Sherrod, Collierville
Texas
Joni W Baczewski, Fort Worth
Robert M Blanton, Houston
Tyane Boye, North Richland Hills
Leah D Bynum, Murphy
Meggie M Bynum, Murphy
Elizabeth A Davis, Sugar Land
Lindsay J Fox, Leander
Greenville Suzuki Strings Assoc, Greenville
Alison Hall, Austin
Linnae Kraemer, Austin
Laura Logan, Irving
Jordan Loveland, Austin
Aida McQuien, El Paso
Hannah Oheim, Amarillo
Brittany Peterson, Dallas
Kaylie Pugh, Waco
Lora Rae Quezada, El Paso
Haruko Reese, Austin
Abhay Sawant, Carrollton
Brian Sayre, Houston
Kaitlin Valentine, Dallas
Jenny Yang, Cedar Park
Utah
Samantha Anderson, Draper
Jodi K Blackburn, Orem
Stephanie Cathcart, Salt Lake City
McKenzie S Clawson, Logan
Michelle Ferry, Salt Lake City
Katherine F Frandsen, Farmington
Emily Halling, Brigham City
Beverly Hansen, Eagle Mountain
Heather Housley, Cedar City
Emily Olsen, Woods Cross
Janae Pew, American Fork
Heather B Schramm, Orem
Claire Sorensen, Salt Lake City
Andy Speirs, Salt Lake City
Ellyn Thornton, Salt Lake City
JoAnn Trujillo, Farmington
Vermont
Sally Bruce, Williston
Rachel Smith, Winooski
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Beate F Lackmann, Rye, Australia
Ann Stupay, Rome, Italy
Andrea Mueller-Bohlke, Volketswil, Switzerland

have struggled in the year prior. A trip to a summer institute has the potential to recharge a student's interest and give them a much needed boost of consistent practice and instruction. Institute teachers can connect with students in a way that inspires them apart from their perceived shortcomings in their home environment.

Sometimes a summer institute simply serves as a vacation, a place where family time, as well as music, is valued and honored. The result might be a reassessment of the role of music in the life of the family. Whatever that reassessment turns out to be, attending a summer institute is a powerful demonstration that children matter.

Parents must realize that they are not alone in their journey. A nurturing community of teachers, parents and Suzuki alumni is standing by ready to embrace them. The Suzuki community is nowhere more visible than at summer institutes, places where the investment of time and energy by Suzuki families is supported and celebrated. The effort and the celebration are part of the great gift Suzuki families give to their children and to the world.

Calendar of Events

(fax date, email date or postmark date)

May 3	Hilton Minneapolis Guest Room Registration Deadline
May 10	Conference Registration Closes (walk-in only after this date)
May 24-27	SAA Conference 2012, Minneapolis, MN
May 26	SAA Annual General Meeting, 8:30 a.m., Hilton Minneapolis
June 1	ASJ 40.4 Submission Deadline
July 31	Fiscal 2012 Ends
Sept 1	ASJ 41.1 Submission Deadline

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- **Associate Membership**
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- **Patron Membership**
  Includes Active Membership, and support for the Suzuki movement.
- **Lifetime Membership**
  Includes on-going Active Membership plus benefits of Patron Membership.

SAA Conference 2012: 40 and Forward!

Continued from p. 5

Parker Elementary Performing Strings Ensemble

Don't miss the special Suzuki in the Schools performance by the **Parker Elementary Performing Strings Ensemble**!

Parker Elementary School, a K–5 elementary music magnet school located within the Houston Independent School District (HISD), is one of the highest performing Title I elementary schools in the state of Texas. The Parker Elementary Performing Strings Ensemble has been showcasing the talents of young string players throughout Houston, Texas, since 1975. The ensemble currently consists of 49 Suzuki trained violinists and cellists in 2nd through 5th grade, all of whom receive a weekly private lesson and daily group class. As representatives of Parker's music program and the district, these children demonstrate the result of dedication and hard work on the part of parent, teacher, child, and school. In December, this group was the first elementary strings ensemble to perform on stage with the Houston Symphony at Jones Hall. Other recent performances have included the HISD State of the Schools Luncheon, City of Houston Mayor's Tree Lighting Festival, Spring in the Park Music Festival in San Antonio, Houston Rotary Club, Energy Magazine's Offshore Drilling International Conference, and HISD String Festival.

Parker's Performing Strings Ensemble presents the combined efforts of the Parker String Faculty: Elizabeth Benne, Linda Branch, and Timothy Peters, violin, and Lisa Vosdoganes, cello. ✍

Concerts

Thursday, May 24

7 p.m. American Dreams: Classical Guitar Demonstration & Recital — *Joseph Pecoraro*

Friday, May 25

3 p.m. Bach Violin Performance and Lecture — *Katie Lansdale*

5:30 p.m. Parker Schools Suzuki Strings Performance

8 p.m. Kaleidoscope Concert — *William McGlaughlin*

Saturday, May 26

12 p.m. Bach Cello Suite No. 3 Performance — *Julie Albers*

2 p.m. Gala Clinicians' Concert — *Brian Lewis, Julie Albers, Renata Pereira, Connie Sheu, Ann Schein, Nicholas Walker*

8 p.m. Beethoven Piano Concerto No. 3, 1st mvt. & International Ensembles Concert — *Gavin George with Marilyn Kesler, conductor; Buffalo Suzuki Strings; Harpeth Suzuki Strings; Concorde Strings Performing Ensemble*

Sunday, May 27

12:15 p.m. Recorder Consort Concert — *Renata Pereira*

12:45 p.m. Bass Choir Concert — *Nicole Castleberry, Tracy Rowell*

1:05 p.m. Guitar Ensemble Concert

4:30 p.m. Flute Ensemble and Suzuki Youth Orchestras of the Americas Concert — *Sasha Garver, Kirsten Marshall, Emmett Drake*

8:15 p.m. Time for Three 40th Anniversary Concert — *Time for Three: Zach DePue, Nick Kendall, Ranaan Meyer*

Keynotes and Featured Sessions

Friday, May 25

11 a.m. Neural Plasticity and the Effects of Musical Experience on the Brain — *Laurel Trainor*

2 p.m. Violin Keynote: Advanced Student's Explorations of Interpreting Bach — *Katie Lansdale*

Sunday, May 27

8:30 a.m. Lecture/Recital — *Ann Schein*

9:40 a.m. Community Engagement: Bringing the Artistic Experience to a Public School Audience and Beyond — *Brian Lewis*

2 p.m. SAA is 40! Visiting the Past, Vitalizing the Future — *William Starr*

2:40 p.m. Revision, Rethinking and Restructuring — *Allen Lieb*

Monday, May 28

8:30 a.m. Give My Regards to Kreisler: Shinichi Suzuki's Thirty Years of Zen Meditation on Tone — *Sanford Reuning*

9:40 a.m. Shinichi Suzuki: Environment Shapes the Man, His Method and His Teaching — *Judy Bossuat-Gallic*

11:15 a.m. Closing Address: The Joy of Giving and Receiving — *Marilyn Kesler*

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By Susan Baer

A Star for Dallas and Grant

Here come the young Durham boys bounding up the front steps for their weekly lessons. With violin cases blithely slung on their backs, their hands clutch the toy airplanes and tanks that they've brought to show me. They bubble over with enthusiasm as they describe how these machines work, which branch of the service employed them, and in which battle they were used. My apparent fascination with what they have to share belies the fact that my true interests run along paths that are quite unrelated to the military. Nonetheless, I'm smitten by their passion and am sincerely caught up in the excitement that exudes from deep within these delightful little imps.

What happened next? Well, Dallas and Grant grew up, as all children do. They both continued their music studies through high school, working hard, and gaining numerous recognitions for their achievements. Similarly, their fascination with all things military never waned. My ardor for them as children developed into a deep respect for the fine young men they were becoming. Dallas got his pilot's license when he was just seventeen, before he even had a driver's license. I made a promise to him that I would go up with him when he had logged one hundred hours of solo flight time. When that time came only a few surprisingly short months later, I remained true to my word. The experience was breathtaking, filled as I was with awe and pride at his accomplishment. When Dallas asked if he could stop the engine mid-flight so that he could log the simulated engine failure, I recognized the question in his eyes: "Do you believe in me?" My heart and my breath stopped in tandem with the engine of that small plane, but yes, Dallas, I've always believed in you. Without hesitation.

Grant provided challenges for me as well. Upon nearing high school graduation, Grant asked if I would write a recommendation for him as part of his application to West Point. Little did he know that his request would be a defining moment for me, for how does one justify that the study of music is superior preparation for military service? But the process of struggling with this riddle made me thoroughly and forever committed to the fundamental value of music study. Do I believe that the study of music makes you a better soldier, Grant? Without hesitation.

The Durham boys are adults now. Dallas graduated from college with a music performance degree and then entered Army flight school. He is currently a Second Lieutenant in the Army and training to fly the OH-58D Kiowa Warrior scout helicopter—still happily telling me all the details of a machine that I can't begin to comprehend. He is ecstatic since he's wanted to be a military pilot for as long as he can remember. Looking back on his early lessons, Dallas recognizes the importance of the partnership with parents, which early on made quitting not an option, a significant lesson in itself. Dallas admits, "Violin practice wasn't always my favorite part of the day, but at some point I decided that if I was going to play, I was going to do it 100%."

As an adult, Dallas has an interesting perspective about how music prepared him for his career: "I think my music background heavily influenced where I am now in terms of dedication, hard work, perseverance, and study skills. I've found that in both college and flight school, I'm able to prioritize and concentrate my studying more effectively than many of my peers, which I credit partly to skills learned during long practice hours. By far, the most specific skill that I definitely credit to Suzuki training is memorization, which we started from the beginning of Suzuki Book One. At flight school, I have to memorize word for word many emergency procedures, engine limitations, specifications, radio calls, weapons capabilities, etc. Many of my friends struggle with this, but I've found I use the same techniques to memorize the procedures for an engine failure as I used to memorize *Lightly Row*."

Grant graduated with honors from West Point last year. He is now in the final stages of training before his first duty assignment at which time he will join 3-61 CAV, part of the 4th Brigade Combat Team, 4th Infantry Division. Still, I don't know what that means, but I'm highly impressed with it all the same. Grant agrees that his Suzuki training was apt preparation for his current circumstances. "For a military team to be

effective in war-fighting, they must work in concert, in rhythm with each other. For instance, as an Armor officer, I do a lot of my training in tanks. A tank crew consists of four people: a driver, a loader, a gunner, and a tank commander. In order for the tank to engage and destroy an enemy, each of those four people must not only perform his task perfectly and at the right time, but also announce his portion of the fire command in the correct order, so that the next crew member knows it's safe to continue with his next task. The smoother the fire command goes, the faster the tank can fire, reload, acquire a new target and re-engage. It may sound far-fetched, but this teamwork is not so different from four musicians, say a string or brass quartet, weaving their parts into a beautiful song. The only difference really is that the tank crew may get blown up if they're too slow, while the quartet may get a bad review. But seriously, my experiences in one helped me with the other. Along the same lines, there is a lot of pressure on a musician during a performance, and controlling nerves is a big hurdle for most performers; it certainly was for me. In today's military, where audio and video recordings of the fight are available around the world in real-time, controlling nerves is vital for soldiers. The same techniques, such as controlling breathing and thought patterns, are useful in both professions."

All too soon, within the next year, both Dallas and Grant will most likely be deployed to Afghanistan. About his upcoming mission, Grant says, "Today's fight in Afghanistan is different from the wars of previous generations. My success will be dependent on my ability to rapidly gain trust and rapport with local Afghans. I have to find a way to convince tribal leaders that their new Afghan government, and not the Taliban, will be the dominant power when America withdraws troops. These tribal leaders have lived through the Russian invasion and ten years of American soldiers cycling in and out of their villages. I will have less than one year to accomplish my task. Not having gone there yet, I can only surmise, but I have a feeling that my musical abilities may be useful by allowing me to connect with the local populace in a way many of my peers cannot. If my fellow soldiers and I fail to convince the people to support the government, then things like musical expression, women's rights and freedom of religion will be non-existent in that region of the world." This young man believes quite literally that music has the power to save the world.

When next you visit the SAA Galaxy of Stars, you will see a star that I believe shines a little brighter than all the others because it is ablaze with the pride that radiates from my heart. The tribute to Dallas and Grant reads, "You have taken the music we shared to a place that I could never have imagined when you were children. Thank you for your dedication, for giving 100% of yourselves to defend the rights of all people upon this earth. Yes, I fear for your safety, but I believe in your ability. Always have. Always will. Without hesitation." 🎻

Susan Baer is a freelance violinist and violin teacher. She currently divides her time between Lubbock, Texas, and Whidbey Island, Washington. In her four decades of experience with the Suzuki method, Susan has run a thriving private studio, co-founded a Suzuki school, organized workshops, taught in a long-term training program, and served on the Board of Directors of her local foundation. Susan is in high demand as a Suzuki clinician and registered SAA violin teacher trainer. She has served as area coordinator for four SAA conferences, has been published in the SAA journal, and is currently serving on the SAA Board of Directors. Dr. Baer holds a bachelor of music education degree, a master of music degree in violin performance, and a PhD in fine arts.

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Catching Up with Connie Sheu

Interviewed by Andrea Cannon

At the SAA Conference this year, guitarists are hosting a very special guest. Our clinician will be Connie Sheu, known to us all as the little girl whose pictures are featured in the Suzuki Guitar School, Volume I.

Connie was kind enough to have an interview, which I am pleased to present here in the *American Suzuki Journal*.

The Suzuki Guitar community already knows and loves you as the little girl in Book One, whose photo we have seen for many years. Our students feel they have grown up with you! What can you say about starting guitar at a young age and about studying the Suzuki Method with Frank Longay?

Little did I know that those photos of me would be in a book that I now use to teach my own students! I remember very clearly when Frank asked if he could take a few pictures of me for a new "project" of his. He gave me an oatmeal raisin cookie as a prize for sitting through the photo session. That was when I knew guitar could be a very lucrative profession! I absolutely loved guitar as a kid. I started lessons at age five after I'd been studying Suzuki cello for a year. I saw that there was a new Suzuki guitar group and was immediately attracted to the sound of the instrument, so I asked my mother if I could start lessons. I always looked forward to Wednesday afternoons because that's when my guitar lessons were. Frank had a way of making guitar fun. He taught just enough so that I was challenged, but not overwhelmed. He was hilarious and silly, but gave me structure in which to learn and grow. He made me feel that learning the guitar was a special thing, which made me love it more and feel excited about being able to play this cool instrument that other kids didn't really know about. I guess you could say that I grew up with the guitar. It was always present in my life no matter how many other things I was trying to pursue. I couldn't escape the fact that it always felt like home to me.

The last time I saw Frank was at the GFA Convention in Austin about a year before he passed. He was there with a group of his advanced students, just as dedicated as ever. He reminded me of something I said to him when I was eight years old. After learning Recuerdos de la Alhambra, I came into my lesson saying, "I can play it faster than John Williams!" (Apparently I was still in the habit of playing along with recordings!) I told Frank that I had no recollection of this, to which he replied, "Connie, a teacher doesn't forget these things." That statement seemed to characterize so much about Frank. His dedication and commitment to his students always astounded me, and he loved seeing us progress and grow both as people and as musicians.

How long did you study with Frank? Tell us about your subsequent lessons and teachers.

I studied with Frank until I was thirteen, for a total of eight years. At that time, my parents and I both thought that a change would be beneficial so that I could be challenged with a new perspective. I studied with Sharon Wayne throughout high school and after that, Antigoni Goni, Sharon Isbin, Marc Teicholz, and Bill Kanengiser. I also had extensive master classes and lessons with Pepe Romero, Oscar Ghiglia, Christopher Parkening, Matteo Mela and Lorenzo Micheli. I feel extremely fortunate to have had such amazing teachers who are also some of the world's greatest guitarists!

How did your feelings for and level of dedication to guitar develop? When did you know you wanted to make music your profession?

I studied guitar through my high school years and decided that it was a serious hobby, but not a career path. When applying to college, I didn't know whether I wanted to major in music or not, but I knew that I loved the guitar and would always play it. But I had many other interests ranging from politics to business, and I still played the cello as well. I got into Columbia University and decided to go there because it seemed like a good fit for me academically, and I wanted to enjoy all the art and culture that New York had to offer. That was where I met Antigoni Goni, a brilliant teacher and mentor. I started taking lessons with her during my junior year at a time when I was going through a lot of soul searching about my "calling" in life. I realized that going into a career in law like I was planning would put a huge damper on the time and devotion that I wanted to spend on music. During my senior year in college, I felt very strongly that I wanted to do something in the arts—I just wasn't sure what. I doubted my abilities as a performer and wasn't sure I could make it as a guitarist. To make a long story short, I got invited to a conference for professional classical musicians in Switzerland through a group called Crescendo. At the conference, I learned that my Christian faith and my love of music could be intertwined. I had often thought that pursuing the performance route was too narcissistic, and to be honest I didn't really like practicing! But an unlikely verse discussed at the conference struck me—it was from Song of Solomon 2:14: "My dove in the clefts of the rock, in the hiding places on the mountainside, show me your face, let me hear your voice; for your voice is sweet, and your face is lovely." I believe that this is how God feels about all of us, and realized that there was something that I could express through the guitar that was unique to me and important to Him, which helped me see my guitar playing as a craft requiring discipline and dedication as much as it requires passion and love for the music.

After college, I ended up taking a year off to sort myself out. I practiced very intensely for the first time in my life. I got into Juilliard for my master's degree, and that's when the real work began. I learned so much about myself and about being a musician through studying with Sharon Isbin. She taught me many different strategies for practicing in an efficient, organized manner and treating each piece of music like an intellectual pursuit requiring extensive research and analysis. I really needed this at the time since playing the guitar was always so intuitive to me. I didn't know how to make guitar my "work" and I didn't think through my interpretation of a piece—I just played however I felt, which wouldn't cut it in the professional world. As a result, I had hit a plateau in my overall progress. Studying with Sharon got me to a level where I began to treat the guitar as a profession, and studying with Bill Kanengiser for my DMA helped refine my playing even further. Bill helped me understand some fundamental issues in right hand technique and tone production, and also taught me a lot about teaching these concepts since I began taking on a lot of my own students at the time. He's also been a wonderful friend and mentor to me, and I've even been fortunate enough to share the stage with him in some duo playing.

Do you remember how you felt about your Suzuki group lessons? When you later changed to traditional lessons, did you miss it or did you have other activity with guitar that filled a similar role?

I actually loved group lessons when I was a kid, particularly when I got into the advanced group class. There were about five of us whose families became very good friends, and Frank did various arrangements that he tried with us for the first time. He even took us on a little tour. I loved guitar ensemble when I was younger and still love it to this day, probably because of this early introduction to music making with other people. It taught me to listen while playing, which is actually a really difficult thing to do, and to communicate with other musicians through playing together. This is definitely a great skill that Suzuki students have the advantage of learning from a young age.

How old were you when you started competing?

I think I was a freshman in high school when I did my first ASTA competition and won the state level, enabling me to be qualified to compete nationally. I did ASTA twice, along with various other local competitions throughout high school. I didn't compete much during college since I wasn't playing seriously at the time, but did various other competitions while doing my master's and DMA. I'm happy to say that I'm out of that world now—it was a tough one, and I'm hitting all the age limits for most competitions anyway!

Usually Suzuki teachers avoid the issue of competitions, at least in the beginning. Recently we have seen our students do very well—especially with the Guitar Foundation of America. Do you have thoughts for us as to if or when teachers might consider this for their students?

I think competitions are a healthy thing to introduce to students. Any artist needs to be able to deal with the idea of competing with others in a balanced way. Shielding kids from this reality only makes any competition to be a bigger deal than it needs to be when they do one for the first time. Ideally, I think students should do enough competing that they are comfortable with the process and the concept of a competition. But I wouldn't want my students to take competing so seriously that it becomes a measure of their self-worth. I do want them to be able to work hard for a goal like a competition and feel good about presenting their best to the judges or public. In fact, I recently had two of my own students (ages ten and eleven) both win first place in their age divisions at a local competition, and I couldn't be prouder of them. I've seen their playing soar to new levels as a result of preparing for the competition.

In your work with the GFA, how do you view the role of Suzuki Guitar in the greater classical guitar community? Do you have any advice for us as teachers or for our students in terms of our approach to that community?

I've been privileged to be on GFA staff for three years now, and I am excited to see such a large amount of participation in the GFA youth competition and convention events by Suzuki groups. Frank was especially thrilled about the focus on education and youth that GFA has had in more recent years. The bar for good playing seems to constantly be rising, and I've seen Suzuki guitar students that are becoming excellent, expressive young musicians. I think Suzuki guitar teachers have a responsibility to introduce our students to the larger classical guitar community. It is a community that is getting more widespread and more global, but is still very small compared to the orchestral world. Any serious guitarist needs to be a participant in this world to succeed. Encouraging students to join GFA and attend the convention, participate in local guitar society events, go to concerts, and perform whenever possible are all ways we can help our students to not feel excluded from the musical community at large.

Tell us about your recordings—especially the new one you're working on.

I'm currently working on my second CD, which is a program that is very important to me. It's called *The Woman's Voice: Original Music for Guitar by Female Composers*. I started taking an interest in music by female composers while finishing my DMA, when I realized that I couldn't think of a single thing in my repertoire in twenty-five years of playing the guitar that was written by a woman. Like the guitar world, the composition world has historically been male-dominated, though things are changing in both fields now. So I did some digging and ended up finding a lot of great music by women that is seldom performed for no good reason that I can think of. It includes music by Mauro Giuliani's daughter, Emilia, the famous Ida Presti of the Presti-La Goya Duo; Canadian guitarist Dale Kavanagh, and Belgian composer/guitarist Annette Kruisbrink. My first CD, *Waking or Sleeping*, is a collection of some of my favorite pieces with music by Brouwer, Chopin, Torroba, Mertz, Martin, and some of my own arrangements.

We are pleased that you'll be joining us at the Conference in May! Can you say a little about what you have planned?

I'm very excited to be coming! I'll be performing a piece by Emilia Giuliani on the Clinician's Recital, giving a master class, and participating in the Bach panel discussion. I am looking forward to seeing many familiar faces and meeting other Suzuki teachers that I haven't met.

Praised as "a gifted guitarist whose energetic, thoughtful and artistic playing is wonderfully compelling and dynamic" by guitarist Sharon Isbin, American classical guitarist **Dr. Connie Sheu** is a performer, teacher, and advocate of classical guitar. Her playing has been hailed by the *New York Sun* as "excellent, ruminative... scholarly."

Past performances and teaching engagements have taken her from Carnegie Hall's Weill Recital Hall to Florida, Oklahoma, Moldova, Italy, Hungary, and throughout California. Connie released her solo album *Waking or Sleeping* in 2008, of which *Classical Guitar Magazine* wrote, "Her debut recording displays, without a doubt, her talents as a concert artist." She holds degrees from Columbia University and the Juilliard School, and earned her doctor of musical arts at the University of Southern California. Connie serves as Director of Communications for the Guitar Foundation of America and teaches at the Pasadena Conservatory of Music.

Editor's Note: Connie has long been a friend of the SAA, and in 2009, contributed Agustin Barrios-Mangoré's Vals Op. 8, No. 4, to the special "Celebrating Excellence" CD, a compilation of performances by professional musicians who began as Suzuki students. Contact us for more information.

Andrea Cannon is an alumna of Berklee College of Music where she majored in guitar performance with an emphasis on jazz and also received an Outstanding Alumni Service award. Andrea's performance experience includes jazz as well as classical guitar at venues in the US, Canada, Latin America, and Europe.

Andrea founded Guitar Arts Studio in Houston, Texas, which has become a National Model Program for Suzuki Guitar and one of the premier guitar programs for young children in the U.S.

She is also a contributor to publications including the *American Suzuki Journal*, *Soundboard* and *American Music Teacher*. Andrea is a Registered Teacher Trainer with the Suzuki Association and certified through the Music Teacher's National Association. Andrea and her husband, Jim have two grown children, one beautiful granddaughter and two really cute little dogs.

Nick Kendall, Time for Three

Interviewed by Libby Felts

Violinists Nick Kendall and Zach DePue and bassist Ranaan Meyer are three classically-trained musicians with a penchant for improvisation, hybrid genres, and playful performances. They make up the trio Time for Three, which will be performing Sunday, May 27, at the 2012 SAA Conference in Minneapolis.

I spoke with Nick (grandson of American Suzuki pioneer John Kendall) as he was preparing for TI3's March 8 debut at Carnegie Hall as soloists with the Boston Pops Orchestra. They performed Travels in Time for Three, an improvisational concerto in four movements written for the group by Chris Brubeck.

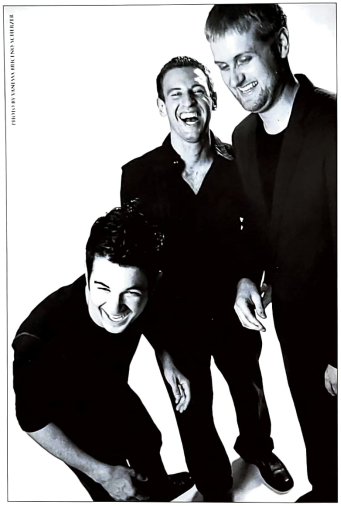


PHOTO BY VANESSA BRICEÑO PHOTOGRAPHY

Time for Three members Nicolas Kendall, Ranaan Meyer, and Zachary De Pue. Photo by Vanessa Briceño.

Travels in Time for Three celebrates jazz within Time for Three's voice. Tell me about that.

Working with a guy like Chris Brubeck, he's the son of Dave Brubeck, the pianist, you've got to go there. Music is a language for us, and it comes in all different forms and ways of expression, different styles, and jazz is something that we love to do. Ranaan Meyer, our bass player, he fell in love with music through jazz. It seemed appropriate that we wanted to do this project. We also knew that the way we play, and the way we could hear an orchestra involved, would be very original-sounding but keep with the jazz flavor. And it's all different styles—within jazz you have all sorts of different styles, you have bebop, you have straight-edge jazz, you have swing, you have fiddle even, even a little Irish—the second movement has kind of a hint of Irish/Celtic music with a sort of funk groove behind it. That's one of our favorite movements.

The way we did this piece was a completely collaborative experience with Chris. A lot of times in the classical world, you'll have a group or a soloist or an ensemble that will commission a composer and the composer will go off into their own space and come back with a piece. Well, in this case, Chris really made us perfectly tailored suits. We had a lot to say and a lot of desires—we met for about three or four days in Philadelphia about four summers ago and had sharing sessions and jam sessions, all of which were recorded. Chris basically took some of those ideas and ran with them.

You have said that when you three met at Curtis, you were the only ones among your contemporaries who were improvising. Why do think that is?

I think over the last ten years, at least in the classical music world, there's been a kind of a major shift in attitude. I think especially because of the rich American heritage music that we have, there's a lot of influence of the music that young musicians have grown up experiencing. For Ranaan, Zach and myself, we live in different parts of the country, and as kids, besides practicing and playing and loving classical music, we all had normal kid lives—we all had friends who were not classical musicians, and we listened to pop music. Me, coming from Washington, DC, a lot of urban hip hop, R&B, a lot of funk music and rock and roll—those experiences obviously fed into who I was as a musician.

> In order for change to happen, there has to be a lot of room for error and acceptance of error, acceptance of failure.

So, improvising was part of what I loved to do as a kid—playing in bands and all these varying forms of musical expression. So, when we were at Curtis, it was still a very new thing, because Curtis is a very traditional school, and even ten or eleven years ago, even though there was an awareness of it as a tradition, we didn't know exactly how that all fit in. But now, like I said, a decade later—it's interesting, there are a few kids who, when Time for Three played in the middle of America, we'd play for high school students or whatever—we've actually seen how a couple of those students who were avid fiddlers in their small towns are now getting into Curtis as classical musicians, but started as fiddlers. So, it's a shift, and a very steady one. Not only that, composers, the people who craft the content, the same thing is happening for them—they're coming from America, they've grown up listening to pop music or played in rock bands and have written for their bands, and now they want to start writing for the orchestra, or not only the orchestra but the kind of experiences that happen within a concert hall. It's really, really cool.

It's very exciting. There are a lot of young musicians who are doing weird things, and I mean weird as a compliment.

Oh, yeah. Off-the-wall, experimental, pushing the boundaries. What's great about it is in order for change to happen, there has to be a lot of room for error and acceptance of error, acceptance of failure. I think one aspect of why it's been hard for traditional conservatories to figure out how to model this is so much of what they're built on is excellence, and it's been about upholding such a rich tradition, and keeping the sophistication and the depth makes that kind of experience so enriching—how do you coach and source these experiments to happen on that kind of level? It's been hard but it's been a very natural progression. We do think that because of a group like Time for Three, and others, especially coming from Curtis, we have shown how it can be done. And it's only one way of doing it, by the way—it's so great, now we hear at Curtis, especially in the twenty-first century music class, all these "weird" ensembles—an oboe, a harp, percussion and piano—I'm totally making up that group, though it sounds pretty interesting …

Actually, about two weeks ago, Curtis officially signed for a three-year residency with Eighth Blackbird. Eighth Blackbird is a very out-of-the-box contemporary music ensemble. What they're going to be doing at Curtis is so outside the box, advocating for inclusion of other genres and different performance spaces and ways to present music, without excluding the already amazing repertoire that exists.

> The Suzuki method just completely enhanced my inner creativity and provoked me to think outside the box.

What was it about your upbringing musically that allowed you to let your hair down?

It's because of Suzuki—it's a combination of my family values, which came from my grandfather, and the fact that I studied Suzuki. Because we are all professional musicians in the field—when I was a kid, we had [family members who were] professionals in the field, people knew in my family that having music in my sister's and my lives, and our cousins', was more of a quality of life thing, rather than necessarily forging professional musicians. So, it was part of a routine, and of course, the Suzuki method, especially in the early years, is so incredible as far as building that foundation for youngsters having music in their lives. But it was definitely because I had already a very acute aural development—I was very good with my ear always, and so obviously the Suzuki method just completely enhanced my inner creativity and provoked me to think outside the box.

Also, I'm half Japanese, and early on as a kid, I traveled to Japan all the time, and I was always eating Japanese food and I was seeing those wild cultural festivals, which is very different from the American scene—right off the bat, I had all these really enriching, diverse, wonderful experiences. One of the first musical things I remember as a kid were these big traditional drums, taiko drumming. My mom said that at the early age of two-and-a-half to three, instead of shying away from this mammoth sound, I was actually very curious … which actually led me to become a percussionist as well.

Besides your Suzuki repertoire, what else did you listen to over and over as a kid?

As a young youngster, Beethoven's Eroica Symphony, Beethoven's Fifth, pretty much all the Beethoven symphonies; Peter and the Wolf was a huge favorite of mine, I would actually pretend to conduct an imaginary orchestra and narrate the story—it was the famous recording with Bernstein narrating the New York Phil—Vivaldi's Four Seasons and the Concerto Grosso that I would just play over and over again. When I got to high school, I was into the hip hop genre, so it was A Tribe Called Quest, the Beastie Boys, it was Gang Starr, everything that came through Lollapalooza, I was deeply into that. Phish, I knew Phish before Phish blew up, Rage Against the Machine, all that stuff.

A lot of that hip hop influence comes through in your music video, Stronger. Do you guys have any plans to do another video any time soon? Is that on your radar?

We would love to. Time for Three's life is very complicated. Unfortunately, the way we're set up right now—it's ironic that our name is Time for Three—we always need more time. This video was so overwhelming, the response, especially the emails that came in—they keep coming in—from teachers, superintendents, either telling us really, really horrible stories, or because they played this video for their school body how much it's helped their conversations about empowerment and bullying and these issues. Because of all that, we feel like we really need to do another one, but we just need to find the right concept and find the time to do it. It's definitely a desire of ours. We also want to record another album, which we're very much due to do.

Tell me about the kind of outreach that you do and why that's important for you guys.

It's been very interesting how we show up to these outreach programs now, and either the kids have already seen the video, so we have the visceral reaction coming through the door, which is

Nick Kendall, Ranaan Meyer, Zach DePue, and Suzuki violin teacher Meg Lanfear with her students from Oak Park Suzuki School after a performance with the Elgin Symphony Orchestra in Elgin, IL, in October 2010.

wonderful—it feels really great to have the kids know who we are, especially with this message—or we have been screening it during our presentation. But the most wonderful thing is to see the conversations that take place, and I'm talking fifth, sixth, seventh graders, who are very young, but they definitely understand, and within that comfy situation are sometimes able to really speak honestly about how they feel or what they've seen. It's been very touching. It's an awesome feeling—and I use the word awesome in its true meaning. It's unbelievable to be able to be the dispenser of that and to inspire kids to really talk like that, to be advocates as to why being creative and why putting all of that energy towards something creative is such a wonderful, exciting thing in life. We are an example of how that creative energy can be put to something very positive. That's been a major plus.

Who were some of your mentors who gave you that sense of passion for music?

It of course started from my grandfather, watching him teach. Even though he didn't want to be my full teacher, he always gave me coaching. But it was through really hanging out with him—his care towards the earth and nature and life in general, his reverence for life was huge. So much of my time with him early on was spent in the woodshed, or doing gardening, with the chickens, helping dig a lake with a big tractor, things like this. Then, of course, having the opportunity to work with him on my violin. But I think in my musical life, one of my most influential teachers was Ronda Cole. She's from the Washington, DC, area. She completely coaxed the kid out of me through music. There's a playful quality of music, and that every moment is like a new corner of the playroom. It was like I was always in the sandbox, working with her. I really have to say that so much of my love for music making during my adolescence, from middle school through eighth or ninth grade, was because of her infusion of joy in creating music. Also, her group classes were so much fun, and so invigorating, and very high level.

The most important thing is to remember that playing music is a life experience. It's the ability to communicate and it's the ability to feel some-thing on a very profound level within yourself.

I feel like that's something I can see when I watch videos online of TF3 performing. There is a very playful quality to your music. Is that something that you still strive for?

It's the old bow on the head, the Witch's Dance. It's the fact that through the Suzuki Method and through the philosophy Suzuki had, it's okay to have fun while playing—in fact, it's a must, it's encouraged, is the sole reason why Time for Three plays, it's the sole reason why we're able to communicate with such a broad audience, most of which don't go to classical music concerts, and why we are able to do such creative programs when we solo with symphony orchestras across the country. That's predominantly what we're doing now; we're actually playing most of our stuff with orchestras, and it's great to have the experience fully uninhibited, and the orchestra and musicians and the community embrace it. The effect of Time for Three when we play, is, "Oh my gosh, the walls are broken down, you guys are having such an incredible time and you're so free of your instruments, the instruments are really serving your voice and your way of expression, we feel invited to participate"—all of those qualities come from the great mind of Dr. Suzuki and what he set out to do for a human being having a voice in music.

Time for Three filming the "Stronger" Video

What do you think is important in nurturing the next generation of classical musicians?

I really feel like it's the love of playing music. It's love. I think the most important thing is to remember that playing music is a life experience. It's the ability to communicate and it's the ability to feel something on a very profound level within yourself. It's important not to get caught up in the details too much, but to always see the bigger picture. It shouldn't be about perfection, it should be about reaching goals.

Could you imagine your character without the influence of music?

Absolutely not. I think music has contributed to my love of life and the fact that I'm always looking at things in a positive way, I'm always thinking of things as what are the possibilities. It has allowed me to have incredible perspective as far as business concerns, but most importantly about my relationships—on the personal level, but also friendships—it has given me such an understanding of myself.

Can you share your favorite Suzuki memory?

There's that famous moment when, I think it was in Minneapolis at a Suzuki conference, where I almost pushed my grandfather off stage—that's sort of galvanized in my mind. There's so many thousands of them. One of the most exciting moments was when Ronda Cole allowed me to dress up as a gypsy in a group recital, and I played Zigeunerweisen dressed as a gypsy. I remember, that was very, "You mean I can do that?" That's definitely a memory I hold—there are so many. ♫

We hope that Nick will get to relive some of those favorite memories and make some more at the 2012 SAA Conference. Time for Three will perform on Sunday evening. Tickets are available online or by phone at the SAA office.

Grace Notes

Brief Tips for Suzuki Teachers

This new column will feature a variety of brief tips for Suzuki teachers. To submit your own tip of 150 or fewer words, please email publications@suzukiassociation.org with "Grace Notes" in the subject line.

Performing

Many of us regularly arrange for opportunities to have our students perform in outreach venues such as churches, nursing homes and hospitals. Aside from the obvious performance benefits for our students, these opportunities allow them to share the gift of music in a meaningful way that touches lives. To assist students in developing conscientious ownership of their ability to serve others through their music, invite them to contribute their own creative ideas for studio outreach recitals. This might include giving a free concert to a specific target audience or perhaps arranging to fundraise for a certain cause in conjunction with a charity organization. Regardless, when our students are invited to be a part of the planning process, they learn to take more ownership for their music-making and are provided the opportunity to further their development as good citizens of this world with kind hearts.

–Lucy Lewis, Performer and Suzuki Violin and Viola Teacher

Practice

Practice success also depends upon the parent feeling comfortable in his home coaching role. I have frequently asked parents to practice with their child at the lesson. This way I can observe, praise their efforts, and offer really helpful suggestions. We can remind the parent that they do not have to spend time trying to persuade the child to practice. Assume that it is the right thing to do and initiate the activities on the practice chart. Also, it is not necessary to teach and explain, just follow the teacher's instructions. Often they use too many words and the child becomes disengaged in the learning process. Keep the practice session goal-oriented, logical and child-centered. Remember to smile, have eye contact, be excited about learning, hug and say "thank you." Every parent has thanked me profusely for these sessions. The parents have become more confident and efficient and the children have enjoyed greater success.

–Jane Kutscher Reed, Suzuki Piano Teacher and Teacher Trainer

The Rocky Mountain Strings Great Adventure: An Exchange with Suzuki Students in Turnhout, Belgium

By Deborah Moench and Ramona Stirling

A Seed is Planted

The connection that began this adventure started in Turin, Italy at the Suzuki World Convention in 2006. As is customary at a Suzuki World Convention, there were teachers and students to observe. Two very special classes caught the attention of Ramona Stirling and Debbie Moench of Salt Lake City, Utah. One was a Twinkle class given by Koen Rens of Turnhout, Belgium. A very tall, slender person, Koen descended to the eye level of the students by sometimes walking on his knees, never failing to inspire infectious joy and discipline in the students. Down the hall in another room was Wilfried Van Gorp (the most beautiful head of very curly hair!), also captivating students and parents. He brought to new life the "nose, string, elbow, toe" saying with a Pinocchio nose, much to the delight of the children. Could these men ever come to our Intermountain Suzuki String Institute? An offer was extended, and two years later, Koen was able to attend ISSI for two consecutive years. After hearing a concert where the Rocky Mountain Strings performed, Koen invited RMS students to go to Belgium for a workshop with his students. We gave ourselves two years to fundraise and prepare. An adventure was in the making!

Let's Take an American Original

Michael McLean, forever a dear friend of the Rocky Mountain Strings, suggested taking the great American music of Leonard Bernstein to Europe. He arranged four of the great melodies of West Side Story for the Rocky Mountain Strings, very difficult music for this group of nine- to fifteen-year-old students. The students drilled, practiced, and worked late into the night with Michael on "I Feel Pretty", "Somewhere", "Maria", and "I Want to Live in America" and came to love the music of this classic so representative of the US. Audiences everywhere jumped to their feet in wild applause after every performance.

Off to Belgium: August 2011

The Rocky Mountain Strings, consisting of twenty-four students, twenty parents, teachers Ramona Stirling, Debbie Moench, Michael McLean, and Shelley Astle (accompanist), landed in Belgium. We had quick tour of Brussels and fanned out to find the best chocolate. A concert was given that evening at a church, filled to capacity, with an instant standing ovation for our West Side Story Suite.

Two days later at an outdoor performance in Bruges, Belgium, after a rousing performance of our choreographed Danse Hongroise by Rachmaninoff, a gentleman in the audience invited us to play in Royal Albert Hall in London. "I've just retired from teaching at the Royal Conservatory in London," he said, "and I have never seen anything like this." How fun, to get such a compliment.

Turnhout, Belgium

Tuesday, August 9, 2011. After a two-hour bus ride, we finally drove up a small side street in Turnhout to our long awaited destination, a boys' boarding school in the small town of Turnhout. The students of Koen Rens were anxiously awaiting our arrival. All stood on the steps of the great building, smiling and waving as the bus pulled up. As each student departed the bus, Koen called out the names of the host students and assigned one of them to each one of us. They carried our luggage up the three flights of stairs to the dorm rooms, one side of the hall for the Belgians, the opposite side of facing rooms for the Americans, with shared community bathrooms. Soon everyone was hanging out, having fun, staying up late, making friends for life. We ate, slept, practiced, sang, visited, shared addresses and cultures for four incredible days. We dined in the school cafeteria, staffed by the parents! After breakfast was tonalization, before bed was choir, the day filled with classes. Late at night was soccer in the dark until it was too cold and dark to play. The Americans were very impressed that the Belgians can speak three languages by age fourteen.

The week concluded with a fabulous concert in a beautiful church attached to the school. The final concert was a joint endeavor, with RMS playing thirty-five minutes of our program and then performing another forty minutes with the Belgians. There was a very small cello group from Lithuania that also contributed to the program. RMS played their absolute, life-time best! The audience was truly mesmerized for the entire program. When the concert was finished, the Belgian teachers said they had never heard such a wonderful group, and they kept complementing us on the high level of performance of all our students. Michael McLean's arrangements were exquisite; all our extra rehearsals and focus had paid off. We felt the joy of a job well done.

At a tearful farewell on the last day everyone exchanged email addresses and Facebook pages. Many are still in touch through the internet; it is a small world now.

Off to Paris

From Belgium we went to Rennes, St. Malo, Mont St. Michel, and Paris. Oh, it was beautiful. Part of the fun was the bus ride. We invented a mystery game: "Which parent had a mother that made huge papier-mâché heads to dress up in? Which parent was in the jury for a five-week murder trial? Which parent was a star basketball player?" The prize for the most right answers: you get

Facing page: Rocky Mountain Strings performed a concert in the town square of Bruges. Above top to bottom: Students visited the site of the 1958 World's Fair in Brussels; During the Bruges town square performance, the group rotated to face the crowd around them.

Top to bottom: After two years of preparation, RMS gives their concert in Turnout; RMS students made friends with Belgian students; From left, American teachers Debbie Moench, Ramona Stirling, and Michael McLean and Belgian teachers Wilfried Van Gorp, Griet Wytynck, and Koen Rens.

to sit next to Michael McLean for ten minutes and eat chocolate. Michael gave music history lessons for a few minutes every hour. As the bus rolled into Versailles we were listening to Lully's great gavottes written for Louis XIV.

Memories Created

Throughout the trip we played five concerts, three in formal settings and two in city squares. We received standing ovations at each formal concert and clapping and foot stomping until we offered an encore. The concerts in city squares gathered hundreds of enthusiastic people and the children played beautifully, even without a piano.

From the Students

"In Turnhout, it was amazing to see all the kids who play and love the violin like we do even though they are all the way around the world!"
–Maddie

"I feel very lucky that we were given the opportunity to interact and make new friends with people that live so far away from us, and I will never forget being rescued from my window by a handsome prince named Dirk, ha ha!"
–Ruth [Ruth got locked in her room and Dirk, Koen's brother, climbed a ladder to rescue her on the third floor.]

"The best part is when we get out our violins and share our music with others. The thrill that comes when we play together is indescribable."
–Maggie

"I can now say I've seen the Eiffel Tower."
–Olivia

"This trip was awesome. I'm really going to miss those Fridays and workshops where Michael yells at us and goes crazy but gets us to play amazing and feel the music as a group!"
–Alta

I especially had fun playing soccer with them every evening.
–Audrey

"So now, much to my amusement, when I go back to school on Tuesday I can brag how I went to Europe for my summer just because I play the violin!"
–Emma

"I loved every place we went to, but Turnhout was definitely the most fun for me. The reason is simply that I had sooo much stinkin' fun with all the kids from Belgium!!! I bonded instantly with them, and by dinner time on the first night in Turnhout, many of us were teasing each other and acting like we had known each other for years, even though we hadn't even known each other for a whole day!!! I was really close friends with Thijs (pronounced Tez) and Toon (pronounced Tone)."
–Rachel

"I have always dreamed of going to Paris and seeing the Eiffel Tower and now it is a dream come true! The last night's cruise just blew me away when the Eiffel Tower started to twinkle."
–Kate

"I will never forget Bruges and playing outside for the first time ever and how everyone loved to see us. It made me realize how much music means to people."
–Naomi

"Well… If you must know… The trip was flippin' sweet!!!"
–Mitchell

For the last 31 years **Debbie Moench** has maintained a Suzuki Studio, usually teaching at least 45 students each week. She is co-director, along with Ramona Stirling, for the Rocky Mountain Strings, a performing group of 44 students, Book 3 and above. In August 2008, RMS gave concerts and workshops in Argentina, connecting with teachers Fernando Piñero in Cordoba and Eduardo Ludueña in Buenos Aires. Hiroko Primrose was Debbie's principle mentor. Debbie lives in the foothills above Salt Lake City, UT, and shovels a lot of snow each winter. Life is busy and good!

Ramona Stirling has been the director of the Inter-mountain Suzuki String Institute in Salt Lake City, Utah, for 24 years. She has been teaching the Suzuki violin method for 33 years. Mrs. Stirling maintains a violin studio of 40 students. Ramona Stirling and Deborah Moench are co-directors of the Rocky Mountain Strings, an advanced violin performing group that has toured Argentina once and Europe three times. The group performed at the SAA International Teacher Convention in 1998 and 2006. Her other great loves besides the violin are downhill skiing, hiking, traveling, and knitting. She is the Suzuki mother of four grown children. She has a degree in humanities from Brigham Young University. From 1980-83 she had three years of long-term Suzuki training with Hiroko Primrose, and has taken many short term courses over the last 35 years.

Community in Conference:
The Workings of a Successful Suzuki Conference

By Janice LaMarre

What do seventy Suzuki teachers, 100 families, and the Prime Minister of Canada have in common? They all joined forces to create the 2011 Ontario Suzuki Conference, in Barrie, Canada. Spanning four days, the conference brought together students of all instruments from across the province in a series of lessons and lectures. Teachers gathered for a day of varied workshops to share ideas and hear guest speakers from Canada and the US. The weekend culminated in a concert of students and faculty, with the official town crier reading a letter from the Prime Minister of Canada, Steven Harper, on the benefits of musical education and the dedication shown by students and parents in the Suzuki method.

Suzuki teachers in the mid-sized city formed a leadership group, led by Nena and John LaMarre, Jeremy and Lelitha Viinalas, violin and piano teachers, brought expertise from their many years of experience organizing international tours for the singing ensemble the Celebrant Singers. This experience helped them invite speakers, involve volunteers, work efficiently in meetings, and invite their students from other cities. David McFadden, violin teacher, organized a silent auction. John LaMarre contributed his treasury and organizational leadership experience from professional and volunteer work, and Nena LaMarre led the group as an experienced pianist, summer institute teacher, and guest masterclass teacher throughout the country. She encouraged the core teachers to mandate pre-registration of their studio families, which ensured the success of the conference through the attendance of 100 students.

Shared sacrifice by all teachers involved makes for wonderful motivation for parents and students. At the Ontario conference, parents volunteered in all aspects—from printing materials, to creating eye-catching signs, to active participation in the silent auction, to volunteering as a set of extra hands to help where needed. Parents recognized the high value of the program to their family because of the concentrated gathering of top teachers and lecturers and were eager to participate in as many elements as possible. Generosity and consideration went out to families and teachers traveling from farther distances: Barrie families opened up their homes and shared hospitality with teachers and families who otherwise would not have been able to afford to attend and stay in a hotel. Some local families took their children out of school on Thursday in order to attend the violin master classes given by me. This sacrifice of school time by the hosting families allowed the more distant families to fully participate with lessons on Friday or Saturday.

Volunteerism on the part of parents and teachers inspired the Christian community in Barrie to help in an immense way.

Cello students perform at the conference.

Central United Church is located in the city center, has access to large amounts of parking, is home to four pianos, including a new twelve-foot Kawai piano, and has constructed a beautiful wooden platform in the sanctuary to create stunning acoustics. Members of the church hosted the luncheon and gave full use of the building for the weekend.

The families that came only for the Saturday event participated in a full day of lessons, activities, lectures, and a huge group concert. Nationally and internationally recognized guest Suzuki teachers of many instruments taught for hours, including Allen Lieb (NYC), Janice LaMarre (NYC), Silvija Abols, Dr. Pandora Bryce (Toronto), Josée Desjardins (Montreal), Margaret Tobolowska (Ottawa), Daniel Srugo (Ottawa and Buenos Aires), and Charles Krigbaum (Texas). Special speakers were Lieb, Krigbaum, Wendy Seravalle-Smith (violin), who teaches each summer at the Ithaca Institute, and Karen-Michele Kimmett (violin), a leader and pioneer in the French and South African Suzuki programs.

The church was packed for the group concert with Barrie audiences who heard about the weekend through the local newspapers and television news program. Many students performed, starting with solo harp and ending with all students playing "Over the Rainbow" with the Suzuki rhythm. It sends shivers down one's spine to hear so many hearts joining together joyfully in music. The faculty also performed: David McFadden and Janice LaMarre offered Mozart's Duo in G Major, and Janice LaMarre performed once more with pianist Michael Berkovsky, a sparkling Banjo and Fiddle that brought the house down. Many highly respected teachers led their students in performance, including Pierre and Susan Gagnon, David Evenchick, Vicki Blechta, and Wendy Seravalle-Smith. The concert became a focal point of the conference in which everyone participated.

Clockwise from top left: Conference team leaders Lelitha and Jeremy Viinalass and Nena and John LaMarre; Gloria Johnston wins the early registrant draw; Guest speakers and teachers Janice LaMarre and Allen Lieb; Members of the Central United Church of Barrie hosted a meal during the conference.

Much of the exchange of ideas and excitement came from scheduled free time and creative activities. During an in-depth parent talk, students watched a magic show done by budding young magician and pianist Owen Wong. The older children did a dramatic workshop with the actor and educator Joy Bainborough, and the women from Central United Church hosted an incredible meal for everyone to enjoy and socialize over. Children were playing together, parents were reuniting from summer institutes, and Allen Lieb and Karen-Michele Kimmett managed to get some work done on book planning and other Suzuki Violin organizational work. The silent auction, which raised $1,400, featured the captivating mascot of the conference—an inflatable orange goldfish nicknamed "SAO." That evening, the teachers' social at the hotel was another chance for teachers to catch up and share stories. These times throughout the day allowed for creativity, free flowing conversation, inspiration, and the reuniting of old friends.

The Ontario conference is an integral part of the Suzuki ecosystem in Ontario because of its focus on teachers, teacher training, and nurturing the close friendships and mentorships between teachers of all experience levels. It is a microcosm of the overall movement's identity. A new teacher takes on the planning responsibility each year, which adds a fresh perspective and the fairness of a new location, which may be closer to different students and teachers. Planning begins a year in advance, after the previous year's conference leader hands the responsibility and $1,000 seed funds to a new leader. For the conference, strong website design, thoughtful volunteer coordination,

consistent phone and email communication with all participants, and a year-long schedule of meetings and checklists created the foundation of planning. Planning afresh each year adds much work for the individual teachers responsible, but is important in developing their leadership and teacher training abilities. These new leaders will, in turn, inspire future generations of teachers.

This collaboration, over time, links cities in their efforts to create enriching cultural and educational events for their students and families. It is extraordinarily difficult to organize and run, a huge responsibility. However, it is also difficult for teachers attending the conference to postpone performance gigs and bring students and families from distant cities. By sharing the planning responsibilities and making the effort to travel long distances, all participants benefit. It also gives organizers a chance to showcase the strengths of their studios, and to add unique ideas to the traditional conference set-up.

This strong commitment from teachers is what has powered the growth of the Suzuki method in Ontario since its introduction in Canada's centennial year of 1967. The past forty-five years have seen teaching artists donate their time and energies to children and families, inspired by the Suzuki philosophy and each other's commitment to difficult but rewarding volunteer work.

In Ontario, the majority of teachers began as Suzuki parents, who received training during their children's summer study at institutes. Nena LaMarre, the director of the Ontario Suzuki Conference, is one such example. After studying with teachers Boris Berlin and William Aide and winning performance recognition at national competitions, she began teaching using a more traditional approach. She became a Suzuki teacher only after her daughter (full disclosure: yes, that's me) asked for violin lessons at the age of three and attended several summer institutes. Lelitha and Jeremy Viinalas, the piano and violin organizers of the program, were introduced to the method when Nena began teaching their daughter piano lessons. You can see how the branches have unfolded in Ontario through the nurturing of children. The positive impression left on parents has been so strong that they have been motivated to share the Suzuki method with others. As a result, hundreds of students and families were able to benefit from a conference devoted to education on practice habits, musical techniques and style, and a weekend of family fun and music-making together.

The Suzuki method's success in Ontario comes from the fact that the organization is entirely volunteer-run. There is a spirit of cooperation and shared sacrifice in the pursuit of nurturing musical education. Respect towards the most experienced and dedicated teachers ensures that Dr. Suzuki's values are transmitted to newer teachers. When the teachers of any state- or province-wide association are cared for, the students and parents are the biggest beneficiaries. This filters through to society as a whole. It is of vital value to teachers' studios, to the Suzuki community at large, and to society.

Any teachers interested in starting their own event are welcome to contact any of the Ontario Suzuki Conference team. It's most likely, though, that there are so many resources and experienced teachers in each area of the SAA willing to help, that extra input would be unnecessary. For those facing the mountainous task of organizing such an event in the near future: take courage! The benefits to your student families, to society at large, and their appreciation of it, make all your efforts and sacrifice worthwhile. The final step: schedule a vacation afterward! ♂

Top to bottom: The Lunch Social was a hit!; Drama presentation with Clayton Scott; Concert introduction by the town crier.

Janice LaMarre's violin and viola studio teaching is informed by her extensive performance experience, wide range of teaching activities, and mentorship with several top Suzuki pedagogues, including Karen Kimmett, Louise Behrend, Allan Lieb, Katherine Gerson, and Mary Cay Neal.

Ms. LaMarre has taught college and graduate music classes at the Juilliard School, the Manhattan School of Music, and Yale University. She was a student herself at these institutions, earning a B.M. and M.M. from Juilliard. She studies concurrently at Yale and the Manhattan School of Music, for an artist diploma and doctorate of musical arts.

Dedicated to public school education, Ms. LaMarre has developed curriculum, taught classes, and given lecture-concerts for school-aged children in the New York and Connecticut Public School systems.

Janice performs regularly throughout the US, Canada, and in Europe, in solo and chamber concerts. She has been a member of the New Haven and Bridgeport Symphonies after winning a position in both orchestras. Her latest project combines solo recitals with teaching master classes, in order to inspire younger students and their parents in their home practice, technique, and musicality.

Ms. LaMarre comes from a musical family, having first practiced with her mother and Suzuki Piano teacher Nena LaMarre. She began Suzuki lessons at age four with Mrs. Edith Dunn, continued in Toronto with Katherine Rapoport, and took lessons in New York with Heidi Castleman, Misha Amory, Michael Tree, and Karen Dreyfus.

Top to bottom: Margot Jewell, Wendy Seravalle-Smith, Jean Grieve; Piano master class with Maureen McReynolds; Piano master class with Michael Berkovsky.

The UWSP Suzuki Strings Mentoring Program at 1.5 Years

What It Is and How Far We've Come

By Pat D'Ercole

"Mentoring is a brain to pick, an ear to listen and a push in the right direction." –John Crosby

What We Did

The UWSP Suzuki Strings Mentoring Program (SSMP) was launched September 11–12, 2010. The three brave mentees arrived on the UWSP campus from Lincoln, NE, Watertown, WI, and Monument, CO. One teaches for a community music school, one at a small private college and one teaches out of her home. Though the SSMP accepts teachers of any string instrument, these three teachers were all violinists. Two scholarships were awarded to help with technology and travel costs.

The weekend began with the Suzuki Association of the America's (SAA) Suzuki Principles in Action course which included six additional teachers from the community. At the conclusion of the course, the three mentees met for an additional three hours to get to know one another better and discuss and practice the technology portion of the SSMP (i.e. learning how to record video with a computer and upload videos to a server and using D2L, a course management program).

Over the first ten months of the course, the class read three books, viewed three videos of Dr. Suzuki's teaching at ASI in 1976, and participated in online discussions about the topics via D2L. In addition, each mentee submitted four or five videos of their teaching followed by a sixty- to ninety-minute Skype conference with the mentor. Goals for improvement were established at the end of each call. In March, Skype video conferencing became available and we scheduled video conferences five or six times for the four of us, about once every six weeks. Topics for these conferences were generated by the mentees.

The last Skype group conference was August 26, 2011. Each mentee made a ten- to fifteen-minute culminating presentation about what they have learned from participating in the SSMP and how it has affected their teaching.

Benefits from the Mentor's Perspective

All three of the mentees were very open to learning and to developing a support group among themselves. They developed a good relationship while together on that first weekend and were eager to share ideas and learn from one another. In all three cases, the teachers felt overwhelmed or less confident for about the first eight months of the program before beginning to feel settled and in a teaching rhythm again.

What can be said as of now is that all three of these teachers have grown in their understanding and practice of teaching skills and have become leaders among their colleagues. All

What It Is

The UWSP Suzuki Strings Mentoring Program is designed to assist and support Suzuki string teachers in their quest to become a better teacher within the environment of their usual employment. Based on a commitment to the values of life experiences, life-long learning, community, creativity and mutual respect, and using the Suzuki Association of the Americas Pedagogy Descriptors, this collaborative model focuses on improving the requisite skills for successful Suzuki studio teaching. skills that produce excellence and are responsive to the needs of the child and parent. The SSMP consists of three to five Suzuki string teachers and runs from September to August.

As a mentee, you can expect to ...

- Practice the cycle of self-assessment, reflection and planning
- Precisely articulate a vision of the student as an accomplished musician
- Distinguish between effective and ineffective teaching strategies
- Construct effective teaching segments
- Demonstrate effective use of Suzuki principles in your teaching
- Set goals for self-improvement using the SAA descriptors
- Receive SAA registration for Long-term Practicum

For more information, see: http://www.uwsp.edu/suzuki/Pages/asc/Ltraining.aspx

three have shared the hope that they would still continue to upload videos for the purpose of getting feedback from each other.

From the Mentees:

"This is what the UWSP-SSMP has ultimately meant to me this year. Without mentorship I would not have had the opportunity to receive guidance, tear down wrong ideas (get out that sledgehammer), and start rebuilding from the foundation up. As an experienced teacher, there are not many open forums where one can voice one's insecurities and frustrations and where one can receive instruction free from fear of professional repercussions. Due to this open door of communication, I also truly learned from the life experiences and frank sharing of my colleagues in the course. Being able to interact with the most current research in conjunction with practical application made those resources live where I lived.

The SSMP has provided all of this for me, but surprisingly, instead of feeling torn down and rebuilt—made over—I feel more like I have discovered a secret garden of growth, learning and joy." –BP

"... each of you brought aspects to our discussions that have been so enriching... BP, your thoughtful and artistic angle (I still remember being wowed by your illustration of "tone" during the SPA course); JB, your enthusiasm, and the way in which some of your words on the D2L discussion were on fire with motivation, and the "I get it" moments with follow-ons as to ideas you want to apply to your own teaching. Not to mention the offer to bring chocolate brownies to our Skype conference last spring! And Pat, your expertise and openness to sharing your ideas, thoughts and feedback. Wow. But beyond the conference calls and Skype conferences, beyond the posting we all added to with the readings, we were all thinking/muddling/pondering in the days in between. There is inspiration in that—we are all muddling together at times. We have connected as life-long colleagues, and the dedication, passion and commitment of each of you to teaching effectively is inspiring and will continue to inspire me for a long time!

... Probably the best thing out of this year is having great questions to ponder—to then live in the inquiry for the rest of my time as an educator ... especially given there are different "answers" for different children ... and the answers may change over time for the same child. This idea of living in the inquiry has never been a comfort zone for me. But the past year I am beginning to embrace this as the means through which my own creativity as a teacher and my knowledge background can be incorporated into the most effective teaching for my students." –TP

"The biggest idea that I have come away with from this year's mentorship is that we need to keep justifying and refining our teaching methods. Nothing is ever fixed, it can only be developed. We can't fix a bow hold, or a bad attitude, or even a mother/child relationship. We can only develop it and try to push it in the right direction. It's hard to explain how this year has changed my teaching. I believe that this mentorship has changed my teaching so much that I don't even realize how much I have changed.

... I have really seen a transformation with my students this past year, and I'm certain it has to do with the mentorship. There are very few lessons that I dread, because my students are very aware of what I expect and work very hard. I had the best retention rate over the summer that I've ever had. My studio is full and I now have a waiting list. It's because of this mentorship that my students are sticking around and are blossoming into fantastic players. –JB

The Class of 2011-12

Applications for the class of 2011–12 were accepted until July 1, 2011. Three applications were accepted, and all three are violinists. Two are veteran teachers with private studios and the third has about three years' experience and is beginning a new studio. The Class of 2012 met with seventeen other teachers in Fort Worth, Texas, on September 24–25 for the Suzuki Principles in Action course and for SSMP technology training. They have read and discussed books such as Intelligent Music Teaching by Robert Duke and The Talent Code by Daniel Coyle, and now they are delving into the stages of child development and how the characteristics of each stage impact our teaching.

The class of 2010–11 and the class of 2011–12 plan to meet at the SAA Conference in Minneapolis in May. ♾

Patricia D'Ercole is currently the Director of the Aber Suzuki Center at the UW-Stevens Point where she also teaches violin to children and Suzuki pedagogy courses. She completed a master's degree with an emphasis in Suzuki with Margery Aber and, in 1988, studied in Japan with Dr. Suzuki. She has been a clinician in 22 states in the U.S., Puerto Rico, Canada, Finland, Estonia, Peru, Chile and Taiwan. Pat has written numerous articles for the *American Suzuki Journal*, was chair of the Suzuki Association (SAA) Board of Directors and served as a member of the SAA committees to develop the Every Child Can! course and the Suzuki Principles in Action course. She was the founder and first president of the Suzuki Association of Wisconsin and has been on the planning committee for the International Research Symposium on Talent Education since its inception in 1991 and has served as its coordinator since 1995. Through her leadership, "The American Suzuki Institute at the University of Wisconsin-Stevens Point: The Suzuki Method in Action," a collection of videos which chronicles the two weeks of Dr. Suzuki's teaching at the American Suzuki Institute in Stevens Point in 1976, is now preserved and posted on the web for free viewing by all. In 2002, she was the recipient of the American Suzuki Institute's Suzuki Chair Award and in 2008 became a Distinguished Instructional Specialist at UWSP. In September, 2010, Pat will begin the UWSP Suzuki Strings Mentoring Program, an online long-term mentoring program for Suzuki teachers to improve their teaching skills

Young and Old

By Daphne Hughes

With a tip of the hat to Kay Slone[1] of course we all agree that they're "rarely too young," but ... "never too old?" I look around at the wonderful group of colleagues and friends who have been such an important part of my life for the forty-plus years I have been committed to Suzuki teaching and find myself a little disconcerted by the fact that, surprisingly, they, like me, are aging. I really didn't expect to get old!

The SAA, quite amazingly, is not feeling its age at all. If anything it is more vital and creative and more in touch than ever before with the fine young musicians who are finding their niche in the Suzuki world. And here I sit, semi-retired, bewildered by much of modern technology (and relying on my grandchildren to solve my computer problems), probably a bit set in my ways, having difficulty recalling accurately the names of the lovely teachers in my last few teacher training classes, creaking rather alarmingly as I move from standing to kneeling during lessons with my youngest students, and wondering just where I fit in.

What do those of us who are moving reluctantly and perhaps not as gracefully as we would like into our 60s, 70s, and 80s have to offer?

One of the first things that comes to mind as I contemplate that question is that it may be important to communicate to new teachers not only the useful and effective strategies that I have learned over many years of teaching, but also the fact that I am still learning, that I don't always have the perfect solutions. Is it wrong to admit to my fallibility, or, at the very least, to admit there may well be other roads than mine leading to Rome? I suspect that most of us long-time teachers have at one time or another made every mistake, every error in judgement, every inept communication, every error of commission and omission possible. And, unfortunately, we are still capable of making mistakes! I can recall two things that I did at my group class just last week that I would very much like to undo. And I currently have a thirteen-year-old student who has totally lost her enthusiasm for the violin after nine years of wonderful progress, and I feel completely helpless and bewildered about how to deal with this. Is it important to share these experiences, along with the positive ones, with our younger colleagues? I think so.

One of the challenges I find in teacher training courses is how to present myself to the participants as someone they can respect and accept as a well-qualified mentor while still voicing that confession of fallibility. How can I put forward the good ideas that have evolved over all those years in the trenches while continuing to emphasize that my listeners must retain enough flexibility and open-mindedness so that they can use their own skills, their own creative thinking, and their own personalities when they return to their home studios?

I remember vividly a situation many years ago when I encouraged a young teacher to attend an Institute course given by a highly respected and successful Suzuki Teacher Trainer for what was then Unit 1A. She had already been teaching sensitively and creatively for several years as a "traditional" teacher and was interested in tapping into the Suzuki Method, a new thing in our area at that time. She came back totally in awe of the trainer and feeling that she now had the "one true way" of dealing with beginner students: bow tapes needed to be placed exactly *here*, pre-Twinkle steps needed to be presented in exactly *this order*, left-hand thumbs must be in *exactly this position*, parent education needed to be done exactly *this way*. It was sad to realize that she was a less creative and less effective teacher because of her training experience. Somehow she had missed the point that her own experiences and creativity still had value.

Perhaps one of the best contributions we old folks can make as we share our years of experience with young teachers is to help them to make the transition from being successful students in undergraduate and graduate degree programs to being teachers who can adjust the knowledge gained from their professors and trainers to suit the warm bodies that confront them in their home studios. They have spent years honing their own skills in a way that works for them. But is that the route that is appropriate for every student? Is it possible to send them on their way with lots of useful information while making sure they still feel confident enough to use their judgement about the best way to use that information to nurture each student and parent?

As experienced teachers we have many examples of successful pedagogical ideas that we would like to share, whether in teacher workshop courses or in informal discussions with young teachers. But what is the best way to share these ideas to ensure that our listeners are not simply accepting the information passively, but are actively engaged in processing it, acknowledging its value while assessing thoughtfully its relevance for the nurturing of the incredible variety of students who will enter their own studios.

Simple phrases can create an atmosphere that values both our experience and our listeners' skills and knowledge:

- "This is what has worked well for me over the years. Does it make sense to you?"
- "Does this jibe with what you have learned in your college courses?"
- "Do you want to discuss this further?"
- "Here is the reasoning that has led me to use this idea for some of my students. Can you think of any circumstances where it might not work?"

Questions that encourage active involvement in the whole decision-making process are also useful:

- "What are some alternative approaches you might consider for students whose predominant learning style is visual rather than aural?"
- "Do you think it's important to insist on aural learning in, say, a nine-year-old beginning student who can, apparently, learn repertoire much faster by reading music?"
- "Can you think of some ways to preview this technical skill by using a well-learned review piece?"
- "Can you see where this might be useful as students move into later, more advanced repertoire?"
- "Do you think it is important to focus on this point now even though it isn't essential at this stage, or would it be okay to introduce it later in the learning journey?"

I have even been thinking recently that fewer detailed hand-outs from me and less intense scribbling in notebooks by workshop participants might free everyone up to do some deeper thinking and result in more meaningful debate about the whats, whys and hows that confront us every day.

I hope that we, as "never-too-old-to-Twinklers" can still contribute to the development of more and more effective Suzuki teaching while we share our tried and true pedagogical techniques with those who are in the early stages of their teaching careers. Dr. Suzuki wrote, "How fortunate it is that we have challenging lives in which we are walking together holding hands."[2] Our newer teachers have so much to offer. I hope those of us who have been around for many years will continue to provide learning situations where they can profit from our experience, not as passive receptacles of information, but as active participants and creative colleagues, enriching the Suzuki world with the knowledge gained from their own studies, with new ideas, with youthful energy, and, above all, with a commitment to the challenging task of building a better world through music.

Daphne Hughes has been teaching violin using the Suzuki method and philosophy since co-founding the Suzuki String School of Guelph in 1972. Daphne is an SAA Teacher Trainer who played an active role in the Ontario Suzuki community for many years.

In recent years she has built a new Suzuki community in New Denver, BC, where she is director of the Valhalla Institute. She is a former SAA Board member and has served on numerous SAA committees, including *Every Child Can!* and Suzuki Principles in Action.

Notes

1. Kay Collier Slone, *They're Rarely Too Young—and Never Too Old "To Twinkle"* (Lexington, KY: Life Force Press, Inc., 1982).
2. Shinichi Suzuki, *Where Love Is Deep*, trans. Kyoko Selden, (St. Louis: Talent Education Journal, 1982), 20.

Suzuki and Fiddling – a Natural Combination

By Amy Matherly

Fiddling is fun. You will find it hard to keep your feet from tapping and your mood from lifting when playing fiddle music. I have been including fiddle tunes in my teaching for many years and have found them to be a valuable supplement to the Suzuki repertoire. In addition to the energy and enthusiasm that playing fiddle tunes will generate in your students, they provide opportunities to reinforce technique, build rhythmic skills, and expand knowledge of music theory. I fell in love with Scottish music when I heard Alasdair Fraser play. His rhythmic accompaniments, lush harmonies, and interesting textures excited my imagination. I started imitating his playing. I signed up for Boston Harbor Scottish Fiddle School and spent a week on an island playing and learning about the Scottish and Cape Breton music from Jerry Holland, Pete Clark, Hanneke Cassel and Laura Risk. I have been an enthusiastic and dedicated student ever since.

All of the students in my Suzuki program play fiddle tunes. Every few months, I introduce a new "All School Tune." I arrange it in many layers so that everyone can participate. I post slow and up-tempo recordings on my website so students can listen to it. We work on it in private lessons and group class.

Right now we are learning the Swallowtail Jig. This is a popular and fairly easy jig. Early Book One students learn a simple harmony that goes back and forth from E on the D string to open D. We review the triplet Twinkle variation as a starting point. Everyone else learns the melody, and advanced students learn a more challenging harmony and another jig that goes well with Swallowtail. Our recitals begin with everyone joining together to play the new tune. I begin the recitals this way to warm up and relax the students before their solo performances.

I teach all fiddle tunes by ear. As we Suzuki teachers know, music learned this way is so deeply imprinted in the student's memory and muscles that they can call it up easily, even years later. Suzuki students who learn by ear in Book One often lose this ability when they start learning from the sheet music. Including "by ear" fiddle tunes keeps this skill alive.

I had my first real crash course in learning by ear at Boston Harbor SFS. This was difficult for me, a traditionally trained musician. I had learned the Suzuki literature by reading the music and then memorizing it. At Boston Harbor SFS, we had four hours of classes each day where we learned solely by imitating the instructor, without seeing a single printed note. Pushing through to the point of being comfortable learning this way was a milestone. I gained insight into how to help my own students with this skill.

Here is how I proceed:

- Before beginning work on a new tune, I have the student listen to the up-tempo version so they are motivated to learn it and the melody is familiar to them.
- When they are ready to learn it, I play it for them and we discuss it. I involve them in figuring out the form, key, important notes, meter, etc.
- I play an entire phrase several times and have them play along in any way they can. I have found it very helpful in my own learning to experience the big picture first.
- Then I work details. I break it down into small sections by playing a little and having them imitate me.

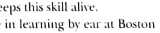
The following three well-known fiddle tunes are good ones to start with. When students know the "standards," they can get together with others and play them. You can find them in Fairfield Fiddle Farm Volume One, by Charles A. Hall.

"Boil Them Cabbage" works well after the Twinkle Variations have been learned.

- It is an excellent first 'by ear' tune. I find that students benefit from figuring out a couple of easier songs before they tackle Lightly Row.
- Use it to introduce Lightly Row bowing and to develop recognition of pitch direction.
- As in Twinkle, there are many possible variations of this melody. Tap your students' creativity by having them make up their own.

"Old Joe Clark" is a good tune to introduce before, or along with Etude.

- It provides an effective and fun way to work on the low 2nd finger.
- The same 0121 pattern happens three times in the first phrase (six with the repeat).
- Expand your students' rhythmic skills by teaching them an off-beat accompaniment part:



If your Books Two and Three students love to play everything fast, teach them "Devil's Dream."

- In addition to giving them a reason to play at top speed, this tune will provide an opportunity to practice the rapid string crossings and covered fifths they will need in Book Four.
- I point out the relationship between relaxation in the bow arm and left hand and the ability to play fast.

There is a whole world of fiddle tunes and styles available to you. I encourage you explore it by attending concerts, listening to recordings, participating in workshops or maybe even going to a camp. When you have found a favorite fiddler or style, or even just some tunes that you enjoy, share a tune and your enthusiasm with your students. They will love it! I've included an excerpt from "Really Great Reels" - my collection of fiddle tunes for teachers who would like to include fiddling in their programs to help get you started.

Amy Matherly has been teaching students to play the violin since 1982. She currently works as Suzuki Program Coordinator and teacher at the Bancroft School in Worcester, Massachusetts and the Pakachoag Music School of Greater Worcester. She is the author of three method books: Progressive Scales for Violin , Step by Step: A Music Reading Curriculum, and her latest publication, Really Great Reels, which is a collection of fiddle tunes for teachers who would like to add fiddling to their programs. She is a registered Teacher Trainer with the Suzuki Association of the Americas and serves on the board of The Suzuki Association of Massachusetts.

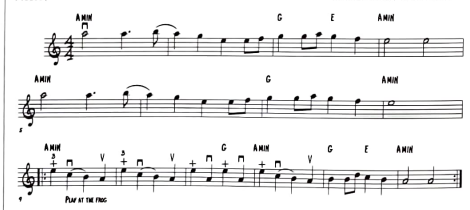
CD Tracks 16 (Fancy) and 17 (Plain)

Intermediate

Zorro's Mark

Melody

Traditional Swedish / Arr. A. Matherly



About this Tune:

This tune is a great warm up for the Two Grenadiers. I learned it from Suzuki teacher and Swedish fiddler Marilyn Butler.

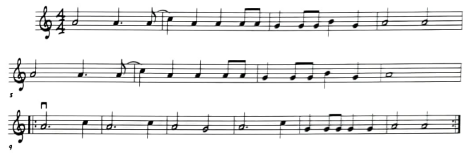
Form: A, A, B, B

Special Features:

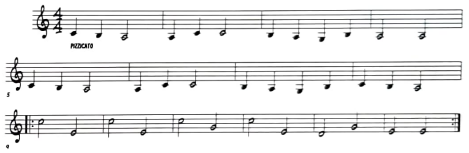
- Left hand pizzicato – pluck the open E with the 3rd finger where indicated (+)
- Zorro (Spanish for *fox*) is the dashing black-clad masked outlaw who defends the people of the land against tyrannical officials and other villains. During the 'A' phrase, imagine the cunning Zorro sneaking into position where a wrong is being committed. To act out the ensuing sword fight, students can (gently) tap bows while playing the left hand pizzicato in the B phrase
- It is characteristic of Swedish fiddle style to have two or three violins playing in close harmony. In this piece I like to add one layer at a time.

Zorro's Mark

Harmony



Harmony 2



Scheduling without Losing Your Sanity

By Suzuki Piano Friends of Ohio—Nightingale Chen, Susan Forry Locke, Merry Bing Pruitt, Jane Kutscher Reed, Judy Mains Scurci, and Carol Thompson

Ah, summer! The smell of flowers, fresh vegetables, and the water … and then, there's the thought of scheduling our students for the new school year. Even those of us who have been teaching for decades can sometimes use a little or a lot of motivation to accomplish this task in a sane manner. One inspired teacher aims to make an improvement in this aspect every year! It's never too soon to come up with a plan for the next school year, and starting early will help you stay organized. *Note: for purposes of this article, the roster and schedule are the same thing, containing student and/or parent names, lesson times and contact information. The calendar will also be discussed at various points in this article.*

What you want from your students: By midsummer, ask your students the following:

- Are they continuing lessons in the fall?
- Would they like the same lesson time? Families keeping the same time appreciate knowing they have some seniority and that you'll give them priority in scheduling. New students are usually put into the schedule after the old-timers are scheduled.
- If they need to change times, what are the general times they could come?
- What is the best phone number and email address to contact them? Is it ok to put these on the roster/schedule?

Give students advance notice of the scheduling deadline, but make that deadline as late as possible. By midsummer, let your students know when you will be putting the fall schedule together. One teacher gives students an August 29 request deadline, then takes off from August 29 to approximately Labor Day to complete the fall schedule. Changes after that—yes, some extracurricular activities have been known to make changes as late as Labor Day—are fitted in if possible. For this reason, many music teachers delay the start of their studio year until after Labor Day. If you and your students have computer access, ask that student schedule requests be sent to your email inbox or other network to avoid the little slips of paper that disappear just when you need them (you can only blame your cats so many times!). Most teachers accept schedule requests for unclaimed time slots on a "first come, first served" basis.

Advance notice applies to fees, too. Give at least a month's notice that the tuition fees will be going up in September, and how much the new fees will be for 30-, 45- and 60-minute lessons, so that parents don't have to do the math (musicians aren't the only ones who don't like to count past four) and they have ample time to notify their banks if they use automatic bill pay. The new fees can be written on a small sign with a big bold font in the basket where your students place checks—this sure beats having to contact parents after the day's lessons are over to tell them they paid the wrong amount! This also prevents wasting time answering math questions during the lesson.

Clarify your schedule. Now that you are a grown-up, you realize that one of the best parts about being self-employed is getting to set your own schedule. If you don't want to teach on a certain day anymore, if you don't have enough students to warrant teaching five or six days a week, or you need to finish up early on Wednesdays, set your schedule and let your students know. This allows you to choose the days you work, and your hours. For instance, one teacher who ends on Wednesday nights at 7 p.m. because of church activities states, "No lessons after 7 p.m.," so that parents won't be asking if a later time is available. Also, if your schedule changes during the year, you might want to write "subject to change" and also "updated as of [date]" at the top of the schedule, because then your students won't be as surprised or annoyed if you have to request a change, and you and your students will know at a glance which is the most up-to-date schedule. Of course, if you have students without computer access, you should give them a copy.

Make your schedule as readable as possible. If you have room, list the starting time and ending time of each time slot, so it's clear whether it is a 30-, 45-, or 60-minute slot. Some teachers lay out the schedule on a spreadsheet or use Google Docs or Apple iCal, giving all students access to your calendar to check the schedule. Include contact information for each family (ask permission first). For new students and others who do not wish to be contacted to trade lesson times or observation, you can put "DNC" beside their names, and explain somewhere on the page that these are families too new to be observed or who are unable to trade lesson times. If you teach more than one instrument, it's a good idea to specify what instrument; this way, a prospective piano student doesn't choose a viola student for their first observation.

Where possible, let students work out their scheduling solutions. If there are parents and students who can't figure out a time they can keep due to multiple engagements, they have the option of contacting other families to arrange a switch for however long they need it. This encourages families to make trades well in advance, a nice touch which is otherwise often forgotten: How many of us have gnashed our teeth when a nice, intelligent parent calls a teacher to say they forgot their child's birthday falls on lesson day? By the way, not all teachers need to create a new schedule for second semester. These clever teachers let their students take care of any changes that occur after their studio year has started in the fall.

What if there is no good time slot for a student? One teacher was faced with a student who had so many other commitments that it was impossible to schedule that student's lesson. The teacher very kindly let the student know that she didn't have a spot available that year. You could refer the student to other teachers in the area if you know of somebody who might be a good fit for that student.

Keep students up-to-date on openings. When there are any changes to the schedule creating openings that you would like to fill, send the updated version to every student, even though the opening (marked "TBA" or "Open") might be on a different day. Sometimes students want to change days, and sometimes they don't have much notice. If you are sure that an opening will occur on a future date, you may choose to include that information.

Every student also receives the studio calendar, with updates as needed. The calendar includes more than just the days off. It also includes times and locations of recitals, information about auditions, outside performances, workshops, institutes, etc. If you teach more than one instrument, specify which instruments are involved for events. Since you might have students in different schools with different dates for starting school, holidays, winter and spring break, etc., just go with the dates that fit your family best. For weather cancellations, if you don't do Skype or phone lessons, let them know if you will contact them (phone or other method) or if they should check with a local school.

Go over the information with the parents, face to face, even if they have taken lessons for a long time. Just because parents can read doesn't mean they read carefully, and even if they read your literature, they may not absorb what you consider to be important. People skip and skim at times, and some people learn aurally and kinesthetically rather than visually. One wise teacher takes a few minutes to go over key points with each parent at the first lesson of the studio year. The parent and teacher, each holding a copy or looking at a computer screen, can go through it together. You might also get some valuable feedback from these mini-conferences; to quote from *The King and I*, "by your students you'll be taught." If you have a "no makeup" policy, parents need to be told that the teacher does not arrange makeup lessons; it is their responsibility to take care of lesson trades (or however it is handled in your studio). If you charge late fees, outline that as well.

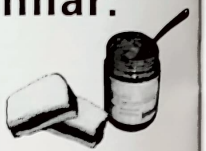
Tell them again (repetition is useful). Every time you send out news, you can attach the roster/schedule and calendar. This way, fewer parents will ask you if you are teaching the night before Thanksgiving, when it is your household tradition to look at the rock-hard frozen turkey in your refrigerator and make a note of the turkey help hotline phone number.

Oh, should we schedule practicing and listening time too? One teacher specifies the amount of time she recommends for beginners and more advanced students when she sends out the schedule. Just because a student or parent hasn't asked in a while doesn't mean they don't need to know.

When you've gotten your schedule together, congratulate yourself, and for goodness' sake, remember to hit the "save" button! **cs**

Suzuki Piano Friends, a group of central Ohio Suzuki piano teachers, was founded by Maryfrances Kirsh, Merry Bing Pruitt, and Judy Mains Scurci.

Same, Different, and Similar:
Finding Your Way in Music



By Diana R. Nuttall

Have you ever had trouble getting a child to practice a piece by starting somewhere other than the beginning of the piece? The child inexorably goes back to the beginning to restart, despite the fact that the "problem spot" is in the second or third phrase. The child seems stuck in a "replay mode" does seem to need to replay from the beginning to find the spot you are talking about. The way the child remembers the music seems to be sequential, that it unfolds from the beginning and each note must be played in the sequence. Often a child can't seem to isolate a part of the piece and still recognize that it is part of the

"Form. The constructive or organizing element in music."

piece. They get so far into a piece, but can't seem to remember how they got there. It is frustrating to parents and teachers. Words in the early pieces help the communication, e.g. "Start at 'John is Sick in Bed.'" But words can often reinforce the idea of note sequence being the essential organizational feature of music. To be able to help the child start in different places, we need to first understand the thinking process or perspective the child has of the music, then help the child's perspective change to recognize smaller parts as entities that fit together in the whole and how they relate to each other. After that, if we have a way to speak about these separate entities or parts, the child will understand where in the piece we are asking them to start.

Form. The constructive or organizing element in music." Tacitly, classical western music is usually organized into parts. Two of the smaller most unified parts are commonly called *phrases* and *half phrases*, roughly analogous to sentences and clauses in English grammar. Sometimes *phrases* are grouped into *periods*. *Periods* can be organized into larger *parts*. These parts or *sections*, as they are properly called, can be organized into *movements*

"Musical form is the wider perspective of a piece of music. It describes the layout of a composition as divided into sections, akin to the layout of a city divided into neighborhoods."[2]

of longer works such as *symphonies*, *concertos* and *sonatas*. If we can get the child to recognize the *beginnings* and *ends* of *phrases* and *periods*, *half phrases* and even smaller units called *motifs*, and then *name* each one, we are giving ourselves, and the child, a way of communicating. More importantly we are gaining a tool for learning the piece in a much more efficient manner. We are helping the child realize how the piece unfolds: that there is a plan that can be followed with the ear that is more than note to note sequencing. "Musical form is the wider perspective of a piece of music. It describes the layout of a composition as divided into sections, akin to the layout of a city divided into neighborhoods."[2]

Remember your teacher calling "Twinkle" a "Sandwich?" The first part was the first "piece of bread," the middle was the "peanut butter" and the end was the last "piece of bread." This was a way of naming the form of "Twinkle." It helped to be able to say to the child, "Start at the peanut butter part." If the child realizes that the end phrase of Twinkle is the same as the beginning phrase—you can't tell the difference between the pieces of bread when played outside the context of the piece—it is an added bonus: discovery learning! A discovery such as that can save so much angst and time! To practice efficiently, we need to be able to repeat small bits, so the ability to start in places other than the beginning is crucial, especially when the pieces start to get longer. To communicate that a different part is wanted, you need words to differentiate

"Putting it another way, we could say that music's effects are peculiarly linked to the play of repetition and distance moved from a repeat (just as repetition can be thought of as difference squeezed to its smallest). "[3]

the parts. Recognizing the parts as the *same* or *different* or *similar* to another part helps speed up the learning.

"Putting it another way, we could say that music's effects are peculiarly linked to the play of repetition and distance moved from a repeat (just as repetition can be thought of as difference squeezed to its smallest). "

Richard Middleton: page 145 in *Key Terms in Popular Music and Culture* edited by Bruce Horner and Thomas Swift; Blackwell Publishing Ltd. Oxford, UK; 1999 Article: "Form" by Richard Middleton

The basic vocabulary for the concepts needed to delineate form in music is "same, different, and similar (not quite the same)." Same and different are the first differentiations the children can make, but before they can apply those qualities, they have to be able to tell *what* they are considering: they need to be able to tell where one part ends and another begins. Identifying *beginnings* and *endings* helps to break music into parts. In tonal Western music endings are marked by *cadences*, which are harmonic indicators of a resting spot. In tonal music we expect to hear certain harmonic progressions as we come close to the end. However, in some music there is only one chord, so the indicators of endings are melodic or rhythmic.

Dr. Suzuki, in some of his writings about theory of music, spoke of three kinds of phrases: 1. "motif,"[4] or a musical idea about two measures long, 2. "short phrase" like a "clause" in language (four measures long), and 3. "long phrase" like a full sentence in language. Instead of looking for cadences, Suzuki looked for the musical idea as embodied in the phrase. At the Talent Education Centre in Matsumoto in 1991, Mr. Toshio Takahashi, the founder of the Suzuki Flute School, gave a course based on these writings[5] of Suzuki called "Theory of Performance." I came to the course steeped in the Western European standard theory of music and thought only in harmonic terms of organization: tonic to dominant to tonic. Suzuki's words and approach were different. Suzuki had approached music theory from an expressive rather than a strictly harmonic structural point of view and explained Western music in terms of small and large phrases: a melodic explanation of music. This is a very interesting point of view, because it gives expression the main focus, and I think this is what interests the children the most. It also shows that there are many ways of organizing in our minds what we hear in music. Eventually, our children will need to know the standard ways of delineating and naming parts as they speak to other musicians, but organizing music we hear can be done many ways when the goal is to make sense of it and know it better. There is more than one way that any piece of music can be broken into parts.

Naming parts is an auditory to language association. Naming can only be done after listening to the piece enough times to be able to sing it like the recording, but that might not be enough. A child might even be able to play the notes of a piece in order, but still not be able to break it up, and name the parts. They have good auditory skills but still can't speak about what they have done, or define it to help remember more in the long-term or apply it to other new pieces. We can help them develop a tool for efficient practice by helping them to delineate and name parts. Most of this can be done before they actually play a piece, but can also be done after they know a piece. Allowing the child to experience both ways helps him to recognize parts in newly encountered songs and speeds up his ability to assimilate new music, both from ear and from reading music later on.

Steps to delineating the Form:

1. Recognizing the *beginning* and *end* of phrases. Half phrases can be confusing here. For instance, the middle section of Twinkle could be two half phrases (called bb) or one section (called B). The explanation could be two "pieces of baloney" that make up the "filling".
2. Recognizing phrases that are the *same* or *different*. For instance, the first phrase of Twinkle is identical to the last phrase of Twinkle.
3. Recognizing phrases or half phrases that start the same but end differently or start differently but end the same: recognizing *similar* phrases.
4. Identifying the note in the phrase *where a difference begins or ends*. I sometimes call this the "Pivot Note" where you can turn to go one-way or the other.

After delineating the phrases, naming them helps identify each phrase as *same*, *different* or *similar*. Names are tools for easy communication so that you can easily communicate the spot to start or finish. How parts are named depends on tradition and/or what is useful to the musician.

Naming phrases and periods can be done in different ways for the child. A standard way is to give each section a proper noun name that is a letter name such as "A" or "B," but also formal names that describe the function of the period such as "exposition" and "development." Names, however, can be made more meaningful to the child when they work as an analogy, like a sandwich works for "Twinkle": bread, peanut butter and bread. Other analogies could be to flavors: vanilla, chile pepper, and dark chocolate. Mood words such as "jolly" or "sorrowful" can really help the child emotionally tie into the music,

especially if they come up with the name themselves! Names of parts can also be descriptions of elements: "scale section" or "staccato section." Some sections might need two names, if they have the same notes and rhythms but different dynamics. For instance in Humoresque each section repeats, but has a different "humor" or "mood" to it, so it might be "B strong" and "B sleepy."

Ways to Name Parts:

1. Name a section by deciding how to describe it, for instance, "smooth," "bouncy," "flowing," etc.
2. Recognize some standard patterns of notes within phrases such as scale, arpeggio, turn-around, and sequence, and name the section after that pattern.
3. Name each part after a family member or friend, or a comic book character: "Archie; Veronica,"
4. Naming the pattern such as "scale," "arpeggio," "turn-around" or "sequence."
5. Name *similar* parts with similar names: e.g. "Happy Farmer BAG," and "Happy Farmer DBC."

The common way to name sections is with ABCs: A for the first phrase that appears and B for the second, etc. We can help this process by giving the child the discrimination and vocabulary to make connections easily and more quickly.

In Volume I, Suzuki provides a set of templates for the larger forms most commonly found in Classical and Romantic music. The Suzuki takes forms of the songs in Volume One and gradually increases the complexity of the forms over the ten volumes, aiding the child's auditory development. Beginning with the simple form of Twinkle, he follows with forms that led historically to the development of the Sonata Allegro form, Fugue form, and the Ritornello form of more complex works.

As the music becomes more complex, with many phrases making up a single section, more skills are needed:

1. Recognition and naming "question" and "answer" phrases.
2. Recognition and naming larger forms such as Binary Dance Form, Sonata-Allegro Form, Rondo Form, Theme and Variations Form, Fugue.
3. Recognition of motifs.
4. Recognition of the same musical idea, such as a motif or theme or subject in different keys and transformations such as augmentation (increasing the length of the notes) or diminution (decreasing the length of the notes).
5. Use of standard names for parts of standard forms such as "subject," "exposition," "development," "recapitulation," "theme."

Involving the child in discovering the forms allows the form to become a meaningful tool for them to use for themselves. This requires listening for particular things. We can help them by setting up interactive listening games. These games should be aimed at the level of the child's understanding and vocabulary, and always involve starting from the auditory experience of the piece.

Some Games for Delineating Parts of Short Forms (Volume I)

1. Stand up when you hear an ending, and sit down when you hear the next ending.
2. Child plays the missing note: play up to the last note of a phrase and let the child find the last note on the instrument. Children start to see a pattern, and start to anticipate the ending notes.
3. Count how many phrases in a piece while singing by tapping hand and drawing arch in the air with one finger until the next phrase starts. At the start of the second phrase tap two fingers and draw an arch, etc. Have children sing and imitate you.
4. Play or sing a phrase, then ask the child to play or sing the next "part." Ask the child to decide when the playing or singing should be passed back to the adult (or another student) to play the next part.
5. Statue: Dance until there is a phrase ending, and then freeze in the position you are in. You have to stay in one position perfectly still until there is another phrase ending.
6. Sit in a circle and have a hacky sack (a.k.a. "footbag") or a ball. Sing the first phrase and then pass the ball to another person who has to sing the next phrase. This can be played during group lessons. The child who sings can decide who gets the ball next.

Some Games for Naming Parts:

1. Draw a picture of each phrase: if the phrase repeats, the picture should be the same. (Terms: diptych, triptych, and quadtych.) Develop names from the pictures they draw (e.g., cat part, house part.)
2. Choose a place in the room for the first phrase and let the children change places for every new phrase, but tell them they have to go back to the same spot if the hear the same phrase again. Play the piece for them, but change order of the phrases or repeat phrases in a random way.

After some fun, ask them to show you how it really goes. If they don't catch on, just take two phrases and two spots and get them to recognize *same* and *different* (one or more). Then add other phrases and places.

3. "Where's Archie?" Parent or teacher tells child that a particular part of the song is called "Archie" and sings it or plays it for the child. While listening to the song or playing the song, Child jumps up when "Archie" comes.

Some Games for Reinforcing Form:

1. Play "Fish" with cards that illustrate the song parts. (e.g. "Slice of Bread" cards, "Peanut butter and Jam" cards. For "Twinkle, Twinkle Little Star.") Always associate the picture with the sound by having the child sing the part associated with the card they pull, and sing the song when they get all the parts or cards for it.
2. Take a new way of naming parts such as vanilla, chocolate, and strawberry flavors and apply it to all the review songs. Silly names sometimes win the day and make this fun. ABA ("Twinkle") becomes "Achlickloo Baboomiebal, Achlikloo."
3. Take a review song and change the order of the parts (child's choice) and see what it would sound like. Instead of ABCB, Lightly Row could become BBCA, or CBAB. The child discovers the nature of endings of phrases—some are more final than others—as well as knowing the piece better.
4. Name a form such as ABCB and ask the child to find all the pieces in Volume I that fit it.

I am often reminded about my time studying in Matsumoto as I have new revelations about teaching music. Thinking about helping children learn to delineate form, reminded me of the course with Mr. Takahashi. Mr. Takahashi said, "Investigate music from large parts to small parts, and then from each note to large parts." This approach leads to a greater understanding and enjoyment of the great music of the classical masters for both listening and playing. It is this approach that we can help our children have by helping them name parts and delineate same, different and similar. ♫

Cellist **Diana Nuttall** lived and studied with Dr. Suzuki in Matsumoto, Japan, in 1991. She received her bachelor of music in performance from the University of Calgary, a certificate in adult education from University of Alberta, and has studied psychology of language and language learning at a master's level. Her articles on teaching and music reading have been widely published. She is in demand internationally as a clinician from Montreal to Vancouver, from Taipei to Penang. Diana was the cellist in Yo-Yo Ma's for eight years with Yoko Nozaki, the first Japanese Suzuki violin teacher to come to Canada in 1964. Her studio has a website: www.Edmontoncelopia.com

Appendix

Here is a list of the Forms of Volume One Cello Pieces:

1. **Twinkler:** ABA
2. **French Folk Song:** ABC going by half cadences, or ABCDE if you feel the rest as the final phrase or long notes. C and D could be called C1 and C2 because they are so similar, but since they start and end on different notes, C1 is more descriptive to the child.
3. **Lightly Rows:** ABCB
4. **Song of the Winds:** ABA, ABC, or A B1 B2 A B1 B2. The A and C sections start the same but end differently, as one can see they are similar to each other. The song has a little "echo" that could be described as a "motif" (see Suzuki's Motif) if the song were to be developed into a longer form. This is fun to play with, passing the "motif" around and changing it as it goes.

Continued on p. 79

Teaching Suzuki Students with Autism: Strategies That Work

By Lindsay Riese Erickson

When considering music lessons for their children, parents of kids on the autism spectrum often seek out Suzuki teachers. Most of the time parents tell me it is because of the Suzuki reputation of using a positive teaching style, providing a step-by-step learning process, believing in each child's unique abilities, and fostering a structured and supportive environment.

Because autism falls on a spectrum, not all of the ideas below will be applicable to every student. My hope is that the following tips will set you on a path: a journey that will undoubtedly change you, improve your teaching style, and help you welcome students with autism into your studio.

Be Your Best

Dr. Suzuki pointed out in *Ability Development from Age Zero* that we are to find the "noble spirit" of each child. He encouraged teachers to help students develop character. For students on the autism spectrum, developing positive relationships with a trusted adult is very beneficial. That adult can then work in the child's life to help the child become a critical thinker, foster positive self-esteem, and play an active role in their learning by knowing how to reach and teach them. In return, the student can practice music in a caring environment knowing they are accepted and supported. We can help develop character by teaching and modeling responsibility, respect, and a kind heart. We also need to keep things in perspective. For example, when your student walks in the door, remember that they likely have already had a full day at school with many ups and downs. Autism presents many challenges in a typical school day. Praise them for their efforts with you, for their hard work and focus, and let them know you appreciate them every week.

Ease the Transitions

Because change can be very difficult for autistic students, transitioning into lessons can often be challenging. Transitions involve shifting to a new location, orienting to a new adult, greeting fellow students, and setting up the instrument—all before the lesson even begins. If your student finds transitions difficult, provide clear structure. Make sure he knows where to put his coat, shoes, where to unpack his case, and where to wait if he is early. This is actually a complex routine, and these "unwritten rules" are not obvious to students with autism and need to be taught. Finally, welcome your student with a smile, offer a bit of space, and give your student a little time to adjust to the new environment. Try to read him and know if he is ready to go or if he needs a couple of minutes to calm before diving in. By assisting your students' transition, you are enabling them to relax their bodies and focus their minds so they can feel ready to play.

Foreshadow

Anticipating can save the day in the studio. Foreshadowing important changes or events can be absolutely key in preventing problems. One tool that comes in handy is the Social Story. Social Stories are short stories designed to be read to a child for a specific purpose. For violin, these topics could be addressing nervousness before a recital, what to expect at a group class, how to be gentle with your new violin, or keeping hands to self. Carol Gray is the original creator of these stories. See www.thegraycenter.org for detailed information about how to write one and to read many examples. Having something new or unexpected thrown at kids on the spectrum can cause high anxiety or meltdowns. These short, simple stories do a great job at foreshadowing.

Use a Visual Schedule

Children with autism typically are visual learners and find much greater success when visual props are used throughout the lesson. For many of my students, I create basic visual schedules to organize the lesson structure. It can be as simple as writing on index cards and laying them out on the floor or using Velcro strips to make a more sophisticated list on the wall. It can be made from words or pictures (pictures especially if child is young.) List the order of events for that day's lessons task by task. This visual makes it clear when the beginning and end of lessons will be and thus keeps surprises at bay. One example of a visual schedule may look like this:

- Tune
- Review Piece–Your Choice
- Show me your best bow hold
- Challenge of the Day
- Theory Time
- Take a bow

If a student has a visual schedule at school, find out what layout is used (horizontal or vertical), if it uses words or pictures, and how detailed it is. Your schedule should be similar. Depending on the student's sensitivity to change, it may be best to switch out only one activity each week, leaving the other activities the same as the previous week. Some weeks, try giving choices within the schedule as shown above with the review piece. Creating a visual schedule involves planning ahead, but it makes teaching easier during the lesson, and you may see the schedule become an invaluable teaching tool.

Be clear with instructions. Say less and be succinct when giving directions. Pause and give your student time to process; then only repeat if necessary.

Say Less

For kids on the spectrum, the use of too many words is overwhelming. Because students are often so visual, this bombardment of words can be confusing and stressful. It can be a very difficult situation for the student, especially when someone is giving them directions. They may block out or have to think of other things to protect themselves from the array of words they are hearing. Here is an example of what *not* to do:

"Okay, Sammy, bring that violin up, nice and tall, yes, right about there... Now let's see if we can get that bow straight today, oh almost, well, bend that thumb. That will help. Alright, now keep that up, and what shall we play today? Oh, well last week we heard Minuet I, let's hear Etude today for your review piece. Remember, keep that violin up and tall, nose pointing down the instrument. And don't forget about the right hand thumb. And we worked last week on clear tone. So I will be listening for that today. Okay. Ready to go? I am all ears."

By this time, any student would be thinking, "What in the world am I supposed to do?" Be clear with instructions. Say less and be succinct when giving directions. Pause and give your student time to process; then only repeat if necessary. Often he is processing and he did truly hear you, even if he did not look at you. Try teaching like this:

"Sammy, first on our schedule is Etude. [Pause.] Can you play with a tone that fills up the room?"

There are other tools you can use as well. Several of my students on the spectrum love the camcorder. Record them playing, play back and let them see and listen. Also have a full length mirror in the studio. They can watch themselves and correct things on their own. Nonverbal communication has proven to be extremely important in showing respect to kids on the spectrum, and undoubtedly a good technique for me to consider with all of my students.

For autistic children, the order is reversed. First, they need the proper environment to feel comfortable, then a strong form of motivation, next a curriculum, and last, control.

Tune In to Sensory Issues

Kids on the spectrum are affected greatly by sensory issues. They may experience discomfort and not be able to let you know. They may seem unable to focus because their energy level is too high or low. The carpet on the floor may feel itchy, candles and perfume may be overwhelming, and sounds can be distracting. Examine your studio and keep it visually simple. Use lamps or soft lighting instead of bright overhead lights. Have a space in the room dedicated for the student to make his "space." It could be a carpet or a specific area of the room. Ask permission before you touch a student as contact may be frightening or even painful. At times you may help him self-regulate. If a child has lots of energy, perhaps a parent can give a big bear hug, or you can offer time for a few push-ups against the wall. Sometimes a stress ball to squeeze can be beneficial. If he is looking tired, offer a glass of cold water to drink, a break for stretching, or perhaps let him sit down for lessons. (There is a great book called *Walk Awhile in my Autism* by Negri/McGinnity that gives examples of what sensory issues feel like.) Mitzi Waltz notes that in terms of general teaching, main priorities usually fall in this order: 1. control, 2. curriculum, 3. motivation, 4. environment. For autistic children, however, the order is reversed. First, they need the proper environment to feel comfortable, then a strong form of motivation, next a curriculum, and last, control (*Autistic Spectrum Disorders*, 266.) Helping to regulate a child's sensory system requires thoughtfulness on the teacher's part and teamwork, but will greatly be worth it to everyone during lessons.

Nothing happily surprises a child more than when his teacher is speaking his "language."

Utilize Passions

Nothing happily surprises a child more than when his teacher is speaking his "language." Whether it is referring to the latest iPhone game (Angry Birds anyone?) or the characters in the new animated movie, you're sure to get attention. Focusing for long periods of time can be a challenge (for all kids) and can be an issue during lessons. Find out what your student with autism loves to do. Any activity works: sports, video games, outside play. Then, find out about their favorite characters in movies, foods, animals, or books. Refer to your students' "favorites" during lessons. Say, "Can you play a dinosaur sized forte?" or, "Let's pretend your bow is a train on a track, nice and straight." This is sure to get your students' attention, and they may be shocked that you care about dinosaurs and trains, too. Students, like adults, will more often remain on task if you relate to something about which they feel passionately. Creative collaboration is vital in making music come to life for students.

Give options whenever you can. It may seem small, but the student feels like he has some control this way, which decreases anxiety and increases positive feelings towards his instrument and lessons.

Give Choices

One of the best tricks of the trade is simply providing ample choices for your student. Have him take some ownership of the lesson. Rather than simply state what you'd like for him to do, have him choose from your list of finite options. For example, ask him if he would like to stand here or over there. Have him choose an activity for his schedule or decide if the scale should be first or last. Some weeks he could choose for you to play along with him. For recitals, you could ask which piece he would want to play or where he would like to be placed in the program. Give options whenever you can. It may seem small, but the student feels like he has some control this way, which decreases anxiety and increases positive feelings towards his instrument and lessons.

Being flexible is key, and even on the hardest of days there is always opportunity to have some joy in the room—even if it is purely to welcome your student into the space with you.

Be Flexible and Positive

There will be smooth days and hard days. No matter what, stay adaptable, engaged, and positive. There are always options for lessons even without his instrument in hand: playing music for the child on your instrument, listening to a CD, singing together, or working on theory. Find a way to meaningfully interact with your student, and remember to be creative. When a student comes in and doesn't want to open his case, sometimes I will open it for him and get him talking about his day. He will likely be ready to play after a few minutes.

Last fall, lesson day fell on the very first day of school for one of my students with autism. He opened his instrument, played a note or two, and then just shut down. He appeared overwhelmed by his day and seemed like he needed some support rather than instruction. I decided to have him not play that day. Instead, I asked him to join me on the carpet for some theory work. By the next week he charged into the room with gusto, ready to play his violin for me. Being flexible is key, and even on the hardest of days there is always opportunity to have some joy in the room—even if it is purely to welcome your student into the space with you. Show them you are excited to see them and you are glad they are there. After all, there will always be next week.

Incorporate Movement

Some of the greatest teachers I have worked with in classrooms and studios incorporate body motion into students' curriculum on a frequent basis. Think about it: movement is a natural part of your student's life, and the autistic child often feels better regulated after or during physical activity. Often, standing still while playing the violin could prove an insurmountable task, and one that is not needed. The typical foot charts that demonstrate playing and rest positions may be shown to a student, but I do not recommend having them stand on them. Instead, incorporate frequent movement into lessons, and be creative with how you integrate music and movement. (Think Suzuki group class!) Create activities for dynamics or following the pitch of a song. Students may stand on their tip toes or crouch down while playing. They can walk back and forth. If moving while playing is hard to coordinate for the student, then build a break or two into the lesson to give opportunities for movement. Doing a couple of push-ups or lunges across the room takes only a minute or two, yet this intentional break can significantly help the student be able to focus once again.

Conclusion

The rewards are great for using strategies that are very much within reach of the Suzuki teacher. Your student feels more at ease and appreciated when you have a clear understanding of challenges that might arise as well as tools that may make learning easier. Background knowledge about autism as well as about your student's prior learning experiences in school and in other environments will prove to make lessons smoother as well. I know without a doubt that teaching students with autism has made me a better teacher—more creative, sensitive, and inspired to improve as an educator. I appreciate my students' patience with me as I learn how best to teach them, and I am so grateful for the lessons they teach me each week in return. My learning is never done, but using tools and strategies like the ones above, I believe I can make a positive influence on the lives of these remarkable children. The task is one I am absolutely privileged to have.

Lindsay Erickson has taught Suzuki violin for 12 years. She specializes in teaching children with special needs and specifically has worked with children on the autism spectrum for 10 years in many teaching settings. Her thesis was also dedicated to the topic of teaching strings to children with autism.

Music: A Window into the World of Autism

By Lynn S. Arezzini

What do parents do when their two-year-old child is quiet, does not point to things and says, "look" and sits like a stone in his car seat? When two musician parents are faced with this situation, music becomes the natural path to help their child. Karl is my son who happens to be musically gifted and has autism. He was that silent two year old until music became "his window to the world" and the "world's window to him."

Although Karl didn't speak to us, music "spoke" to him. He played music tapes and videos endlessly and at only two years old he could remember and perform hundreds of songs. My husband and I desperately wanted to reach Karl so we sang, played and read to him and Karl responded emotionally to our music. Karl's first real breakthrough with using music for communication occurred on a trip to the Bronx Zoo with his pre-school. Karl loved the small animals in the children's zoo. He stood in front of a cage of mice and began to sing loudly "Three Blind Mice." Then he moved to a cage full of chickens and he sang "The Old Hen She Cackled." He couldn't say, "Look at the mice and chickens." Instead, he showed his excitement and knowledge of the creatures by singing their theme songs, a la "Peter and the Wolf."

Another early childhood example of Karl's connecting to the outside world through music happened when his grandparents took care of him for two weeks while my husband Dave and I were away. My father (known as Pop Pop) could not convince his four-year-old grandson to get on the school bus one morning. He knew that Karl was mesmerized by Pop Pop's accordion, so he got it out and began playing as he walked out the door toward the bus. Karl followed Pop Pop down the sidewalk like the village children followed the pied piper in the classic fairytale. He gleefully got on the bus and waved to his Pop Pop, who played until the bus went down the street.

I believe that Karl learned to connect to his family because we are all musicians. Even though Karl could barely speak, he was comfortable living in our "music house." Our house spoke the language of music and Karl became fluent in that language.

Karl and Lynn playing the Allegro movement from Marcello's cello concerto, Suzuki Volume 4.

Along with seeing the power of music transform my son I have seen its healing effect on my music students as well. Children with autism often cry and scream due to over-stimulation, anxiety and frustration. I have seen student's screams be turned off like a switch because music calmed or delighted them. Music can become a way to calm anxiety, a positive motivation tool, and a way to communicate for children with autism. Music therapy offers yet another avenue to help a child with autism find their way in the world. At age five Karl began his journey with Clive Robbins at the Nordoff Robbins Music Therapy Center in New York City, which opened the window to the world even wider for him.

Music Therapy as A Path to Self Realization

In Clive Robbins' book *A Journey into Creative Music Therapy*, he tells about a five-year-old named Paul, who had autism and screamed most of the time. Robbins incorporated Paul's high-pitched screams into the music. Paul's ritualistic movements were caught by a drum and turned into beating. Robbins matched his music to what children like Paul and Karl brought to each therapy session. Bill Sears, a professor from the University of Kansas, was impressed with music therapy's effect on autistic children. Sears says, "In our work, we would take such a behavior (Paul's screaming and ritualistic movements) and eliminate it, but you people, you take what the child has and somehow bend it, and I think that's better!" Clive Robbins says, "Music seems to be inherently invested with the possibilities of communication between the child and the world, as it simultaneously promotes the awareness of selfhood as a separate but connected individual." I couldn't agree more, and NYU's Nordoff-Robbins Music Therapy program not only nurtured my son's ability to sing and play music, but also gave him a way to communicate with people, fostered initiative and independence, and most of all, gave him a sense of self.

I believe that immersing autistic children with listening to music and participating in music therapy can help break the isolation of autism. Another way to reach these complex children is the study of a musical instrument. The method of study we choose for Karl was the Suzuki method.

The Impact of Suzuki Cello Training on Karl's Personal and Musical Development

Karl began his musical training in my womb since I sang and played piano daily while I was pregnant. He began playing cello at five years old under the guidance of my colleague and friend, Dr. Connie Barrett, so he had the early training that Suzuki advocates. Karl's progress was slow, but Connie and I continued to encourage him. Karl's autism changes the pace of his learning. Instead of 5000 repetitions, Karl may need 10,000 repetitions. He may also need "germination" time before he can produce the desired effect. I believe that Karl takes in the music and the instruction and knowledge incubates inside of him for a long time. Often he doesn't *seem* to understand a concept until one day when he shocks everyone and just plays what he could not do for years. The first time Karl demonstrated this kind of "delayed learning" was when he was eight years old. Connie was teaching Karl a new piece called "Song of the Wind," which he had been listening to on a CD for the last three years. As Connie demonstrated the song, Karl immediately played "Song of the Wind" perfectly. Then he proceeded to play the rest of Book One, song after song. Connie and I were stunned and looked at each other with tears running down our cheeks. Karl had been learning these songs internally for three years until one day he suddenly catapulted this stored up knowledge out into the world. We had witnessed a miracle. But that day Karl had yet another miracle in store for us. He came home after his incredible lesson and sat down at our piano. He had never played the piano before. Karl proceeded to transpose the entire book of songs to the key of C Major (all white keys for ease of playing) and performed them on the piano!

Suzuki describes Karl's kind of musical learning when he says it's like "a seed planted in the earth. We don't see when germination begins ... We have to wait patiently ... Once the 'seed' ability is planted it has to be carefully and patiently tended. ... It can be a treasure when a person can accomplish and carry through his work to the very last."

With Karl, as well as many others with autism, the hard things are easy and the easy things are hard. Memorizing music and playing in tune can be difficult for young cellists, but not for Karl. However, opening his cello case and putting rosin on the bow were huge challenges for him.

Karl was eight years old when he played his first cello recital at the Hudson

River Suzuki School. Connie Barrett and my family were thrilled to hear how beautifully he played the song "Lightly Row." We were even more thrilled at Karl's reaction to the audience. Before this concert Karl did not look people in the eye and appeared aloof to anyone other than family members. We weren't sure if he would even notice the audience. We were flabbergasted when Karl bowed and bowed and looked at the audience with a big smile. The audience was visibly moved. I will never forget the feeling I had when I saw that Karl realized that people liked what he did. It was also the beginning of Karl teaching the world that one should not "judge a book by its cover." The audience saw Karl transform from a child "lost in a world of autism" to a young cellist proud of himself and taking in the accolades bestowed upon him.

In 2010, twelve years after that first concert, Karl led a song in a Suzuki concert. For Karl to maintain eye contact with another person, let alone a group of cellists, was an incredible accomplishment for him. Eye contact is very difficult for many people with autism since autism is primarily a social disorder. This year I have been coaching Karl and a young woman with autism in cello and piano duets. These young people are playing beautifully, but just as notable as their playing is the fact that they look at each other and start their pieces in sync with each other. These two isolated souls can commune together through music.

Karl's autism took away his speaking voice but music gave it back to him. Now he is fulfilled as a musician and he can teach the world that speaking voice is not the only voice a person can possess.

Suzuki sums up the transforming power of the language of music in the following quote from his book *Nurtured by Love*:

> When the human race created the culture of speech and writing, it also produced the sublime culture called music. It is a language that goes beyond speech and letters—a living art that is almost mystical.

Karl's life has been filled with performances at churches, autism benefits and on TV and radio. He made his singing debut at Carnegie Hall as a member of the National Children's Choir in 2000. He was the only special needs child in a chorus of 400 children from North and South America. Karl made an appearance for the film "Lost and Found Childhood" by the Oscar-nominated director Nathaniel Kahn. He sang "Amazing Grace" in the film, which was featured at the spring 2007 Tribeca Film Festival in New York. For five years Karl performed for thousands of people at the Autism Speaks walks. In 2008 he performed in Sharon Alberson's musical "The Peace Table," which was written about him. In 2009 he performed with Elisabeth Von Trapp (from the family of "Sound of Music" fame). Karl has performed at Lincoln Center and at Virginia Beach festivals with the Greenwich High School Chorale and Orchestra. These groups won first prize with Karl again being the only special needs child in the group.

Along with many public performances Karl has also had extensive media coverage. His story was the subject of a 1999 Suzuki conference workshop. His video case study has been presented at NYU Nordoff-Robbins Music therapy conferences in Japan, Europe and the US. Karl has been featured in Thrivent magazine and in many Connecticut and New York newspapers. In 2002 he was the feature of a three-page story in the Greenwich Time.

There can be no doubt that Karl's window to the world is wide-open thanks to the healing power of music. I encourage all parents with autistic children to use music as a healing force for their children and fling open those windows to the world! ☙

Lynn Arndt Arezzini is an elementary music teacher in Greenwich, CT. She has degrees in piano and organ from The University of Connecticut, The International Music Academy of Mallorca, Spain, Westminster Choir College and Columbia Teachers College. She recently completed a master's degree in holistic thinking from The Graduate Institute. Lynn resides in Cos Cob, CT, with her jazz musician/teacher husband David, Suzuki violinist daughter Rose, and of course Karl. Karl has been accepted at The Berkshire Hills Music Academy in Massachusetts for the 2012 fall semester. Karl and Lynn are available to give performance lectures on the autism/music connection and can be reached at selectjazz@verizon.net.

Notes

1. Link to the Nathaniel Kahn movie Lost and Found Childhood that featured Karl singing, along with an interview with my husband and myself. This short film won a prize at the 2005 Tribeca film festival. http://www.youtube.com/watch?v=rvPXZxCxwwg

Can Everyone Be a Winner?

By Marilyn Kesler

Festivals, competitions, auditions, and tests are all a part of being a musician. As a "dyed in the wool" Suzuki teacher, I feel it is often just too cruel and counterproductive to have winners and losers. Yet in many circumstances, we all know that being judged or judging is inevitable. In my state of Michigan, our Band and Orchestra Association calls the appointed judge an adjudicator. There is no one winner in our festivals, as the bands and orchestras are judged on a set criteria, allowing for many first division ratings. Even so, writing constructive criticisms and giving lower ratings is difficult. I have been a public school orchestra teacher/director for many years and also found chair tests to be painful for all but the first chair winner. After several years running chair tests and challenges, I gave them up and found other means to seat the orchestra that made all involved happier, and the orchestras' performances did not suffer from the loss of these chair challenges. I was even more convinced when a teacher told me about a fourth grade teacher who arranged her classroom seating based on math test results. This seemed so cruel, as I imagined how the "last chair" students must have felt.

But before I expound any further, let me digress by asking if you have ever seen the cartoon of the very cute little boy who is holding his trumpet in his hand with perspiration falling from his face and a look of expectation as he waits to hear words of wisdom from the judge who has just heard his performance. While the little boy looks on, the judge's head has fallen on his desk, and he is dying laughing at the performance he has just heard. I often wonder which person most people identify with—the little boy or the judge. My heart always goes out to the little boy.

I am not proposing that we avoid all judgmental situations. I am also Program Director of the Blue Lake Suzuki Family Camp, and before each session, I ask our Suzuki teachers to choose one or two students who exemplify a fine level of playing no matter their stage of advancement. These students are then asked if they would like to play on an evening Student Recital. The students are aware that they have been given a special honor. The Suzuki teacher also realizes that he or she has had to make this selection from students within the classes. This is difficult, but I have felt that the chosen students should not only feel proud by being chosen, but also realize they have a responsibility to demonstrate their highest level of musical performance. In this way, other students and parents might raise their own expectations.

Several times, Dr. Suzuki selected Japanese students with remarkable performance skills to come to the United States and demonstrate that all children can achieve much more than was ever dreamed possible. These traveling young musicians were a part of what were called Talent Education Tours, and they performed in many cities across the United States. These performances opened the eyes and hearts of so many people. Many who attended one of those tour performances were so inspired that they became Suzuki teachers.

As music teachers, we must make judgments that are not easy. Such decisions could be whether a student is ready for the concerto she most desperately wants to play, whether a student is ready to play on the next recital, or whether or not to speak to a parent about a problem in the child's lesson. All of us are constantly dealing with judgment calls that affect our relationships with our students and their parents, who don't always meet our decisions with total acceptance. If we have the best intentions and carefully consider our advice (which comes from experience and concern), we can only hope that we are being helpful to the best of our ability.

The SAA Board members are also making decisions concerning the desires and needs of you, our Suzuki Association members. Hopefully, we, too, are making judgments that are well-informed, show proper concern, and have long-term positive benefits. Our triannual meetings bring together a board with many years of experience and a wide range of backgrounds. We aren't giving ratings or chair tests, but we are aware of the ever-present needs of our members and our responsibilities for them.

As we teach or adjudicate, it is so important to give instructions that are constructive and not destructive. I was given a second division rating at my first solo festival in the seventh grade, but the adjudicator was so pleasant and positive that I was very much encouraged to improve. Isn't that what teaching is all about? ☙

Marilyn Kesler has recently retired after forty-two years as a teacher in the Okemos, Michigan Public Schools teaching seventh and eighth grade strings and three high school orchestras. She is continues to be the director of the Community Education Suzuki program where she teaches Suzuki cello lessons.

Ms. Kesler began her teaching career as a general music teacher in Alton, Illinois; while there, she earned a Masters Degree in Music Education at Southern Illinois University where she specialized in the adaptation of the Suzuki Violin Method for the cello with then professor, John Kendall. Her undergraduate degree in Music Education was from Indiana University where she studied cello with Janos Starker and Leopold Terraspulsky.

She is presently the Suzuki Association of the Americas Board of Directors Chair-Elect. Past offices include President of Michigan Chapter of the American String Teachers Association, Secretary of the Suzuki Association of the Americas, Chairman of the SAA Cello Committee, Public School Committee, and Michigan School Band and Orchestra Association vice-President of Orchestra Activities. In 1990, she was the first recipient of the ASTA National School Educator Award which is presented to the outstanding public school music teacher in the US. In 1998, she received the "Distinguished Service Award" from SAA. Other honors include, MSBOA, MASTA, and Indiana University Alumni "Teacher of the Year."

The Suzuki Teacher becomes a Suzuki Parent

By Cecilia Calvelo-Hopkins

Before our children were born, my husband and I went to birthing classes, read a lot of books about child birth and the first year, and heard advice (sometimes unsolicited) from friends, doctors, nurses, and neighbors. The day of their birth surely came, but it passed quickly. It was a big milestone for the babies and me, but it was really just one step of the long stage of parenthood. We read a lot about the early, physically demanding stage that leaves parents exhausted—but the emotional wear and tear of the later years of rearing our children was something no one seemed to discuss much. I do not remember anybody warning us about how truly hard parenting would be, the hard decisions we would have to face, the inadequacy we would feel at adjusting to all the stages children go through, or the many times we would wonder if we had made the right decision. Like all parents, we discovered that after the first few years, there was still a massive job ahead of us—maybe not as tiring physically, but emotionally and mentally very demanding. The funny thing is children continue to change and transform endlessly, and so we keep adapting and growing with them, never feeling quite like experts at this job.

I became a Suzuki parent in Spain after years of being a Suzuki violin teacher. I had taught many kinds of students and parents and had worked as a violin teacher in different settings (public schools, my private studio, private music academies) and with families from many different socio-cultural backgrounds. I remember distinctively different Suzuki parents telling me, "He won't cooperate at practice time," "She won't let me bow that for her or even touch her when she is practicing," "There is no time to review all the songs," "He won't hold for two minutes," etc. I remember thinking, "What's the matter with these parents? They are just making excuses! Go home and get it done, go practice yourself and the child will follow, get the child to let you bow the rhythm!" and so on.

And then came my son. I thought we were so ready to start our Suzuki path. I knew a lot about the Suzuki method, I had read lots about Suzuki parenting, including *Helping Parents Practice* by Ed Sprunger, and even had a minor in psychology. So, we started Suzuki violin with me as his teacher when he was three and a half years old. He knew the Suzuki Violin Book One CD by heart, had done the baby music class with me, loved singing, had a good sense of rhythm, and wanted to play an instrument. But violin was not as easy as general music. We had to practice every day and he had to do what I said, and he did not like that. After six months of that introduction to Suzuki parenting, we were at one of my studio concerts where a cellist friend of mine did the accompaniments for my violin group. At the end of that concert, my son said, "I want that big violin, Mommy, the one you play in between your legs!" What a nice discovery! I had already figured out being his parent and teacher was not easy, so we happily looked for a Suzuki cello teacher in Madrid, and at four years old, he started Suzuki cello. The beginning was fabulous—he would practice better for his new teacher, I got to be just the parent, I would take notes and come home and replicate the lesson, he had good tone and a nice bow hold, and everyone was happy! But that lasted for about four months, and then we both went back to our old violin days. He would delay the practice, he would get very frustrated if I mentioned the smallest thing that needed work (and he was expert at reading my smallest facial expressions), and power struggles became the norm. At night I could not sleep thinking about our practice sessions—how could he work so nicely for his teachers, behave so well in the lessons, but be such a difficult child when practicing with me? Where was the love and tenderness Suzuki spoke about? How could I teach so many kids and be understanding of their struggles, how could I work with such patience and devotion towards my students, but not be able to stay cool and say kindly to my son, "Oh dear, that was not quite right, let's do it again"?

He is now nine years old, and we have tried many different things—all the while, he made progress, but bottom line, practicing was difficult. Even though we always made up and gave each other big hugs, there was a part of me that had a very hard time accepting the simple fact that my son did not like practicing with me.

Then came my daughter, and since she seemed less strong-willed than my son, I wanted to try the violin again. So, sometime around two and a half years old, she picked up the box violin, we made her first foot chart, and learned to bow. We didn't make a big deal of practice, and we didn't start formal lessons for another year. But at exactly that time, we were faced with the fact that she had a speech delay (this was a few months after we moved back to the US). As we started violin more seriously, we learned that she is not an auditory learner. She had a hard time echoing back a rhythm or singing back a simple melodic three-note phrase. She would hear musical patterns that couldn't transform into clear echoes. This was hard for her and for me, especially after we introduced her left hand. She could not remember the words to Twinkle (she could sing the melody very well with made up syllables) and would mix up sections of the songs. She has been playing now for a little more than two years, and even though she is much easier than my son at practice time and practices out of her own will, it has been difficult discovering how to present things to her so that she could decode them easily—she is a very visual learner, so charts, we found, work well for her. She has terrific posture and a great bow hold, but she did advance slowly these two years, and that was frustrating at times.

Last spring, however, I had a revelation at my children's gymnastics classes. They are both very athletic, like my husband, who has been doing the parenting of those activities. But once in a while, if I could take them to class I would be so amazed at what they could do—cartwheels, flips, hand stands, parallel bars! My face would light up and I would feel so happy to see them do all these difficult things I have never done in my life. The coaches have always told us how trainable they are. They follow instructions, they don't mind doing the drills over and over, and they are hard workers!

I had no expectations in this area. Surprisingly, they could practice their gymnastics drills over and over at home, and at the swimming pool they could stay in the water and practice strokes and flips until they were exhausted or starving. I realized what was missing in my Suzuki parenting: the amazement factor. When I teach the child of a non-musician parent, the parent is normally amazed when their child can hold the violin on the shoulder, or bow a Twinkle Variation on open E, or slow down at the end of a phrase. I am not as amazed at those things—I've seen many students do them, I know they all can, it is only natural if they hear the CD every day and are sung to since they are babies to develop musical sensitivity. When my children practiced their instruments, I congratulated them, I smiled, I praised them, but somehow it was not the same amazed face.

I have met many new Suzuki parents who worry about the fact that they do not know anything about music, and therefore wonder if they will be able to help their children at home, but in my case, it was not such a blessing that I am a professional musician, not even that I am a Suzuki violin teacher! There were other factors in the equation that I should not have dismissed, such as my children's temperament, our parent-child dynamic, and my willingness to deal with all the emotions that come up as we practiced together. I was at the same starting point as any Suzuki parent, because the bottom line is: Suzuki parenting is a path that has its challenges for everyone!

I used to think being a violinist was hard, always having to pass auditions and prove myself worthy. I am just now learning that being a parent is kind of like that too, or even harder, if you take into account that the judges are your very own children, and the outcome of those auditions may affect their lives and your relationship with them for years to come. I've also learned in my Suzuki parenting journey that children come to give us a second chance at facing ourselves. I am now both their Suzuki teacher and parent, and I no longer need to follow such a strict musical agenda in our practices. They have a lot more freedom to choose the sequence of activities, or what piece will be in their warm up, or how many times they will play this or that drill (cards, dice and pebbles tell them!). Our practice sessions have improved, we argue less and play more, and I no longer feel guilty at night when I think of my role as a Suzuki parent. My son is the cello accompanist of my home Suzuki Violin Group, his playing has matured a lot, he loves his more advanced pieces, and he wants to add guitar to his music study. My daughter's speech has caught up with her age, and she is playing beautifully, advancing through the repertoire at a steadier pace, and I am more relaxed about their progress.

I hope sharing my story can help other Suzuki teachers who may want to become a Suzuki parent one day, or any parent who feels they do not know enough about music to be a good Suzuki parent, or a Suzuki parent who thinks their child is just too difficult or challenging. We all know the process, not the result, is important, but saying it is not enough. In order to truly value the steps we go through in this process it takes 10,000 repetitions for the parent as well. We can get better at Suzuki parenting little by little as we practice with them daily. At a workshop a few months ago, Ed Sprunger said that we think of the child as being the student, but the Suzuki parent is a student too, and it hit me! We are Suzuki students too! We get to practice over and over how to be a better Suzuki parent, and on the way we may learn meaningful things beyond the instrument, beyond music, or even beyond the child. We may also learn things about ourselves and grow to be more tolerant, accepting, and kind human beings in the end. That, I think, is worth all the bumps we encounter along the way! ☙

Cecilia Calvelo-Hopkins is an Argentine violinist, student of Symzia Bajour, who came to the US nineteen years ago to study violin with Cathy Robinson and Felicia Moye at the New World School of the Arts. Currently, Cecilia teaches violin at Monarch Suzuki Academy and is the director of the Suzuki String Program at Velocity Music Academy in Austin. Cecilia holds a BA in music education from the University of Houston and a MA in Renaissance music from San Francisco State University and is a Pre-K through 12th Texas Certified Music Teacher and a Texas Certified Bilingual Teacher. For more than sixteen years she has maintained private Suzuki studios in Houston, San Francisco, Madrid, and Austin and has served as Suzuki Violin Faculty of the main Suzuki School of Madrid, Spain, "Cuatro Cuerdas."

News from Peru

Compiled by Caroline Fraser

David Evenchick, cello teacher trainer from Canada, writes:

Thanks to the Suzuki Association of Peru and the SAA I have had the honor and privilege of teaching in Latin America. As members of the Suzuki community we understand that bringing together young (and not-so-young) musicians from diverse backgrounds can break down cultural and political barriers. At the 27th annual Suzuki International Festival in Peru last January I saw how this cooperation works like a productive musical ensemble.

One of the outstanding features of this Festival is the repeated acknowledgement that all of the participating countries receive at each and every event; just like in an ensemble, it is important to empower each individual member.

The individuality of each member of an ensemble is respected, keeping members invested in the group and giving their best effort. At the Festival, each country is encouraged to celebrate and share their traditions with others, including dance, singing and folk instruments, culminating in a concert of Latin American music. Participants take a tremendous amount of pride and joy in presenting this concert.

In an ensemble there is an understanding that the energy and cooperation of the group is directed toward the process of revealing the music itself, regardless of its provenance. One of the highlights of the Festival this year was the massive Sinfonia Latina, comprised of young musicians from eleven Latin American countries. Rather than the traditional European masterpieces, the program consisted of eleven indigenous works—one from each represented country. Watching and listening to these students perform and cheering on the music of their neighboring countries made this a thrilling and heartwarming event!

To be a part of this is a huge inspiration and truly an enriching experience. It is a model of international cooperation.

The **27th International Suzuki Festival** and **2nd Latin American Suzuki Students' "Encuentro"** were held in Lima, Peru in January 2012. Around 1500 people attended these events. Participants traveled from Argentina, Bolivia, Brazil, Canada, Chile, Colombia, Ecuador, El Salvador, England, Guatemala, Mexico, Paraguay, Puerto Rico, Scotland, Venezuela, the United States and from all over Peru, including the jungle region, the coast and the Andean mountains.

Many thanks to our wonderfully generous and flexible team of SAA teacher trainers: Helen Brunner, David Evenchick, Nancy Lokken, Mary McCarthy, Fernando Piñero, Mary Craig Powell, MaryLou Roberts, Shinobu Saito, and Kelly Williamson. In addition to Suzuki courses, the Suzuki Association of Peru reaches out to the community by offering extremely successful workshops for the general public; Roberta Centurion gave workshops on Dynamics of Teaching Music in the Elementary Classroom, and Talent Education for teachers, community workers and parents. Roxana Del Barco and Maria Luisa Labarthe offered workshops in Early Childhood Music. In addition workshops for teachers in Kodaly were offered by Lydia Mills from California, including a seminar on children's songs and rhymes in English. All courses are accompanied by a teaching practice component which the participants and teacher trainers find most instructive! Participants learn to teach by teaching, and teacher trainers evaluate their own teaching by seeing how well the concepts taught during the courses have been understood.

Special congratulations go to the coordinators of the Festival, Roberta Centurion and Annika Petrozzi, to the producer, Deisy Cotera and to all the teachers, participants and office staff who made the festival possible.

Kelly Williamson, flute teacher trainer from Canada, writes:

As always, the flute classes were a pleasure to be a part of, with teachers from various backgrounds and with different perspectives to offer. At the top of the list was the very first SAA Practicum Unit in Flute in Latin America, attended by a select group of experienced teachers from all over Latin America. From Patagonia, Argentina, came Fernando Formigo, whose student Martin Cappi was selected to play for Jeanne Baxtresser in master class at the upcoming SAA Conference in Minneapolis. (Two of Fernando's other students will also participate in the honors flute choir. Hats off to the Orquesta de Flauta Traversa de San Martin de los Andes!) Diana Bettin from Bogota, Colombia, Eugenia Aizaga from Quito, Ecuador, and Winivere Raman Meneses from Arequipa, Peru, rounded out the class of four participants. We were fortunate to have the frequent participation as well of Mary McCarthy, teacher trainer in piano, so altogether we enjoyed a very broad view point indeed as we shared ideas about effective communication in lessons and transmitting Dr Suzuki's philosophy to parents.

Books One and Two were also offered for flute, with four participants in the Book Two class and seven in Book One. Attendees in these classes came additionally from Brazil (Fernanda Castro), Mexico (Kaneko Serrano), Chile (Danilo Toledo Gavilan), and for the first time in flute classes at the Lima festival, we had participants from Bolivia (Marcela Barbery) and the Peruvian Amazon (Scarlett Lozano Urrea). In total we had fifteen flute teacher participants from nine different Latin American countries—very exciting! Outside of class, highlights included performing Ian Clarke's Walk Like This! with the Practicum and Book Two participants, and going out to Barranco for drinks with the Book One class (thank you to Juan Carlos Rodriguez Pomar of Lima for organizing us!) Two people were in the Book One class as repeat attendees—Matilde Mejia from Argentina took Book One for the first time this past fall, and already chose to repeat it as well as take Book Two in Lima. On the other end of the spectrum, Eugenia Aizaga has studied all fourteen books in the Suzuki flute repertoire, has previously repeated the early book classes, and was repeating the course once again. We all valued the contributions of all participants—from those who were not yet teaching flute, to those who have been teaching for a long time, very highly.

Follow-up from the class has continued with access to supplementary materials via my Drop Box account. I decided to try this as an experiment, and have offered it to all of the participants in Lima this year, as well as to the people who took Book One with me last year in Argentina and in Canada at the Great Lakes Institute. Additionally, we connect through Facebook and our special Spanish-language Facebook page "Flauta Suzuki!", which anyone is welcome to join. I enjoy hearing updates from the Suzuki flute teachers all over the world —most recently I heard from a couple of the teachers in Paraguay via the web. Let's keep energized together! Heads up for the next Lima festival: a special class will be offered for one hour daily to play through repertoire in the books that are not being offered that year, especially the upper books. I have recognized that there is a lot of interest in reviewing the advanced repertoire, and we don't usually have the time to fit it in. So flutists —start reviewing those upper books, and come to Lima in 2013 to reunite with your friends and colleagues over some great music and good times—as always!

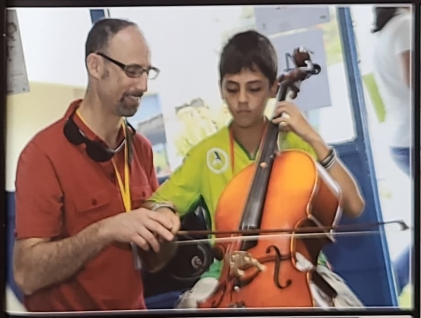
From Mary Halverson Waldo, US, recorder teacher trainer:

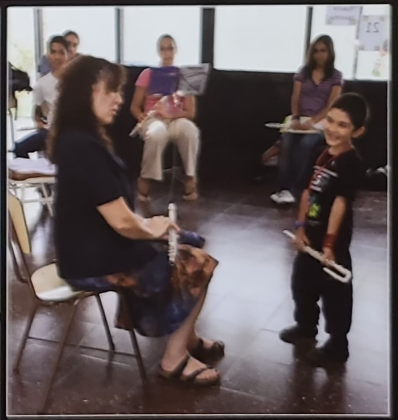
The flauta dulce (recorder) showed a lively presence at the 2012 Lima Festival. Especially exciting this year were the number of highly skilled young teacher participants. These dynamic ambassadors for the recorder displayed excellent teaching skills, and they inspired audiences with their stunning solo and chamber music performances, on contemporary as well as historical repertoire.

A wonderful feature of this Festival is always the large number of students, who come from a wide variety of socio-economic backgrounds,

Facing page: Violists from Esmeraldas, Ecuador, at the Peru Festival. Above: Peruvian teacher Dante Bereche coaches the double bass students during the II Encuentro de Alumnos Suzuki de America Latina.

Clockwise from top: Mary Halverson Waldo presents Padre William with a donation of a recorder; Happy Encuentro participants from Santiago, Chile, with country coordinator Blancamaria Montecinos; Encuentro delegation from Bogota, Colombia, with country coordinators Dilva Sanchez and Marcelino Prats





Clockwise from top: Encuentro Orchestra members from eleven Latin American countries: universal understanding through music; Kelly Williamson and five-year-old Carlitos from Ecuador in a master class; Encuentro participants from Peru and El Salvador before the Gala Concert with El Salvador country representative Alexis Rivera; David Evenchick teaches Peruvian cello student Carlos during the Festival.

including the most financially-challenged communities. I like to refer to the recorder as the "every child can afford" instrument! The quality of the student performances improved remarkably since my last visit, and master classes involved repertoire through Book Five.

Shinobu Saito, violin teacher trainer from Brazil, writes:

Philosophy Course in Lima

I took the philosophy course in January 2012 with Caroline Fraser in Lima, Peru. It was a very large class, with an attendance of more than one hundred participants from all over Latin America. The course lasted five days. During the morning we had class with Caroline, who taught us day by day how to teach to play an instrument in the same way a child learns to speak his mother tongue. With much praise, repetition, imitation, and persistence, we all begin to understand why young children are able to become so proficient in the performance of their instrument. She also helped us guide Suzuki parents in helping their children with daily practice.

In the afternoon we attended individual lessons to observe children being taught by various teacher trainers. Trainees were to observe at least eight hours of instructions, but in the end many of us saw much more than was required. I attended lessons of several different instruments for more than fifteen hours of observation; the lessons were very interesting and instructive. Many transformations took place for the trainees in these five days.

After returning to Brazil in early February, I taught the philosophy course for ten trainees, the same course I had just taken in Lima. It was my first time teaching the philosophy course, since until then I had only taught the "Every Child Can!" class, which is six hours long. They learned how to instruct parents and students in a more positive way, and learned to praise their work, not only their results. In many cases, some of the trainees had never received compliments for their work, because consistent results take time to show in their student's performance. I was very satisfied with the course I taught and the results I achieved with the trainees. I believe they understood with more clarity what Dr. Suzuki intended to teach us all.

I would like to express a special thank you to Caroline Fraser for lending me all the DVD materials that she has collected over the years which were so essential to teach this philosophy course. These materials were greatly appreciated by the trainees.

Andre Peixoto, violin teacher from Brazil, traveled several days early in order to help in the office. Thank you Andre! Andre writes:

This year's Festival and Encuentro were very special to me. I was there simply to help in whatever way I could! Having the opportunity to arrive some days before the festival started and help make an event of this importance happen was a wonderful experience that magnified and renewed my Suzuki spirit.

Young five-year-old Maria traveled with her parents from Mexico for the event. Her mother Claudia writes:

We traveled to Peru with our five-year-old daughter, and having her participate in this experience with hundreds of people from so many countries in such harmonious musical context was one of the most amazing highlights of her life. For her, and for us as Suzuki parents, these festivals add so much value to our daily musical study. It was an amazing experience and a great opportunity to be there and we hope to be able to come back to every festival. We are greatly thankful to all the people in Peru who organized the XXVII International Suzuki Festival.

Following the I Suzuki Festival in Guatemala, sponsored by Visión Mundial Guatemala and held in October 2011, Adolfo from Guatamala was able to travel to Perú for the first time, thanks to an SAA scholarship. He writes:

The Perú Suzuki is an opportunity of singular importance for the development of music as a means of communication and interaction with people from different corners of Latin America. That, along with the growth of a pedagogical context in our societies, frames an event that changes lives.

Alexis from El Salvador was able to travel to Peru for the first time, as his student's parents paid for his ticket and his accommodation! He writes:

I have been teaching Suzuki guitar since 2007. This year I participated in the XXVII Suzuki International Festival of Peru. My travel was the successful result of a strong Suzuki triangle! I have a Suzuki student whose family has had a positive music learning experience and as a sign of their gratitude they helped pay for my plane ticket so that I could fly to Peru and take part in the Festival.

Marcelino Pratts, violin teacher from Colombia who generously gives of his time and expertise during the festival, writes:

The big challenge of education is to reach a larger number of people and deliver a high quality of education. The festival allowed us to broaden our awareness of a Suzuki method that lives on, transforms itself, and gets renewed permanently.

Some highlights of this years' festival include:

- A delegation of more than fifty traveled from Esmeraldas, Ecuador, with many making the journey by bus. The group, directed by **Rommy Miller**, gave an excellent, colorful presentation during the Inaugural Concert, playing music from their region and performing traditional dances in regional costumes. This was an impressive demonstration of what can be possible from a Suzuki program less than two years old. The Ecuadorian Ambassador in Peru was so impressed that he invited the delegation back to his residence for dinner!
- The Inauguration of the second part of the festival was dedicated to a celebration of the life of **Doris Koppelman**, who had accompanied us in so many previous festivals, including January 2011. Two young piano teachers, Natalia Grima from Argentina and Alexander Ramirez from Colombia, had collaborated over a video of Doris teaching students, teaching teachers and performing. A young Peruvian violin teacher, Lindsey Pre Kong, worked on the editing. Doris would have been so happy to see the next generation working together internationally! In addition to showing the video, Natalia had come with a surprise. She brought a portrait of Doris painted by her father in Argentina. He had never met Doris, but based his portrait on a photo taken from the internet. What a labor of love! We unveiled the portrait and I said a few words, including Doris' own words from the interview I made with her in May. Piano students performed, including the same Claudio Armas Doris mentions in her interview. The video, which ended with an image of Doris at the piano with the words "Gracias Doris," was received with a standing ovation
- Included in the Festival was a meeting of the Suzuki Association of Peru in which the different regions gave presentations on

Above left: Nancy Lokken and a Peruvian student rehearse for the final concert;

Above right: Encuentro delegation from Cusco, Peru;

Right: Peru National Workshop directors past and present from the jungle, coastal and mountainous regions of Peru: Teachers Roger de la Cruz and Roosevelt Chahuayo from the Andean region of Huancavelica; Daniel Manrique from the jungle city of Iquitos, Annika Petrozzi, President of the Suzuki Association of Peru from Lima; Carlos Nunez from the coastal city of Piura and Ronald Serrano from Trujillo in the North of Peru.

Bottom: The II Encuentro de Alumnos Suzuki de America Latina Orchestra during the Gala Concert with conductor Dario Dominguez from Argentina. The flags from all participating countries are proudly displayed.

their programs and the decision was taken as to where the **National Workshop** would be held. This year the Peruvian National Workshop will be held in Trujillo, a city on the North Coast of Peru.

- The teacher trainers went on a trip to the **Amazon jungle** on their days off!
- **Sergio Nievas** from Argentina offered a double bass workshop and was impressed by the level of the Peruvian students' playing.

II Encuentro de Alumnos Suzuki de América Latina Enero 12 al 16, 2012

This five-day event was the result of true international collaboration. Peruvian recorder teacher Luciana Castillo headed the Organizational Committee along with Fabio Dos Santos, violin teacher from Brazil, and Etna Diemecke, piano teacher from México, as coordinators. Dario Dominguez from Argentina acted as Artistic Director and conductor of the orchestra. In addition, each of the participating countries had its coordinator. Representing Colombia were Dilva Sánchez and Marcelino Prats; Argentina, Graciela Vides; Costa Rica, Lidia Blanco and Rosa Iris Acuña; El Salvador, Alexis Rivera; Ecuador, Eugenia Aizaga; Chile, Sara Benitez and Blancamaría Montesinos; Bolivia, Magali Pinto; México, Etna Diemecke; Paraguay, Álvaro Morel; Brasil, Fabio dos Santos; and Peru, Ana Lucía Nieto.

Preparation for the Encuentro took place in January 2010 when the Organizing Committee was established and the guidelines were agreed upon for the student participation. Then during the V Latin American Teachers' Conference in 2011, the orchestral arrangements the countries had sent were tried out and corrections were made. Finally, more than 170 participants from eleven countries came together in Peru in 2012, rehearsing intensely and performing in three concerts. One concert took place on the outskirts of Lima in a district called Carabayllo, where classical music is seldom heard. After this concert, a little boy from the audience ran up to me and said "Thank you for the party!" The Gala Concert was received with great enthusiasm. The front of the stage was adorned with the flags of the participating countries and some of the performers in their colorful national costumes spontaneously started to dance in the encore of the music of their country. It was a joyous and spectacular event!

Fourteen-year-old Erika from Argentina writes:

It was such a pleasure to be again in Lima, from Argentina, being part of an orchestra, seeing old friends and making new ones! I also loved celebrating my ten years with the Suzuki method with the II Youth Latin American Orchestra and the XXVII International Suzuki Festival of Peru. I experienced many emotions: ***happiness*** *for being with my cherished people doing what I love to do;* ***pride*** *for being part of something as important as the Orchestra; and appreciation for the* ***wisdom*** *obtained from all the people I worked with. In summary, I felt great! Because of all that I would like to thank each of the people who made possible, with their work and efforts, to unite all Latin Americans with the primary goal of making music … We are making Dr. Suzuki's dream and ours come true: to build a better world through music.*

Mercedes, Erika's mother, writes:

I'd like to express a heartfelt thank you to everyone who organized and made possible our wonderful II Encuentro and our XXVII International Suzuki Festival. As families, and with the Latin American friendship that unites us all, we enjoyed some beautiful music-making days. We, the parents, had the pleasure to accompany our singing children, as they participated in the "Latin Symphony" choir. Thanks to the priceless contributions of our conductor, Dario Dominguez.

Mexican piano teachers Leslie Mizrahi and Etna Diemecke write:

It was wonderful to see so many Suzuki students from eleven different Latin American countries playing together with joy and enthusiasm, throughout several days of intense work. The quality of interpretation, the great commitment, and artistic level of the students made these performances very special, where friendship, fraternity, and a sense of community were present.

Many thanks to all who have made the Festival and Encuentro possible: the Suzuki Association of the Americas, the United States Embassy in Peru, Colegio Reina de Los Angeles, contributors to the Peru Festival Fund, and Latin American families and students.

Seeing the children from countries that at times have been at war, play together with love, joy and passion, I thought of Pablo Casals words: "Maybe it is music that will save the world."

Future Plans

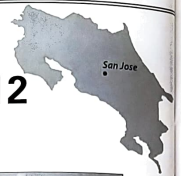
Our plans in Latin America include ongoing festivals and courses in Argentina, Brazil, Chile, Costa Rica, Ecuador, El Salvador, Colombia, Guatemala, Mexico, and Puerto Rico. We are already planning a Mini Encuentro for teachers for 2013, the VI Latin American Teachers' Conference for 2014 and the III Encuentro para Alumnos Suzuki de America Latina for 2015. We'll see you there! ¡Muchas gracias!

News from Ecuador

In March 2012, as a direct result of the Suzuki Festivals in Peru, Ecuador held its 1 **International Suzuki Festival Ecuador 2012** with 119 participants in the philosophy course. The excellent organizing committee was made up of participants who had already experienced the festival in Peru. The *Instituto de Investigación, Educación y Promoción Popular del Ecuador* (INEPE) sponsored the event along with the Catholic University of Ecuador. Ecuadorian violinist Felipe Aizaga gave a moving performance of Piazzolla's Oblivion. He had started his violin lessons at age five with his father, whose name was also Felipe Aizaga, one of the first Suzuki teachers in Ecuador. You can see Felipe's performance on You Tube. Congratulations to the Festival organizers Pablo Ochoa, Juan Carlos Roales and their great team! They are already planning more courses for November. We will be hearing much more from Ecuador in the future.

Translated by Cecilia Calvelo Hopkins, Caroline Fraser and Lindsay Pre Kong. Very special thanks to Cecilia!

Para leer este artículo en español por Internet, por favor visite http://suzukiassociation.org.la/



Costa Rica Suzuki Festival 2012

By Carmen Wise

"Where love is deep, much can be accomplished." –Shinichi Suzuki

More than 110 students, representing the whole spectrum of Suzuki string playing from Twinkles to Book Ten and beyond, enjoyed a week of music, learning and fun at the Fifth Annual SuzukiFest in San Jose, Costa Rica. On February 5, 2012, Lidia Blanco, President of the Asociación Costarricense del Método Suzuki, with the help of her assistant and friend Carla Loiaza, brought together students from several conservatories and schools in the San Jose area, their families and a teaching faculty from the US, Canada and Peru.

By the end of the week, we became a family.

Lidia teaches Suzuki Violin at the Lincoln School. The School's spacious facilities housed the event and had recently completed its Fine Arts Center. SuzukiFest's students were the very first to perform in its well-appointed auditorium. The school cafeteria staff served up delicious typical Costa Rican lunches every day. This gave teachers and families the opportunity to get to know each other.

A great support to Lidia and participants was a team of volunteers ready to feed, water, and assist anyone with any concerns. They also took turns manning a stand selling musical souvenirs, hand-made music themed cushion covers, Suzuki books, and many other items.

Brian Lewis, professor at the University of Texas and renowned virtuoso violinist, headlined a faculty of Suzuki Method teachers and Teacher Trainers. They were Caroline Fraser of Peru, Barbara Balatero of Seattle, Washington, Nicolette Solomon-Van Wyk of Dallas, Texas, Ann Montzka-Smelser from Chicago, Illinois, and myself from Canada.

Brian and Ann come from respected Suzuki dynasties. We so enjoyed listening to their childhood experiences in Matsumoto with Dr. Suzuki and his school.

Carmen Wise led a group lesson.

Barbara did double duty at the event, primarily as a Teacher Trainer for Book Three Cello, and spontaneously as accompanist for both the Honor Student Recital and the final concert. We were all in awe at her prowess on the piano, much of which was sight reading.

The faculty was comfortably housed at the Hotel Villa Zurqui, owned by Yanina Castro. The hotel is located in the hills above San Jose, on a lovely flower-bedecked acreage just a short drive from the Lincoln School. Yanina was the perfect hostess, even arranging a karaoke night for the faculty where teachers took turns singing their favorite songs. The biggest surprise was listening to Nicolette sing one song in perfect Chinese!

We affectionately renamed the hotel "Villa Suzurqui."

The week was filled with master classes, group lessons, orchestra sessions and informal opportunities to make new friends. Orchestra students, conducted by Nicolette, particularly enjoyed mastering an arrangement of Harry Potter music.

In a much anticipated recital, Brian Lewis, accompanied by Manuel Matarita, performed several beautiful pieces. Among them was his rendition of some early Suzuki pieces. We were enthralled by them. But Brian really brought the house down with The Hot Canary. We all whistled like birds as we left the Hall and the "tweeting" continued over the next few days on our instruments.

Lidia wants to extend a special thanks to the administration of the Lincoln School, to Yanina Castro for lending SuzukiFest her lovely Yamaha piano for Brian's recital, to Dona Hannah Mendiola, who has been a loyal and generous supporter of the Asociación Metodo Suzuki's events and activities, and the Herreras who invited the faculty to the venerable El Club for a sumptuous dinner.

The clinicians thank the families for making our stay so enjoyable. We felt well cared for and very welcome and appreciated.

While waiting for my flight home, I read a poster with the following message:

"Tell me and I will forget
Teach me and I will remember
Involve me and I will learn."
–Benjamin Franklin

What better way to learn than through such dynamic workshops as SuzukiFest and their lively and loving group classes. It is the ultimate form of participation in one's own learning.

Many thanks to Lidia and her team for an exciting and educational event that we will always treasure and remember. And what fun it was!

Congratulations! The week's success brought honor to Dr. Suzuki and definitely showed that we are helping to have a better world through music.
–Nury Barahona

Our family is still savoring a fantastic week full of music, talent and passion! Thank you very much for everything.
–Marlon Barrios Ramirez

Suzuki philosophy—Suzuki way of life! thanks Asociación Costarricense del Método Suzuki and all the GREAT teachers for an amazing week of learning!
–Mei Mei Segura

You can find the *Asociación* on Facebook for more updates on events.

Carmen Wise, BA, MEd, is a long time Suzuki teacher in Calgary, Alberta, Canada. She teaches violin and viola. Carmen first met Lidia Blanco at the Peruvian Suzuki Festival in 2005, then again at the International Suzuki Conference in Torino, Italy. It was at that time that Lidia invited Carmen to teach at the first Costa Rican Suzuki Institute in 2007. It has been Carmen's pleasure to see the Costa Rican Suzuki movement develop into an impactful influence in Central America. Costa Rica has become home to Carmen and her husband Mike as much as Canada has been for more than thirty years. Especially during the winters!

Top to bottom: Teachers' luncheon; Lincoln School Campus; Barbara Balatero and her cello students in the Lincoln School Auditorium.

2012: A Festival that Continues Growing Up!

By Angélica Villa

Under the slogan associated with music for a better world, in 2008, Colombia celebrated ten years of Suzuki Festivals. Since then, the organizing team has not stopped their joint efforts to continue making this wonderful experience possible. Today, in the midst of preparations for our 2012 festival, we express our gratitude to all people and institutions that are still with us year after year in this great challenge of education and training teachers in the Suzuki method to promote in our children the spirit of music as an integral part of their lives.

With the support of the SAA in 2011, we were fortunate to hear again in the corridors the bass and the warm notes of the cellos, inviting and receiving for the first time teacher trainers like Barbara Barber (violin), who left us with a gift of books, and Barbara Balatero (cello), who shared amusing anecdotes at the festival office. The days were intense and full of hard work but also full of happiness and satisfaction with our progress. We were joined again by two wonderful and unconditional trainers who have accompanied us thirteen years: Marilyn O'Boyle and Caroline Fraser.

Our festival is growing and growing up, and this motivates us to continue with this work. It's really exciting when we see that children do not want to end their festival week because they truly enjoy the activities, lessons, group classes, alternative workshops, and orchestra. They meet many children who come from other cities and even other countries like Peru and the United States, and they make special bonds of close friendship. Definitely, the festival is a time of the year that children, parents, and teachers always await with great excitement and expectation. Last year it was possible to offer thirty scholarships. Fifty teachers attended the philosophy course, and about 100 more did their training in guitar, piano, violin, cello, and enrichment courses like Suzuki Early Childhood Education, First Steps, parents' education and Body Balance. We are really happy that teacher trainers and guest teachers continue accepting our invitation to come to Colombia. To them, lots of thanks! MaryLou Roberts (guitar), Melissa Hullman (violin), Gloria Velasco (violin and orchestra), Marilyn O'Boyle (violin), and Caroline Fraser (philosophy and piano). Our learning has been steady and our good teamwork allows us to say happily: Long live the festival!

Angélica Villa, Suzuki Festival Coordinator , Colombia

2012 Un Festival que no para de crecer!

Bajo el lema, asociados por la música para un mundo mejor, en el año 2008 Colombia celebró 10 años de Festivales Suzuki, y desde entonces el equipo organizador no ha parado de unir esfuerzos para seguir haciendo posible esta maravillosa experiencia. Hoy, cinco años después, en medio de los preparativos para nuestro festival 2012, expresamos nuestra inmensa gratitud a todas las personas e instituciones que nos siguen acompañando año tras año, en este gran reto de formación y capacitación de profesores bajo la filosofía del método Suzuki, con el fin de promover en nuestros niños y jóvenes el espíritu de la música como parte integral en sus vidas.

Gracias al apoyo de la SAA en el 2011, tuvimos la fortuna de volver a escuchar por los corredores, las notas graves y cálidas de los violonchelos, invitar por primera vez y recibir en casa a nuevos maestros entrenadores, como Barbara Barber (violín) quien se despidió con libros de regalo... y Bárbara Balatero (cello) compartiendo divertidas anécdotas en la oficina del festival. En fin... días de trabajo intenso, pero llenos de felicidad y satisfacción de poder avanzar con éxito. Así mismo, dos maravillosas e incondicionales maestras, que nos han acompañado trece años consecutivos, Marilyn O'Boyle y Caroline Fraser.

Nuestro festival crece y crece cada vez más y esto nos llena de motivos para continuar con esta labor. Realmente es emocionante cuando vemos que los niños, no quieren que acabe su semana de festival, pues disfrutan las múltiples actividades, clases individuales, clases grupales, talleres alternativos y orquesta. Se encuentran con muchos niños que vienen de otras ciudades e incluso de otros países como Perú y Estados Unidos, estrechando especiales lazos de amistad. Definitivamente el festival es un momento del año, que niños, padres de familia y profesores esperan con gran emoción y expectativa. El año pasado pudimos ofrecer 30 becas, teniendo en el curso de filosofía 50 profesores, y alrededor de 100 profesores más, realizaron su capacitación en guitarra, piano, violín, violonchelo y cursos de enriquecimiento como estimulación temprana, primeros pasos, educación de los padres y balance corporal. Estamos felices de que los maestros entrenadores y profesores invitados sigan aceptando venir a Colombia. A ellos, muchas gracias!! Mary Lou Roberts (guitarra) Caroline Fraser (filosofía y piano), Marilyn O'Boyle (violín), Melissa Hullman (violín / balance corporal) y Gloria Velasco (violín /orquesta). Nuestro aprendizaje ha sido constante y el buen trabajo en equipo nos permite decir alegres: Que viva el festival!

Angélica Villa, Coordinación, Festival Suzuki Colombia

Top to bottom: Marilyn O'Boyle with students; Barbara Balatero leads Suzuki teachers and students singing Cellito Lindo; Teacher trainers performed a concert at the festival.

Let's Celebrate Doris Koppelman's Life!

By Caroline Fraser

Doris died peacefully on September 11, 2011, accompanied by her sons, while I was on my way to Guanajuato, México, for their VI Festival Suzuki. Etna Diemecke and I dedicated the Festival to the celebration of Doris' life. Her life inspired us to work with yet more dedication, more energy and more persistence towards the fulfillment of Dr Suzuki's dream: a world without violence and conflicts, a world of love, peace and compassion.

I am so fortunate to have had Doris as my close friend and mentor for more than thirty years. Doris constantly encouraged me to be more than I ever imagined I could be. We first taught together at Holy Names University in California and over the years became "soul mates," frequently team teaching, sharing master classes and sitting in on each others' courses.

Doris lived the Suzuki philosophy: she firmly believed in all children, had a profound respect for everyone, maintained a positive outlook, and was a student herself right up to the end of her life. During a presentation on the Twinkle variations at the May 2011 Leadership Retreat in Dallas, I noticed that Doris was taking notes! Doris led by example: in January every year Doris eagerly came to the Peru International Festival to train teachers. She graciously performed during the Teachers' Concerts and was always excited about the new enrichment course she would teach.

Doris quietly and gently nurtured the teachers in Latin America by believing in their potential and by taking a personal interest in their development. When giving feedback on the participants' teaching, Doris was always kind and constructive. In the last years of life her main professional focus was to encourage well prepared young teachers to become teacher trainers and guide them in the process. The Latin American teachers thank Doris for her caring and generous spirit. Doris has touched the lives of so many and has left the world a better place.

In May 2011, I interviewed Doris for the Peruvian Suzuki Journal *Ensamble*. Although Doris was already weak and tired, she spoke with enthusiasm about Peru, about her young students and about teaching Book One!

Interview with Doris Koppelman, Dallas, Texas, May 2011

How did you imagine Peru before coming for the first time?

I imagined it was a very dangerous place because the State Department had told me not to come. There were police in the airport. I was feeling very heroic and very eager to find out what it was like. I really wanted to come.

How would you define Peru?

I can't speak for Peru as I have only been in limited areas of the country. What I have seen is that it has been a place of tremendous enthusiasm and cheerfulness. I am always happy to be there.

Why did you always come to Peru despite the problems?

The work is so exciting and so deeply appreciated… everything was appreciated. I never felt so appreciated anywhere… and wonderful, amazing things happened.

What can you say about the Peru Festivals?

Festivals were happy times. People were so glad to have the opportunity to take the courses and participate. There was tremendous enthusiasm about participating with music of different regions and many friendships were created and strengthened

How do you feel being a teacher trainer in front of the Peruvian teachers?

I am honored to be in that position, of being chosen to come, and I wait eagerly for them to take my place.

What do you think about the Peruvian children?

I am not sure that I am aware of being in front of Peruvian children as opposed to any other, aside from the language. However, I will say one thing. I know the great heritage of dancing amongst Peruvian people. Children learn to dance at an early age. All this requires flexibility and great freedom of movement. This should make it easier to transfer this ease to the piano.

Is there a particular anecdote you would like to share?

On my first trip I remember a teenage student from Cusco playing Musette from Book One, and playing very well. My suggestions were all suggestions on musicality. The next day she returned and had taken in all my suggestions, playing beautifully. I said it must be hard to find a piano to practice on. She said she didn't have a piano just a cardboard keyboard. A cardboard keyboard? I never failed to be impressed by musicality on cardboard.

What attracted you to the Suzuki Method?

The thought that all children could be fantastic students: every single child in the world. I used to think, "Oh, that teacher is lucky, she gets talented students." Then I started to look at children in the street and thought, "They all can be great… this one, that one. All can be treasures."

How many years have you taught the Suzuki Method?

Fifty years.

How has the Suzuki Method changed over the years?

I think it has changed from looking for the rules that would make it work to experiencing the many ways of solving individual situations.

What have you learned from your experiences in Peru?

Where love is deep much can be accomplished. These are words of Suzuki.

I used to say you can't start to learn if you don't own a piano. Mrs. Kataoka used to say you need to get the finest instrument, and now, there is a program in the jungle where there are no CD players… and even this does not stop us. It is an unstoppable force.

What was your funniest moment?

I just remember laughing a lot.

Most moving?

So many … My most moving moment was hearing Claudio (Armas) playing the Chopin Prelude in e minor. I asked him to play a few years later, and he played it just as beautifully. It was the rubato playing that comes from deep within the person. That is a piece... one of the most touching pieces ever written.

How did you enjoy the food?

The indigenous food is delicious. I know that Peru has more variety than any country in the world. I would like to sample more of the fruits and vegetables.

And Pisco sour?

Of course, this is included amongst the amazing food in Perú.

Are you still working with Book One students? Are you finding new ways to teach it?

This year, over half my students are in Book One, and I am still trying to look for better ways to do this. I have this child from India and when she plays Twinkle, it sounds like Indian music. I am certainly doing different things. I have my end of year recital when I get home. Bianca's brother Joshua (3) is going to walk on and take a bow. Anita will play violin with her father …

What do you think is Dr. Suzuki's most important message?

That participating and expressing the joy of music is part of being human. All children have the birthright to experience this. That natural musicality, a natural sense of rhythm is not for a few, but is universal. I hate elitism. Music is where it is the strongest. Casals thought Dr. Suzuki's message was beautiful.

What is your hope, vision for the Suzuki Method in the future?

My hope is to see it be made available in every country, for all children who would like to study thereby giving the children of the world many things in common and therefore lead to a peaceful world.

¡Gracias Doris por tu inspiración!

Yasuko S. Joichi
Oct. 1, 1945—Dec. 28, 2011

Mrs. Joichi was a beloved Suzuki Piano Teacher and SAA Teacher Trainer. She served on the faculty of the Music Institute of Chicago, worked on the Suzuki Piano repertoire revisions committee and taught at many institutes and workshops. She studied Suzuki Piano Pedagogy at the Talent Education Institute in Matsumoto, Japan, the University of Wisconsin, and at Memphis State University. She was also a nationally certified Teacher of Music in Piano by the Music Teachers National Association.

Yasuko Joichi's warmth, kindness and enthusiasm for teaching will be greatly missed.

In lieu of gifts or flowers, her family has requested gifts to a charity or organization of your choice.

Born in 1945 in Kyoto, Japan, Yasuko became the fourth child of Hideo and Iwae Segawa. Rather unusual for the time, both of her parents had gone to theological seminary school, and although their training was just short of ordination, they each preached to their respective congregations. Lively debates and conversations with missionaries and Buddhist friends filled her youth and undoubtedly left an indelible impression on her.

In 1968, already an adventuresome traveler, she crossed the Pacific Ocean and landed in Evanston, Illinois, for graduate school at Northwestern University where she majored in piano performance. Shortly thereafter she met her husband, Max, while Christmas caroling at a church in Chicago. By 1970, her only daughter, Janet, was born.

During the next few decades, Yasuko's days were filled with much musical activity. She played organ in churches, gave recitals, and was active in many music teachers organizations. From 1977 to 1979, even the entire family gave Sunday Afternoon Concerts at Cantigny in Wheaton, Illinois.

Always a teacher at heart since her teenage years in Japan, she taught piano her entire life until a stroke in December 2008. Most recently she taught piano at the Music Institute of Chicago and at Elmhurst College preparatory and college departments. Previously, she taught at Wheaton College preparatory school and privately at home. Perhaps central to her music teaching career

was encountering the Suzuki Method in 1975, an approach to music instruction that she tried first with her daughter. She eventually became a teacher-trainer in Suzuki Piano and traveled worldwide as an instructor at institutes and conferences.

All of that traveling was hard to give up, and she continued her travels most recently to Europe, Central America, and Asia until 2008. If it were not for her stroke, she would have volunteered again in Costa Rica with Cross Cultural Solutions.

Her love for dogs and many furry creatures could be seen by all. Pictures adorned the walls and cabinets of her piano studios and even refrigerator at home. Her laugh was infectious as was her charm with young students. In the past few years, she enjoyed visits from her grandson and followed her physical therapy and speech therapy exercises diligently. Unfortunately, her heart was not strong enough to continue her lifelong adventure. In memory of a life fully lived, let us wish her peace.

–Marilyn Andersen

Remembering Mrs. Joichi
(A Mother's Perspective)

My daughter Isabelle had just turned five years old and it was time for her to begin piano lessons. Having studied Suzuki violin and piano as a child and being a Suzuki violin teacher myself, I was convinced that the Suzuki piano method was the best choice for Isabelle's training. I had never met Mrs. Yasuko Joichi, but was well aware of her name and reputation for high quality teaching.

We walked into our first piano lesson prepared with a new notebook, pen, and, most importantly, a freshly purchased Suzuki piano book and CD. Despite these preliminary steps, we could not possibly have been prepared for the rare gift we were about to receive from Mrs. Joichi.

Upon entering her music studio, I took notice of the collage of photographs of Mrs. Joichi smiling with various young individuals as well as the oversized spiral bound book of various inspirational quotes. This warm, welcoming atmosphere immediately helped Isabelle and me feel comfortable in a new learning environment.

In the early stages of my daughter's piano lessons with Mrs. Joichi, I recognized that I was observing magic. I still recall the first time that Isabelle played Dr. Suzuki's Twinkle, Twinkle, Little Star, Variation A rhythm. I sat in the lesson in amazement and simply cried. Mrs. Joichi calmly sat by Isabelle and gently guided her hand as she played. As a Suzuki teacher, I had heard this rhythm played countless times. However, hearing my own daughter play this rhythm for the first time was the equivalent of seeing her take her first steps. It was additionally special to see how Mrs. Joichi patiently guided her. As a parent and Suzuki teacher, this is a memory of pure joy.

I am confident that I am a better person and teacher because of the time spent with Mrs. Joichi. She showed me the importance of patience and gentle strength. An example of this was when we arrived early for lessons. I would ask Mrs. Joichi if we could warm-up in an empty room. She kindly advised against this, wisely inferring it was best for me to not push my daughter to learn new material immediately before her lesson. Additionally, I sometimes brought Isabelle's younger sister to lessons. She required numerous activities to keep her occupied during the lesson. I was concerned this would be a disruction to Mrs. Joichi. To the contrary, Mrs. Joichi became interested in Isabelle's sister and her activities. I am regretful that she never had the opportunity to learn piano from Mrs. Joichi.

I am forever grateful to Mrs. Joichi for nurturing Isabelle's early musical growth and helping her form a strong foundation. She always encouraged Isabelle to participate in other musical experiences, such as youth choir and playing triangle in the percussion section of a music school performance of *The Toy Symphony* by Haydn. Despite primarily being Isabelle's piano teacher, Mrs. Joichi stressed the importance of being exposed to a variety of musical experiences.

It is in the spirit of Mrs. Joichi's life that we choose to remember her. We will always remember her love of music and learning, as well as her love of nature and animals. We are grateful for the five years spent as students of Mrs. Joichi. We are extremely fortunate to have been recipients of Mrs. Joichi's pedagogical talents and, more importantly, her gracious, gentle, kind-hearted spirit.

Thank you, Mrs. Joichi. You will be deeply missed.

–Melissa Kayne-Arbetter

Remembering Mrs. Joichi
Remembering my first piano teacher:

I started taking piano lessons from Mrs. Joichi when I was five years old. I was very excited to start a sticker collection. I was probably more excited about the sticker collection than I was about practicing piano. When I first met Mrs. Joichi, I was shy. She was very kind and nice, which made me feel very comfortable. I remember my first piano recital with Mrs. Joichi. When it was my turn to play, she walked with me and set me up at the piano. This really helped me to feel comfortable. I will never forget her kindness.

She was a great teacher and supporter of the Suzuki Method. From the very beginning of my piano lessons, she taught me how to bow and have good hand position. These are qualities that have helped form a strong foundation for my piano playing even today. I have a stronger appreciation for the Suzuki Method thanks to Mrs. Joichi.

Five years after I began lessons, Mrs. Joichi got sick. My mom took me to visit her in a rehabilitation center. I was nervous to visit Mrs. Joichi, because I was not sure how much she would remember. I brought my Suzuki piano music to play for her. I was surprised that she gave me a mini lesson on the keyboard she had in her room. Although she could not speak very well due to a stroke, she was still able to help me with a very difficult passage in my piece. She seemed happy that I visited her and I was happy that I was able to see her again.

What I learned most from Mrs. Joichi is to always listen carefully to my music. When I learn a new piece now, I focus more on what I hear than what I see on the page. I am forever grateful to Mrs. Joichi for teaching me the skill of listening. I will always remember her kind spirit and her love of animals and music. I consider myself lucky to have had the good fortune of knowing and learning from Mrs. Joichi.

Mrs. Joichi:
Talented
Energetic
Aware
Cheerful
Happy
Eloquent
Respectful

–Isabelle Arbetter

June Itami
June 22, 1920–January 14, 2012

A pioneer of the Suzuki violin method in North America, June's first of many trips to Japan was in 1967. She became a close friend of Dr. Suzuki and was well known in the Japanese Suzuki community. June was especially instrumental to the development of the Suzuki method in the western U.S. She was beloved by her community and will be remembered throughout the Suzuki world for her contributions to Suzuki education.

A hyperlink to her full obituary may be found via the SAA web site: http://suzukiassociation.org/news/in-memoriam-june-itami/

I was deeply saddened to hear of the loss of June Itami, my first violin teacher who set me on a varied career path of performing and teaching that has spanned more than forty years. Her kind, gentle ways have been a constant guiding light. I was privileged to attend the celebration of her life on Saturday, June 21, 2012, in Nampa, Idaho, where she lived and raised her family. The church was packed with her loving family, colleagues, former students, and friends. It is difficult to say in this short testimonial just how much she meant to me. I studied with her from the age of ten to eighteen, but her presence has remained with me my whole life. I have used her model as a guide in my teaching and have continued to try to push myself beyond my abilities as she did. I have loved her as many others did for her kindness and dedication to the art of music. At her celebration of life I learned that there was much more to her than I ever knew. As with all great people, she was humble and giving in many ways. My childhood was a much better place with her in it. My life was enriched beyond childhood and I hope I can come close to living up to her image. May you rest in peace, Mrs. Itami, with the knowledge of a life well spent behind you. Your legacy lives on in the many lives that you touched.

– Nancy Messuri

Another teacher of the first generation has left us—what a beautiful soul with an unselfish spirit and a first-hand knowledge of Dr. Suzuki. May the teachers trained by her keep the legacy alive.

–Cleo Brimhall

Mrs. Itami honored the spirit of the Suzuki philosophy, the open sharing and community. She inspired a community of teachers who joyously and lovingly worked together for the betterment of the children and not solely for themselves. She understood that music was not just for ego and for the training of virtuosos, but of fine human beings. I miss her and the community in Idaho she mentored. I hope her spirit and the standard and tradition she began is carried on by those who follow.

Much love to you, Sensei.

–Lisa Miles

Continued from p. 45

5. **Go Tell Aunt Rhody:** ABA or A B1 B2 A
6. **O Come Little Children:** AABC
7. **Allegro:** AABA
8. Perpetual Motion: ABCA, two phrases per section, or A1 A2 B1 B2 C C A1 A2, one phrase per section.
9. **Long Long Ago:** ABCB or A A1 B A1, because the second phrase is the A phrase with a different ending. They are like each other, but not quite the same: they are similar.
10. **Allegretto:** ABCB or in shorter sections: A A1 B A1 because the first two parts are similar to each other, the same as in Long Long Ago.
11. **Andantino:** ABCB or in shorter sections: A A1 B A1 because the first two parts are similar to each other, the same as in Long Long Ago and Allegretto.
12. **Rigadoon:** ABCA : similar to Perpetual Motion, but with single phrases.
13. **Etude:** ABA or, in smaller sections A1 B1 A2 B1 C A2 D. The D section could be called a "Coda" which is like a tail end after the real end.
14. **The Happy Farmer:** AB, or phrase by phrase: A1 A1 BA2 BA2
15. **Minuet in C:** AABB This piece is in Binary Dance Form.
16. **Minuet #2:** AABB This piece is in Binary Dance Form.

Endnotes

1. Arnold Whittall, "Form" in The New Grove Dictionary of Music and Musicians, ed. Stanley Sadie, (Macmillan: New York, 1980).
2. Anthony Brandt, "Sound Reasoning: A New Way to Listen," Connexions (Sept. 11, 2007).
3. Richard Middleton: page 145 in Key Terms in Popular Music and Culture edited by Bruce Horner and Thomas Swift; Blackwell Publishing Ltd. Oxford, UK; 1999 Article: "Form" by Richard Middleton http: //cnx.org/content/m11466/1.23/.
4. In standard Western Musical theory, "motif" means a cell or the smallest bit of music that contains an idea (usually a few notes long). Suzuki used the word "motif" roughly analogous to the standard term half phrase or a part of a phrase ending in a half cadence, though he wasn't looking at the harmonic underpinnings as Western theoreticians usually do. I will use the more standard definition in the rest of this article.
5. These books, written sometime in the 1950s as far as I know, are out of print and were only ever published in Japanese. I was never able to read the source myself, unfortunately.

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