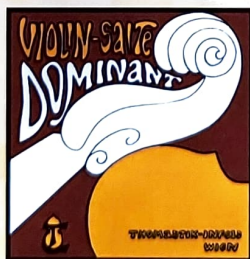


# American Suzuki Journal

 The official publication of the Suzuki Association of the Americas, Inc. • Volume 41 #3



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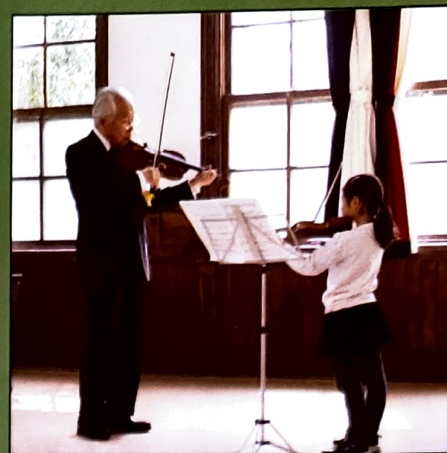
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**Cover image:** Prof. Koji Toyoda teaching a master class at Agatonomori during the 16th Suzuki Method World Convention. The student played Kreisler's Praeludium & Allegro. Photo courtesy of Jennifer Visick.

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# Chair's Column

By Dr. Mark George

For music education, the past twenty-five years have been both encouraging and heart-breaking. We live in a time of relative enlightenment. Globally, more students are learning music at a higher level than ever before. Young musicians are emerging from every part of the hemisphere. And yet, juxtaposed against this enlightenment, there are enormous education deserts where music learning is practically non-existent.

A recent article by Stanford professor Sean F. Reardon, published in the journal *Educational Leadership*, reported that the achievement gap between the rich and the rest of society has been widening considerably. Our instinct is to blame the deplorable conditions of urban and rural schools in areas of high poverty. However, Professor Reardon points out that this may be less about the failure of schools and more about the fact that the rich invest heavily in early childhood education. This should gain the attention of Suzuki teachers, who for decades have advocated for early childhood music education.

In too many areas, high quality music education exists only in the realm of the affluent. As Suzuki teachers, our collective conscience compels us to reach out to the underserved, to provide the riches of music education to all children. There are many people rising to this challenge. Some have succeeded brilliantly in low income public schools, large inner city communities and remote villages.

There are, however, serious problems with many efforts to address the inequity in opportunities for music education. Policy makers too often confuse greater access to music education with truly excellent and effective music education. In fairness, the paucity of resources in music education often raises a very difficult question: Is it better to provide

perfunctory access to all or excellent education for the few?

This question strikes me as hugely unenlightening. It is the cultivation of excellence that transforms the lives of children. Humanity has learned this lesson many times and it would be foolish to forget it now. Paraphrasing Aristotle, American historian Will Durant stated, "We are what we repeatedly do. Excellence, then, is not an act, but a habit." "Excellence is doing ordinary things extraordinarily well," wrote educator John William Gardner. And physicist Edward Teller said, "I believe in excellence. It is a basic need of every human soul. All of us can be excellent, because, fortunately, we are exceedingly diverse in our abilities and talents."

Grant makers sometimes decline to support excellent music education programs because, "The cost per student is too high." There is no separate but equal in the business of education. Do not confuse access with excellence. Students must be inspired, held to high standards and expected to be excellent.

Do not also confuse a few students who rise from mediocre music programs to become successful with a truly effective education policy. There will always be a percentage of children who succeed beyond all odds. But our standard for success is much higher. Every child must be given the opportunity to be excellent.

Suzuki showed us that every child can be great; every child can be excellent. This is our responsibility regardless of the cost. Suzuki teachers are warriors for the happiness of all children, they resist mediocrity, ignore mindless and profit-motivated criticism, and remain dedicated to the idea that "every child can!"

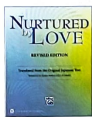
## Calendar of Events

(fax date, email date or postmark date)

1st of each month	Newsletter submission deadline
June 15	Application material to post on SAA website for 2014 Conference Student Events and Call for Sessions
August 1	ASJ Fall issue submission deadline
September 1	ASJ/Fall issue ad insertion deadline
September 15	ASJ/Fall issue artwork deadline
September 19-22	SAA Board meeting, Seattle, WA
September 25	Established Institutes 2014 Date Reservations due
September 30	2014 International Ensembles Concert Applications due
October 15	Applications due for master classes, SYOA, all ensembles and choirs, session proposals Institute applications due
November 1	ASJ/Winter issue submission deadline
December 15	Piano Concerto applications due
May 22-26, 2014	SAA 16 <sup>th</sup> Biennial Conference, Minneapolis, MN

## Nurtured by Love Book, Revised Edition

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## Organizational News

### SAA Annual Meeting

This year's annual meeting was held at Deer Creek Lodge on Friday, May 21. Board Chair Mark George facilitated the meeting. To follow are news items and updates for the year.

### Awards:

MaryLou Roberts announced that five members have successfully completed the Certificate of Achievement Level One requirements. Two of the five were present to receive the Certificate: Sarah Blander Montzka, viola and violin, Chicago, IL, and Meret Birnicks, flute, Evanston, IL; both teach at the Music Institute of Chicago. In addition, Certificates were awarded to the following teachers who were unable to attend the Retreat:

Janis Witting, Violin, Wheaton, IL, faculty, Western Springs School of Talent Education; Patricia Eversole, Piano studio teacher, Florissant, MO; and Abbey Hansen Cello, Evanston, IL, Music Institute of Chicago faculty. Congratulations to these five new Certificate recipients. All teachers are encouraged to complete the Certificate process. Certificate Level Two requirements will be posted this summer.

### Accomplishments for the year were announced:

- SAA membership = 8,364 up 13% over the past 5 years
- Every Child Can! workshops classes: 111
- SPA participants over the past 4 years: 540
- Training participants in 2012: 2,312 (up 8%)
- Training courses in 2012: 541
- Summer institutes for 2013: 64 including one or more institutes in each of 34 states and 6 Canadian provinces; plus 8 Latin American festivals held in 2013
- Parents as Partners: 13,761
- Participants in the past 3 years
- SAA Email Newsletter: an average of 12,000 recipients each month
- Teacher searches on SAA website online: average of 3,700/month
- \$23,960 in scholarships awarded this year to a total of 66 recipients
- SAA Facebook page followers: 3,266

### Board elections:

The results of this year's election were announced. Two new Board members were elected: Frank Viola, pianist, accompanist for the Hart School and IT Consultant, West Hartford, CT; and



SAA Leadership Retreat Participants

Rolando Freitag, violinist and violist, Western Springs, IL, and Western Springs School of Talent Education faculty member. Both new Board members visited the April meeting and were heartily welcomed. Their three-year terms begin on August 1, 2013.

The Board has selected Sarah Blander Montzka to follow Marilyn Kesler as the next Chair-Elect. Marilyn will assume the role of Board Chair on August 1. In addition, Patricia Purcell has graciously agreed to continue as Secretary for another year.

### Board terms completed

The Board extended thanks to outgoing members whose terms expire July 31: Mark George, MaryLou Roberts and Dan Browning. All three are valuable Board members whose committed service and Board involvement will be greatly missed.

### Park benching

After the meeting and throughout the weekend, Board members and Teacher Development Advisory Committee members were available to "park bench" with members who wished to ask a question, make a suggestion or just to get acquainted with SAA's volunteer leaders.

### "Creating the Future Together 2013"

The SAA's tenth Leadership Retreat brought together just over 170 participants—a record high turnout for this biennial event! The schedule included two

days of Pre-Retreat workshops: *Mozart Violin Concerti* (Linda Case and Tom Weremath, instructors); *Introduction to Dalcroze* (Jeremy Dittus); *Reading, Study Group!* (Caret Beth Hockett); *Music Mind Games: Developing Excellent Readers with Enticing Games* (Michiko Yurko); plus Piano Teacher Trainer sessions (hosted by Mary Craig Powell and Gail Lange) and Flute Trainer meetings (Kelly Williamson, coordinator). These special sessions were very well-received!

As cars and busses brought our Retreat participants to the Deer Creek Lodge over the course of three days, guests were greeted by the warmth of the facility and the natural beauty and tranquility of the park setting. A relaxed tone was set, conducive to sharing and community building. The Retreat began on Thursday evening with an inspiring keynote by Teri Einfeldt and breakout sessions led by members of the Teacher Development Advisory Committee. Sounds of violin, viola, cello, flute and bass were heard throughout the area as participants took part in an *Ensemble and Arrangements Showcase* that topped off the evening.

Throughout the weekend there were opportunities for participants to experience Feldenkreis' sessions with Craig Trompeter and Suzuki Early Childhood classes with Danette Schulz and Wan Tsai Chen, plus there were chances to share ideas for the 2014 SAA Conference with Ruth Engle Larner and other Conference Team members.

Early Friday morning Teacher Trainers met with Institute Directors to discuss ongoing and new projects and to



Dr. Susan Baer at the SAA Retreat

welcome six new Teacher Trainer Candidates who will be completing the process of becoming Teacher Trainers in the coming months. They are Rolando Freitag (IL), yolin; Alice Ann O'Neill (OH) and Andrea Yun (MI), cello; Kathleen Schoen (AB, Canada), recorder; and harpists Kathy Kienzie and Phala Tracy (MN).

From their array of informative topics selected by coordinator Sally Gross, Cello and Bass teachers learned about the March World Convention in Japan, made plans for developing a video library of Pre-Twinkle ideas, discussed the importance of community and much more. Cello panelists and facilitators were Carey Cheney, David Evenchick, Beth Goldstein-McKee and Carol Tarr.

Violinists presented issues from the Book Seven revisions, learned more about the new Book Six and the Book Six piano accompaniments (Karen Kimmitt, Kimberly Meyer-Sims, Doris Preucil, Linda Perry); had *Fun with Intervals*, presented by Doris Preucil; and joined Linda Fiore to discuss internalizing musical skills. Humor and wisdom filled the hour when *Ask the Experts* panelists (Carrie Reuning-Hummel, Winifred Crock, Carol Dallinger and Linda Fiore) answered participants' pre-submitted questions. Violists participated in an overview of the new Book Nine with William Preucil.

On Saturday afternoon everyone came together to observe excellent lessons by Mary Craig Powell and by Teri Einfield. Pat D'Ercole led participants in a discussion of the lessons using the SAA descriptors and the concept of a "teaching segment," providing teachers with a review (or short preview) of an important SPA concept.

Following that session, Margot Jewell and Zachary Eben shared their experiences in *Mentoring: Fostering the next generation of Suzuki teachers*.

Pianists had a busy weekend schedule that included sessions by Fay Adams, Gail Lange and Mary Craig Powell. Many pianists participated in panel discussions with Gail Gebhardt, Ellen Berry, Michiko Yurko, Maryfrances Kirsh, Melissa Robolt, Caroline Fraser, Joan Krzywicki, Rita Hauck, Joyce Hodge, Carol Cross.

Guitars, harps and basses discussed future publications and repertoire revisions. Suzuki in the Schools teachers met and shared ideas. Flutes discussed publications issues, shared discussions on Baroque style with Recorders and heard about Flute at the World Convention from Rebecca Paluzzi. Insiteure directors learned about paperless events and recruiting volunteers from Trina Christensen. Chapters and program coordinators discussed bonding local Suzuki communities led by Connie McCullough and enjoyed panel presentations on Community Outreach by Wan Tsai Chen (Suzuki Talent Education Society, Calgary), Kevin Hart (Laramie, Wyoming, private guitar studio), Christie Felsing and Sonja Zeitamel (Preucil School), Dave Madsen and Jessica Meyer (Hart Community School), and Patricia Purcell and Ian Salmon (HEB School District, TX).

Late on Saturday evening, a lively and fun-loving group joined Sarah Montzka for Game Night! Thanks to Sarah!

Scattered throughout the weekend, general sessions featured guest and member presenters:

- Heather Mansfield, social media expert, gave an amazing session on

best practices for web design and online communications.

- Paula Smith, Head of University Child Development School in Seattle, offered an informative and highly engaging presentation on education for twenty-first-century skills.
- Dr. Jeff Miller led an exploration of the meaning of our involvement with Suzuki education through an art project and a World Café simulation.
- Dr. Pandora Bryce's valuable presentation directed participants in *Facilitating Adult Learning: Exceeding your learner's expectations in a world where training is available anywhere, anytime*.
- Dr. Carey Cheney's topic, *Professionalism*, looked at personal and organizational professionalism and included breakout sessions in which groups explored the meaning of SAA Ends statements.
- Dr. Susan Baer's session, *Musie More than Lives*, explored the role of music in today's busy lives. The session included breakouts where aspects of teaching and modeling character were explored.
- Following brunch on Sunday morning, MaryLou Roberts offered an inspiring short presentation, *What We Can Learn from Latin America*, based on her many experiences teaching in South America.

Overall, most everyone would agree that the value of the SAA learning community was demonstrated repeatedly throughout the weekend; the process of envisioning the future of Suzuki education was experienced, and through many opportunities for small group and one-on-one exchanges, many new friendships were formed.

Many thanks to Graves Piano and Organ Company in Columbus for providing pianos for the Retreat and to the staff of Deer Creek for their assistance throughout the weekend. Thanks are due to all presenters and participants and to those who were involved in planning, especially Teri Einfield, Christie Felsing, Sally Gross, Carey Cheney, Sue Baer, Sandra Payton, Mary Craig Powell, Gail Lange, MaryLou Roberts, Kelly Williamson, Dave Madsen, Mary Kay Weddington, Sarah Montzka, Joanne Melvin, Marilyn Kesler, SAA Staff members, Board members and many others, as well as

## Announcing the Suggested Repertoire List for the Revised Volumes 6, 7 and 8 of the Suzuki Violin School



The SAA Violin Committee is excited to report that the Revised Book 6 of the Suzuki Violin School is finally in print. Included in the mailing of the current SAA Journal is a list of Suggested Repertoire for Books Six, Seven and Eight to accompany those volumes. Here is a bit of history and explanation for that list:

By mandate from the 2009 International Teacher-Trainers Conference, the ISA Violin

Committee was to compile a list of suggested repertoire from different style periods appropriate for each book level to be published in the Revised Books Six - Eight. It proved a difficult task for all of the Regional Association Violin Committees to arrive at consensus over a specific list. As a result, each Regional Association is to assemble its own list for distribution to its members. This is not to create an alternate repertoire but to suggest additional pieces to fill out the depth of the current books in many instances with pieces Dr. Suzuki himself used in lessons and concerts. There will be a paragraph published in the Revised Books Six, Seven and Eight explaining this procedure. (See pg. 32 of the newly published Revised Book Six for this paragraph.)

Beginning in 2010, the SAA Violin Committee, in collaboration with the SAA Violin Teacher Trainers, began compiling such a list. The Committee appreciates the generous input from the Trainers in that process.

This list is organized by category: Tone pieces, Kreisler pieces, Concertos and Sonatas, Bach, "Show" pieces, and Modern pieces.

The list you have received today does not preclude any teacher from using their personal favorites, nor a Trainer from presenting a more comprehensive list for each book or distributing their own list. This list is meant as a guideline for our membership and provide a baseline resource in our training courses. This list is *not* immutable and will be revisited and revised as we work with the list in our teaching and training over the next several years. We look forward to your feedback.

SAA Violin Committee: Allen Lieb, Chair; Ronda Cole; Lorraine Fink; Karen Kimmitt; Sandy Reuning

## Suggested Repertoire for Suzuki Violin School

### Volume 6:

- Elgar *Salut d'Amor*; Faure *Après un Reve*
- Kreisler *Rondino*/Song of India/Tempo di Minuetto
- Dancra *Air Varié Op. 89*/Dvorak *Sonatina*/Schubert *Sonatina*
- Bach *Concerto for Two Violins 2nd mvt.* (both parts in score)
- Postock *Souvenir de Saratoga*/Severn Polish Dance
- Bartok *Duets Book 1*/Kabalevsky *Album Pieces*/Percichetti *Masques*

### Volume 7:

- Bach-Gounod *Ave Maria*/Faure *Berceuse*/Massenet *Meditation from Thaïs*
- Kreisler *Gluck Melodie*/Schoen *Rosmarin*/Sicilienne & Rigaudon
- Accolay *Concerto*/Haydn *G Major Concerto 1st mvt.*/Nardini *Concerto*/Mozart *Sonata E minor K304*
- Monti *Czarlas*/Schubert *L'Abelle*/Wieniawski *Obertass Mazurka*
- Bartok *Sonatina*/Gardner *From the Gane Break*/Shostakovich *Duets*

### Volume 8:

- Paradis *Sicilienne*/Svensden *Romance*/Tchaikovsky *Canzonetta*/Wieniawski *Romance* (Cont. No. 2)
- Kreisler *Praeludium & Allegro*/Syncoption/Variations on a Theme by Corelli
- DeBriot *Concerto No.9*/Scenie de Ballet/Mozart *G Major Concerto*/Viotti *Concerto No.23*/Beethoven *Spring* Sonata 1st mvt./Mozart *Sonata in G Major K301*
- Bach *Concerto for Two Violins 3rd mvt.* (both parts in score)
- Brahms *Hungarian Dances*/Nowacek *Perpetual Motion Ten Have Allegro Brillante*/Wieniawski *Legende*
- Bartok *Romantian Folk Dances*/Bolling *Suite for Violin and Jazz Piano - Romance & Gavotte*/Copland *Hoedown*

### Solo Violin Recommendations:

- Telemann *Fantasy No. 1, 7 and 10*
- Bach *G Minor Sonata - Presto*/D Minor Partita - Allamanda; E Major Partita - Bourree & Gigue

## New Active Members

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 Paulina Hustein, Los Angeles  
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 Frances Moore, Los Angeles  
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 Alexandra Raskages, Walnut Creek  
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Man Dorris, Longmont  
 Nina Froujian, Boulder  
 Kara Leonard, Grand Junction  
 Lili Marston, Morrison  
 Maggie Snow, Denver  
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 Caitlin Lefingsell, Hartford  
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 Jasmine Black, East Lansing  
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 Deborah Palmer, Corvallis  
 Sayde Price, Salt Lake City  
**New Mexico**  
 Sarah Farrell, Corrales  
 Laura Wright, Albuquerque  
**Nevada**  
 Aimee Mortl, Las Vegas  
**New York**  
 Farida Ardasheska, Brooklyn  
 Corinne Bennett, Brooklyn  
 Se Yoon Eom, New York  
 Gillian Gallagher, Brooklyn  
 Marri Harris, Belpoint  
 Ali Kang, Jackson Heights  
 Kristen Landowine, Chappaqua Ridge  
 Mary Ann Meade, Mahopac  
 Port Jefferson Music Academy, Port Jefferson

## Winter 2013

Washington  
 Megan I Larson, Seattle  
 Caitlin Lau, East Wenatchee  
 Lynn Grace C Gonera, Spring Valley  
**Ohio**  
 Amy Heritage, Toledo  
 Brittan Profit, Clarksville  
 Christine Woodbury, Cincinnati  
**West Virginia**  
 Beth Woodside, Cleveland  
**Heights**  
**Oregon**  
 Olivia Baker, Eugene  
 JoHy Morrisette, Beaverton  
 Anissa Olsen, Eugene  
 Angela K Pederson-Calvin, Astoria  
 Sophie Viells, Portland  
**Pennsylvania**  
 Chelsea Dawn Evans, Blue Bell  
 Robert Fenstermacher, Cogan Station  
 Cynthia Gabriel, Friendsville  
 Jenny M Huerter, Canton, Ansville  
 Laura V Hui, Wayne  
 Gillian Irwin, Beaverton  
 Elise O Rinehart, John's  
**Langfosterston**  
**Puerto Rico**  
 Cynthia Sali, Sanjurjo  
**Virginia**  
 Sarah Jane Gibbs, Toronto  
 Loring Bar Housli, Waterloo  
**Washington**  
 Lenii D Jabour, Toronto  
 Su Jeon, Toronto  
 Michele Kuisella, Ottawa  
 Eric Macdonald, Ottawa  
 Natasha MacDonald, Ottawa  
 Elaine Nelson, Ottawa  
 Maria Nizoli, Ottawa  
 Jillian Sauerweig  
 Dittus F Szidai, Ottawa  
**Quebec Province**  
 Monique Desjardins, Bimsville  
 Erica Jacobs-Perkins, Montreal  
 Jain Macpherson, Gatineau  
 Julie Michelle, Montreal  
 Annabelle Revco, Montreal  
**Saskatchewan**  
 Majorie Mokdon, Foam Lake

**CANADA**  
**Alberta**  
 Donna De Long, Calgary  
 Jeremy van Driem, Calgary  
**British Columbia**  
 Jenny Chang, Surrey  
 Diana Fletcher, Eurrenton  
 Newfoundland  
 Elise O Rinehart, St. Charles de Belleville, St. John's  
**Ontario**  
 Sarah Jane Gibbs, Toronto  
 Loring Bar Housli, Waterloo  
 Lenii D Jabour, Toronto  
 Su Jeon, Toronto  
 Michele Kuisella, Ottawa  
 Eric Macdonald, Ottawa  
 Natasha MacDonald, Ottawa  
 Elaine Nelson, Ottawa  
 Maria Nizoli, Ottawa  
 Jillian Sauerweig  
 Dittus F Szidai, Ottawa  
**Quebec Province**  
 Monique Desjardins, Bimsville  
 Erica Jacobs-Perkins, Montreal  
 Jain Macpherson, Gatineau  
 Julie Michelle, Montreal  
 Annabelle Revco, Montreal  
**Saskatchewan**  
 Majorie Mokdon, Foam Lake

**MEXICO**  
 Keri Pea Becerril, Santa Ana Tapalutlan  
 Gabriela Marinier Canto, Mexico  
 Carla Marin Jimenez, Mexico DF  
 Veronica Nital Ramos Molina, Del Benito Suarez

**PERU**  
 Sofia Alexandria Llaous Ackert, Lima

**OTHER COUNTRIES**  
 Eji Lin, Taipei, Taiwan  
 David Goh, Singapore  
 FRIC, FIVIA Woman's Univ., Seoul, South Korea  
 Feryal Schirloglio, Ankara, Turkey  
 Jenny Mursman, Westbridge  
 Anabel Moylan, Waterbury Center

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 Email: bowse@codaBow.com  
 Web: www.codaBow.com

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 Fax: 301.652.8757  
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 Fax: 941.378.3617  
 Web: www.supersensitive.com

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 East Northport, NY 11731  
 Phone: 800.614.2568  
 Fax: 631.737.0021  
 Email: info@connollymusic.com  
 Web: www.connollymusic.com

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 Web: www.sharharm.com

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SAA's 16th Conference aims to be a high point of inspiration for all participants. Led by a team of more than forty enthusiastic teacher members, this mega-event will be brought to life by the participation of all who come together to learn and share ideas and inspiration. The Conference will indeed be "Powered by Community!" You are a part of the Suzuki Community! Save the dates—SAA Biennial Conferences are not to be missed!

**May 22-26, 2014**

## Hilton Minneapolis and Minneapolis Convention Center Minneapolis, Minnesota

You can expect many of favorite events and sessions, including, but not limited to these:

- Special Benefit Concert by guest performers
- Keynote by noted guest speaker
- Research Symposium
- Pre-Conference sessions, including ECC!
- Master classes for Suzuki students selected by audition
- Inspiring performances by guest artist clinicians
- Sessions in pedagogy and technique— instrument-specific and general
- Opportunities to re-examine and renew our commitment to Suzuki philosophy
- Student choirs and ensembles
- Suzuki Youth Orchestra of the Americas
- International Ensembles Concert, including a performance from the 2014 Latin American Ensemble!
- Piano Concerto performance with teacher orchestra
- Trade-show exhibits
- Heritage sessions
- Suzuki Early Childhood Education sessions
- Social time to reconnect with new and longtime friends
- Creating Learning Community Awards presentation
- Sponsor presentations
- And much, much more!



### CONFERENCE STUDENT PARTICIPATION OPPORTUNITIES

Details to be posted on the SAA website by mid-June for these events:

- Master Classes
- Flute Performing Ensemble
- Recorder Consort
- Guitar Ensemble
- Bass Choir
- Suzuki Youth Orchestras of the Americas, I and 2
- International Ensembles Concert
- Piano Concerto

\*PLUS two of our exciting new events:

- **Suzuki Young Artists' String Ensemble!** Watch for details about this opportunity for young string players.

**SUZUKI AMERICAS 2014!** Featuring the Suzuki Latin American Ensemble and additional special events for all Suzuki students from all parts of the SAA region—North, Central and South America!

Applications will be accepted for all events, starting September 1, but now is the time to begin practicing!

### CALL FOR SESSIONS

The call for sessions for the 2014 Conference includes proposals for 50-minute panel and team presentations, solo presentations, plus the new formats launched in 2012—"nano" sessions (5-minute audio presentations) and "mini" sessions (10-12 minute "live" presentations).

Session proposals may be instrument-specific or general. All proposals will be due **October 15, 2013**.

### DETAILS TO COME!

Check the SAA newsletter and the website for the unveiling of further details in the coming weeks! You won't be disappointed! ☺

The SAA encourages members to send job postings for Suzuki positions—either jobs wanted or jobs available. The fee for this service is \$95 per issue. We offer your listing also on our website. All listings will be included in a maximum 3 column inch paragraph in the next *ASJ* Deadline: December 15-Winter issue; March 15-Spring; June 15-Summer; September 15-Fall. Listings included are paid advertising—no endorsement by the SAA implied.

#### Suzuki Guitar Teacher

**LOCATION:** Norwalk, CT  
**DESCRIPTION:** Norwalk is one hour from either NYC or New Haven. The Talent Education Suzuki School seeks to recruit parents, children, and teachers the opportunity to achieve their best as musicians, people, and educators. Teachers are treated as professionals: beautiful teaching spaces, administrative support, and competitive compensation. Teachers are encouraged to be creative and individual in their educational efforts while maintaining a common curriculum, standard and community.

**DUTIES:** Teach guitar private and group lessons. Design and teach elective classes for Advanced students. Build exciting Guitar Festival. Work with other teachers at TESS in developing and maintaining the standardized curriculum. Faculty are not responsible for billing or initial scheduling. Nominal recruiting responsibilities.

**QUALIFICATIONS:** Minimum of a Bachelor's in Music, SAA training through Book 2, and 2 years Suzuki teaching experience. Must be a current member of SAA.

**SALARY:** Please contact for details  
**CONTACT:** Send resume to Ms. Becki Christoferson, CEO, TESS, 112 Main Street, Norwalk, CT 06851 or email: Start date: Summer, Fall 2013

Email: [mailto:info@musicstudies.com](mailto:mailto:info@musicstudies.com)

#### Suzuki Violin and Piano Teachers

**LOCATION:** Wan Chai, Hong Kong  
**DESCRIPTION:** Hong Kong is known as "Asia's World City," home to expatriates from all over. It is vibrant, exciting, international city (English is one of the two official languages) filled with teaching and performing opportunities galore. KinderU! Suzuki Music Academy is the first Suzuki school in China, governing a growing number of schools, and also leading the Suzuki Music Association of Hong Kong. Our students and teachers combine music, travel and culture, as we participate in Suzuki conferences and events all throughout Asia. We are a well established community, having grown from 20 to 120 students in violin, viola, cello and piano, and are excited to add some adventurous new teachers to our Suzuki family!

**DUTIES:** Provide Suzuki instruction for students age 3 and above in private and group classes. Piano position includes accompaniment and teaching.

**QUALIFICATIONS:** BA or equivalent in Music, registration through Suzuki Book 1, minimum 2 years experience, viola, cello and early childhood. Delicacy and exciting food requires applicants to have a healthy appetite and sense of adventure!

**SALARY:** Competitive. Salary commensurate with training and experience. Includes health insurance, training stipend, and one month's holiday in summer. Relocation stipend may also be available.

**CONTACT:** Please send resume, 3 references, and teaching video.

Email: [prinder.murphy@suzukiok.com](mailto:prinder.murphy@suzukiok.com)  
Website: [www.suzukiok.com](http://www.suzukiok.com)

#### Violin Teacher

**LOCATION:** Escondido, CA  
**DESCRIPTION:** CCAE is a modern performing arts facility with two concert halls, museum and education department. Pilot string program sponsored by CCAE. The CCAE has a vision of using strings to help the children of Escondido in collaboration with the Escondido Union School District.

**DUTIES:** Teach beginning violin in a new after school program. Follows instruments and tutors provided by the CCAE. Parents and students will enter into a participation agreement outlining the expectations for receiving private and group lesson per week. Lessons and group scheduled between 2 and 4 pm-MF. Includes summer session. Candidate should share in the best practices of learning beautiful music to students across a broad socio-economic spectrum. With lessons and group teaching, duties will include community-building through parent and performance outreach.

**QUALIFICATIONS:** Proven graduate of college Suzuki Pedagogy program with strong training experience. Candidate should be ready to begin new group of about 20-30 3rd-5th graders at a local public school in Fall of 2013.

**SALARY:** 29-33K annually. CCAE employee. Benefits negotiable.  
**CONTACT:** Lydia Vogt, Director of Education  
Phone: 760-942-1158  
Email: [lyogvt@escondido.ca.us](mailto:lyogvt@escondido.ca.us)

#### Suzuki Piano Teacher

**LOCATION:** Moorestown, NJ  
**DESCRIPTION:** Moorestown School of Music, South Jersey, is a private, not-for-profit, non-profit Suzuki school in southern New Jersey, 20 minutes by car from Center City, Philadelphia, PA. We are a congenial, supportive faculty and offer Suzuki violin, cello and piano lessons and Music Together Moorestown was named "Music Magazine's top U.S. community in 2005. Public transportation from Center City Philadelphia.

**DUTIES:** Teach private and group lessons part-time (starting with 2 days a week). Attend, help organize recitals, other events. Work cooperatively with faculty. 30-week school year, 68 week summer session.

**QUALIFICATIONS:** Enthusiasm, positive attitude and respect children. Commitment to Suzuki philosophy. Minimum 3 AAV registered, teacher training through Book 3 preferred. B.A. and/or Music Degree.

**SALARY:** \$26-36, depending on experience, education and background with training. If hired to begin by September 2013, we will partially subsidize Suzuki training before then.

**CONTACT:** Mary Ann O'Leary, Executive Director, Moorestown School of Music, 301 Union Street, Moorestown, NJ 08057  
Phone: 856-255-7262  
Email: [director@msomnj.org](mailto:director@msomnj.org)  
Website: [www.msomnj.org](http://www.msomnj.org)

#### Suzuki violin, viola, guitar & piano teachers (part-time)

**LOCATION:** Lake Zurich, IL  
**DESCRIPTION:** Kunitz Music Academy is a growing community music school which serves children and adults in a northwest suburb of Chicago. Courses offered include classical guitar, viola, piano, cello, violin, viola, voice, CPEI and early childhood.

**DUTIES:** Provide weekly private Suzuki lessons and group classes for ages 3 years +; attend faculty meetings and student recitals.

**QUALIFICATIONS:** Minimum requirements include BA or B.M. in performance and/or pedagogy or B.M.E. with instrument specific concentration (violin, viola, guitar or piano) and Suzuki training. Previous experience a plus.

**SALARY:** Compensation is competitive and commensurate with education and experience.  
**CONTACT:** Please email resume to Laura Knight,

Teacher: Knight Music Academy  
Email: [laura.knight@musicacademy.com](mailto:laura.knight@musicacademy.com)  
Website: [www.knightmusicacademy.com](http://www.knightmusicacademy.com)

#### Suzuki Piano Teacher and Collaborative Pianist

**LOCATION:** Suzuki Royal Oak Institute of Music is a non-profit community music school founded in 1991. It is presently director, Mark Mutter. The school has expanded to include 14 teachers providing instruction in violin, viola, cello and classical guitar, and now piano/SBO will be moving to a new location in August 2013. Suzuki Royal Oak has an enrollment of over 200 students ages 3-18 from around Metro Detroit. SBO students are taught with a private teacher as well as a group class, and have additional opportunities for music theory, chamber music and orchestra.

Students also perform regularly in individual recitals, group concerts, and performances in the community such as Noel Night. Our advanced Tour Group has performed in Disney World, England, Austria, The Czech Republic, Irish Republic, Canada, Spain, France, Belgium, The Netherlands, Germany and Ireland, as well as a 2010 appearance at Carnegie Hall. We will be traveling to Estonia, Finland and Russia in June of 2013. For more information, please visit our website at [www.suzukiroyalok.com](http://www.suzukiroyalok.com)

**DUTIES:** Provide weekly private Suzuki lessons for students and monthly Suzuki group classes attend faculty meetings and school events as needed. This person would also communicate all of our concerts and recitals. **Qualifications:** Minimum 2 years teaching experience and Suzuki Training through Book 4. Masters degree or equivalent preferred. Salary would be \$40,000 per year starting in August of 2013.

**QUALIFICATIONS:** Compensation is highly competitive and commensurate with experience. Benefits available for qualified full-time applicants.

**SALARY:** Compensation is highly competitive and commensurate with experience. Benefits available for qualified full-time applicants.

**CONTACT:** Mark Mutter, Director Suzuki Royal Oak Institute of Music, P.O. Box 2196, Birmingham MI 48016  
Phone: 248-560-7227  
Email: [inquiries@suzukiroyalok.com](mailto:inquiries@suzukiroyalok.com)  
Website: [www.suzukiroyalok.com](http://www.suzukiroyalok.com)

#### Suzuki Violin, Cello, Piano Teachers

**LOCATION:** San Diego, CA  
**DESCRIPTION:** San Diego Suzuki School of Music is a highly regarded private co-op organization seeking additional teachers to fulfill the demand of the area, particularly in the underserved communities such as Poway and Rancho Bernardo. This will be an expansion of our school; therefore new teachers will be taking on new challenges into our extensive student body. Students and parents benefit greatly from learning with teachers of similar styles and varied backgrounds, while keeping a common curriculum, high standard of excellence, and commitment to Suzuki principles.

**DUTIES:** Teach year-round weekly individual and group lessons to students aged 4 and up, beginner through advanced levels. (Piano group may be month). Individual student load may be full or part-time, as desired. Assist in organizing and leading school performances, parent meetings, and events. Perform in faculty recitals, or piano studio recitals.

**QUALIFICATIONS:** Minimum violin, cello, or piano B.A. and SAA registered training through Book 2. A commitment to ongoing teacher development. A minimum 5 years experience working with young children and their parents.

**SALARY:** Please contact for details  
**CONTACT:** Please email cover letter, resume and two references to: [maria.schmidt\\_co@sdssm.com](mailto:maria.schmidt_co@sdssm.com). Start date is flexible as this is an expansion of our program. An addi- tional post held positions are filled.

Email: [maria.schmidt\\_co@sdssm.com](mailto:maria.schmidt_co@sdssm.com)  
Website: [www.sdsuzukischools.com](http://www.sdsuzukischools.com)

#### Suzuki Violin Teacher

**LOCATION:** Houston, TX  
**DESCRIPTION:** Park Elementary School is a music magnet school in the Houston Independent School District with an established history of excellence in music since 1975 in a multicultural setting. Courses offered at the school include Suzuki violin, Suzuki Cello, Band, Guitar, Piano and Vocal. Opportunities for additional teaching and performing are available throughout Houston.

**DUTIES:** Provide weekly private Suzuki lessons and group classes for kindergartens through 5th grade students and assist with piano lab instruction. Attend faculty meetings and student recitals and coordinate all out of camp.

**CONTACT:** The Menulim Foundation, Park Elementary School, 10626 Austin Houston TX 77066 or email: [Erin@helenb@houstonisd.org](mailto:Erin@helenb@houstonisd.org)

**QUALIFICATIONS:** Bachelor of Music Degree, SAA registered training preferred and willingness to obtain teaching certification.

**SALARY:** This is a 100% position with full benefits commensurate with education and experience.

**CONTACT:** Interested applicants must apply online at [www.houstonisd.org](http://www.houstonisd.org) and must complete the HISD teacher selection process before being considered for employment. In addition, interested applicants may send resume, transcripts and references to: Carol Kellenbrenk, Magnet Coordinator, Parker Elementary School, 10626 Austin Houston TX 77066 or email: [Erin@helenb@houstonisd.org](mailto:Erin@helenb@houstonisd.org)

Website: [www.houstonisd.org](http://www.houstonisd.org) / [www.helenb@houstonisd.org](http://www.helenb@houstonisd.org)

#### Suzuki Strings Department- Chari and Suzaki Violin Teachers

##### LOCATION: New Haven, CT

**DESCRIPTION:** Neighborhood Music School is an enrichment community music school providing quality music, dance and drama instruction in New Haven, Conn. Established in 1911, NMS is among the 10 largest community arts schools in the country and offers more than 150 weekly classes and over 2000 events and performances annually. Its 3,000 students come from across the Greater New Haven area and range in age from babies to over 80 years.

**DUTIES:** The Suzuki Strings Department chairs oversees the Suzuki Strings Program (violin, viola, cello) providing direction and planning for the department. The program provides a comprehensive music education of both private and group instruction to students with a broad range of backgrounds and ages; and provides supervision to the members of their faculty. This position ensures that students and families are provided with the highest quality music instruction possible.

**QUALIFICATIONS:** For full description visit: [www.neighborhoodmusic.org/jobs](http://www.neighborhoodmusic.org/jobs)

**SALARY:** Suzuki Violin/ Viola teachers may receive an additional stipend in order to help teachers build their studio.

**CONTACT:** Noah Bloom  
Email: [nbloom@neighborhoodmusicchool.org](mailto:nbloom@neighborhoodmusicchool.org)  
Website: [www.neighborhoodmusicchool.org](http://www.neighborhoodmusicchool.org)

#### Music Director/ Teacher for Violin, Viola, and Cello

**LOCATION:** Henderson, KY  
**DESCRIPTION:** The Henderson Primary String Academy is seeking a music director/ instructor for our program. Founded in 2003, The Henderson Primary String Academy offers students and parents a new opportunity to learn violin, viola and cello. We are interested in growing our small program. An instructor for our program would find numerous opportunities in the area to become a member of the Evansville Philharmonic Orchestra, which is a ten minute drive from Henderson, and participate in numerous orchestras throughout the twenty five minute drive. (Nashville, Tennessee is two hours away and Indianapolis, Indiana is three

**DUTIES:** Teach group lessons two days a week to violin, cello, and viola students during two 1 week to one month summer sessions. Prepare 100-150 students for and present two concerts per year, as well as occasional community performances.

**QUALIFICATIONS:** B.M., training in and commitment to Suzuki method and philosophy. **EDUCATION:** Bachelor of Music degree with a music respect for children, willingness to help build the HPSA program.

**SALARY:** Please contact for details.  
**CONTACT:** Paul Fowler, program administrator.  
Phone: 270-864-8101 or 270-827-5309  
Email: [pawfowler@hpsnighb.com](mailto:pawfowler@hpsnighb.com)

#### Suzuki Violin Teacher

**LOCATION:** Hamilton, Bermuda  
**DESCRIPTION:** The Menulim Foundation employs five talented string musicians who enrich the lives of our young students through group and individual tuition. The Schools Programme is an enrichment program for children 4 to 16 years and the Saturday Centre provides three orchestras: The First Orchestra for beginners, the Junior and the Youth Orchestras for more advanced students. The Menulim Foundation, Bermuda is a registered charity supported by the people of Bermuda through several music camps, many individual parties and fee-paying students.

**DUTIES:** experience in violin performance, teaching and directing ensembles and orchestra leadership proficiency is preferred an energetic, self-confident, cooperative manner that enables them to communicate enjoyment when working with young people and other members of the staff.

**QUALIFICATIONS:** a minimum of an undergraduate degree in Music with emphasis in the violin discipline and 2-3 years post graduation, teaching experience giving violin instruction in group and individual settings a minimum of SAA registered or equivalent community music school or studio teaching using Suzuki and traditional pedagogical methods.

**SALARY:** commensurate with experience  
**CONTACT:** Please apply with supporting CV, to our Executive Director.  
Email: [inquiries@menuliminfo.net](mailto:inquiries@menuliminfo.net)  
Website: [www.menuliminfo.net](http://www.menuliminfo.net)

#### Suzuki Violin/ Viola Teacher

##### LOCATION: Durango, CO

**DESCRIPTION:** Located in an exciting historic college town located in the beautiful mountains of So Colorado, Multiple opportunities for students: Suzuki Violin/ Viola, Suzuki Cello, and preparatory orchestras, Durango Chamber Music Academy for young students, string programs starting in elementary schools, performance opportunities for students, Skating onboarding, Skiing, community of supportive and involved parents. First semester parents take a semester-long parent class focusing in the first six weeks of classes alone before enrolling in the first private lesson and group classes to 7th grade Private 1's and 3's Grand Art Plaza.

**QUALIFICATIONS:** Minimum of a bachelor's degree in music. Current students offer 4-Midi, Books 1-5. Potential for assistant group teacher, private lessons & group classes, present studio tuition and encourage participation in other musical & community work opportunities. Must be one of our Suzuki teachers (violin, viola, cello, piano). Preference given to a teacher of both violin and viola. Degree of new teacher to start in June 2013 or soon as possible after.

**QUALIFICATIONS:** Minimum B.M. or equivalent, SAA registered training through at least level 1/2. Prefer 3+ years training through Book 5.

**SALARY:** Competitive; please contact for details.

**CONTACT:** Send cover letter and resume to: Sharon D'Amico  
Email: [sharon@thehanzakiacademy.com](mailto:sharon@thehanzakiacademy.com)

#### Suzuki Violin Teacher

**LOCATION:** Paradise, CA  
**DESCRIPTION:** Strings In Schools has been serving the community of Paradise, CA for over 20 years with a combined population of 38,000. The community offers a wide variety of events throughout the year,

many of which Strings In Schools is invited to play for. The office of Strings In Schools is just 20 minutes away by City, State University and Butte Community College. This is an area rich with many lakes, rivers, mountains and walking trails.

**DUTIES:** Teacher will teach group lessons after school, preparing students for 2 major concerts/year. Solo Days and various community projects. Current students are over 400 and 100 students in the program, with potential for obtaining private students.

**QUALIFICATIONS:** SAA registered training preferred. Minimum Music degree preferred, but not necessary. \$35/hr; for group lessons and \$42.50/hr; for private lessons.

**CONTACT:** Lisa Shryack, Director of Strings in Schools  
PO Box 2013 Paradise, CA 95967  
Phone: 530-872-1889  
Email: [lshryack@stringsinschools.net](mailto:lshryack@stringsinschools.net)  
Website: [www.stringsinschools.net](http://www.stringsinschools.net)

#### Suzuki Violin and/or Piano Teacher

**LOCATION:** Jackson, WY  
**DESCRIPTION:** Suzuki Violin and/or piano for children in grades K-4, both group and individual lessons, at a small private school, plus children during some hours before and after school day. Jackson is located near Grand Teton and Yellowstone National Parks, holding great opportunities for year-round recreation in winter and summer, as well as varied cultural activities.

**DUTIES:** The position entails between 40 and 45 private lessons a week to be given during school hours but some work will be during other hours. Candidates with additional teaching experience in private studios are especially encouraged.

**QUALIFICATIONS:** Minimum of a Bachelor's degree with training in SAA Violin (Book 2 minimum), and piano and be interested in furthering their training. Experience working with children aged between 3 and 10 years is necessary.

**SALARY:** Commensurate with experience.  
**CONTACT:** Please contact Linda Carroll with a cover letter and resume.  
Email: [carroll@mindsping.com](mailto:carroll@mindsping.com)

#### Suzuki Violin, Piano, Cello, Guitar & Music Theory Teachers

**LOCATION:** Brooklyn, NY  
**DESCRIPTION:** Brooklyn Conservatory of Music Suzuki Division hosts 170 students of Violin, Viola, Cello, Bass, Piano and Guitar. Located in beautiful Park Slope, Brooklyn, the Conservatory is a community of supportive and involved parents. First semester parents take a semester-long parent class focusing in the first six weeks of classes alone before enrolling in the first private lesson and group classes to 7th grade Private 1's and 3's Grand Art Plaza.

**QUALIFICATIONS:** Candidates must have a Bachelor of Music degree or similar, as well as a minimum of 10 years of Suzuki training in the SAA or be currently enrolled in long-term teacher training. Music Theory candidates must also have experience and/or interest in learning the Music Mind Games curriculum. All candidates must have experience and desire to work with students as young as age 3, in teaching & engaging demeanor, thorough understanding of the Suzuki Philosophy, and a high level of a teaching skill.

**CONTACT:** Please contact for details  
**CONTACT:** Lisa Shryack, Director of Strings in Schools  
PO Box 2013 Paradise, CA 95967  
Phone: 530-872-1889  
Email: [lshryack@stringsinschools.net](mailto:lshryack@stringsinschools.net)  
Website: [www.stringsinschools.net](http://www.stringsinschools.net)

#### Suzuki Violin and Piano Teachers

**LOCATION:** Houston, TX  
**DESCRIPTION:** Founded in 1981 the Suzuki Academy Music School of Houston was founded in 1989 and serves the North West community of

Houston while offering musical training to be one of the most experienced, educated, and trained professionals from the school system in the State. Academy accepts students from ages 1 to adult, at a level of learning ranging from beginner to advanced.

The school has a high reputation (it is one of the oldest music schools in North West Houston) and thrives on achieving excellence for all students. The Suzuki Academy curriculum is highly specialized and can make a profound difference in the student's musical growth and education. The Suzuki Academy teaching methods establish the highest standards for nurturing each student's musical development. The strength of our school includes the musical experience, training, and background of our teachers who have individualized and collectively excelled in their native countries, including the United States, France, Russia, Moldova, Taiwan, Japan, Germany, Spain, England, Romania, Korea, China, Austria, Belgium, Italy, and Quebec, Canada. The Suzuki Academy offers Suzuki lessons in violin, viola, cello, guitar, voice and piano as well as early childhood education.

**CONTACT:** For more information, please visit our website at: [www.samsmusic.com](http://www.samsmusic.com)  
**DUTIES:** Provide weekly private Suzuki lessons for students ages 1 years - and 1-hour group once a month.

**QUALIFICATIONS:** Minimum 2 years teaching experience and Suzuki Training through Book 4 or greater through Book 5. Bachelor degree or equivalent required.

**SALARY:** \$45/ hour. TEACHERS AT THE SUZUKI ACADEMY ARE PAID THE NET WELFARE PAYMENT OVER THE SUMMER AND RECEIVES A minimum salary with 6 weeks to 12 months holiday pay. Teachers usually work 20-25 hours per week to work for a minimum of 2, 3 days a week. Teachers work from 10 to 5 pm if they decide to work over the week end.

**CONTACT:** Vanessa, secretary at 281-408-7769 (please leave a detailed message) Suzuki Academy (6211 FM 1960 West (Suite E) Houston, TX 77069  
Email: [suzukiacademy@yahoo.com](mailto:suzukiacademy@yahoo.com)  
Website: [www.samsmusic.com](http://www.samsmusic.com)

#### Suzuki Cello Teacher/ Conductor

##### LOCATION: Prince George, BC

**DESCRIPTION:** Students are from 3 years old to adults, beginners to advanced. Cello is the successful applicant must be enthusiastic about continuing to build and expand the Suzuki beginners program as well as the junior cello program to be built. Has to be able to expand our cello choir program to be a regular, weekly ensemble. There are opportunities to perform in faculty recitals (3-4 year) and in the Prince George Suzuki Youth Orchestra.

**DUTIES:** Private cello instruction and conducting the junior and senior level youth orchestras.

**QUALIFICATIONS:** Minimum of a bachelor's degree in cello performance.

**SALARY:** Teaching load is guaranteed to be \$1500 per month for 9 months of the year. Plus a holiday pay 2.5% to the benefit of program of your choice. Instructors at the Conservatory are employees and as such we are required to deduct income tax, employment insurance, Canada Pension Plan payments. We are also required to contribute to E.I. and CPP for you.

**CONTACT:** Contact for details Jose Delgado-Gonzalez  
Please email your resumes to [jgonzalez@signalbc.com](mailto:jgonzalez@signalbc.com) or mail them to 3555-5th Avenue, Prince George BC, Canada V2N 2T8.

#### Suzuki Violin Teacher

##### LOCATION: Westport, CT

**DESCRIPTION:** Founded in 1997 the Suzuki Music School of Westport and Orange is a 501c3 community school with approximately 80 students in two locations. We offer Suzuki instruction in violin, viola, cello, flute, guitar, voice and piano as well as early childhood education, chamber ensembles and music therapy to families throughout the Connecticut and NY State region. The school is run as a non-profit organization with a Columbia Baptist Church in Westport as our home. The school is supported by a board of administrators and administrative staff. SMNS has 28 professional teachers and performers. The curriculum including concerts, lectures, master classes and workshops. The school is the home of the Suzuki Association of Southern New England and provides the structure for

evenings, part time. Monday through Saturday. All lessons and classes take place within the safe and caring environment of the church support facility to pursue professional-level training through training courses in their instrument. We are located in an attractive and well-maintained facility and are situated in a friendly and welcoming atmosphere with many diverse events throughout the year. SMNS offers fall, spring and summer weekends that run in tandem with professional music school weekend sessions.

**SALARY:** under annual contract, percentage of tuition fees.

**CONTACT:** Lari Lars Olsen, Director Columbia Institute of Fine Arts 103 West Columbia Street Falls Church, Virginia 22046 703-534-3740 x257  
Phone: 703-534-2548  
Email: [larsen@columbiainstitute.org](mailto:larsen@columbiainstitute.org)  
Website: [www.columbiainstitute.org](http://www.columbiainstitute.org)

#### Suzuki Piano Teacher

##### LOCATION: Westport, CT

**DESCRIPTION:** Founded in 1997 the Suzuki Music School of Westport and Orange is a 501c3 community school with approximately 80 students in two locations. We offer Suzuki instruction in violin, viola, cello, flute, guitar, voice and piano as well as early childhood education, chamber ensembles and music therapy to families throughout the Connecticut and NY State region. The school is run as a non-profit organization with a Board of Directors, Music Director and administrative staff. SMNS has 28 professional teachers and performers. The school provides a diverse range of programs to the community including concerts, lectures, master classes and workshops. The school is the home of the Suzuki Association of Southern New England and provides the structure for

evenings, part time. Monday through Saturday. All lessons and classes take place within the safe and caring environment of the church support facility to pursue professional-level training through training courses in their instrument. We are located in an attractive and well-maintained facility and are situated in a friendly and welcoming atmosphere with many diverse events throughout the year. SMNS offers fall, spring and summer weekends that run in tandem with professional music school weekend sessions.

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Phone: 703-534-2548  
Email: [larsen@columbiainstitute.org](mailto:larsen@columbiainstitute.org)  
Website: [www.columbiainstitute.org](http://www.columbiainstitute.org)

#### Suzuki Cello Teacher

##### LOCATION: Lexington, NJ

**DESCRIPTION:** Teaching position in growing community school program at the Upper Valley Suzuki Suzuki String program at the Upper Valley Suzuki Music Center, a non-profit community music school with programs for children and adults. The Upper Valley Suzuki programs comprises over 130 students in violin, viola, and cello. The UVMC also offers instruction in a wide range of additional instruments and activities available to the student and New England region. Lexington is part of the growing Upper Connecticut River Valley that includes Dartmouth College, major medical center, technology businesses and a growing arts community.

**DUTIES:** Teach private and group Suzuki cello lessons. Attend weekly Suzuki faculty meetings. Close collaboration with other faculty and pursue an ever-developing Suzuki and other LYMC programs expected.

**QUALIFICATIONS:** Music Degree and SAA registered training through at least level 1/2. Books 3 and above highly desirable. Candidate must be committed to Suzuki philosophy with well-developed instruction and communication skills. Training and/or experience to help develop LYMC programming essential.

**SALARY:** Competitive hourly rate with the potential for a residual income plus benefits.

**CONTACT:** Please email letter of interest and resume with 3 references to: Hanna Smith, Executive Director & Benjamin Van Vleet, Program Director  
Please email letter of interest and resume with 3 references to: Hanna Smith, Executive Director & Benjamin Van Vleet, Program Director  
Email: [hanna@uvmc.org](mailto:hanna@uvmc.org)  
Website: [www.uvmc.org](http://www.uvmc.org)

#### Suzuki Piano Teacher

##### LOCATION: Evanston, IL

**DESCRIPTION:** Founded in 1981, The Music Institute of Chicago (MIC) is one of the oldest community music schools in Illinois and was the first school to be accredited by the National Association of Schools of Music. We believe that the enjoyment and knowledge of music and the study of music should be available to all students. Association of Schools of Music. We believe that the enjoyment and knowledge of music and the study of music should be available to all students. Association of Schools of Music. We believe that the enjoyment and knowledge of music and the study of music should be available to all students.

**QUALIFICATIONS:** Minimum 2 years teaching experience and Suzuki Training through Book 4 or greater through Book 5. Bachelor degree or equivalent required.

**SALARY:** \$45/ hour. TEACHERS AT THE SUZUKI ACADEMY ARE PAID THE NET WELFARE PAYMENT OVER THE SUMMER AND RECEIVES A minimum salary with 6 weeks to 12 months holiday pay. Teachers usually work 20-25 hours per week to work for a minimum of 2, 3 days a week. Teachers work from 10 to 5 pm if they decide to work over the week end.

**CONTACT:** Vanessa, secretary at 281-408-7769 (please leave a detailed message) Suzuki Academy (6211 FM 1960 West (Suite E) Houston, TX 77069  
Email: [suzukiacademy@yahoo.com](mailto:suzukiacademy@yahoo.com)  
Website: [www.samsmusic.com](http://www.samsmusic.com)

# Absolutely Ottawa!

Join us in 2014

## SOUND ENCOUNTERS • June 4-13, 2014

**SOUND ENCOUNTERS** music festival is a rigorous experience for advanced players. An internationally acclaimed faculty guide students in an exciting and challenging schedule of private lessons, master classes, chamber ensembles, repertoire classes, orchestra, and electives. Among the faculty:

- |   |   |  |  |   |
|---|---|--|--|---|
| <b>David Barg, Conductor</b><br>New York City / SE - Orchestras | <b>Carol Dallinger, SE-Violin</b><br>University of Evansville | <b>Susan Dubois, SE-Viola</b><br>University of North Texas | <b>David Garrett, SE-Cello</b><br>Los Angeles Philharmonic | <b>Scott Konklin, SE-Violin</b><br>University of Iowa |
|---|---|--|--|---|

## OTTAWA SUZUKI INSTITUTE • June 15-20, 2014

Institute – a great place to exchange ideas with one another and to generate excitement about playing for all levels, early beginners through advanced.

- Corelli Kaleidoscope - Advanced Student Program (Bk. 6 & Up)
- Parent programs
- Graduation program
- Pre-Twinkle program
- Teacher Training

## BRIAN LEWIS Young Artist Program • June 22-July 3, 2014

Made possible through the generous support of the Dorothy Richard Starling Foundation



Brian Lewis  
Bain School of Music  
University of Texas at Austin  
Viola University  
Visiting Professor

**WHAT** The BLYAP is a tuition-free opportunity for twelve highly gifted violinists up to the age of 18 to receive intense daily private instruction on concerto repertoire, sonata literature, scales, etudes, solo Bach, show pieces, to rehearse and perform as soloists with orchestra, and to experience evening activities where performances and violin issues will be examined and explored. Young Artists will work with Brian Lewis and with additional outstanding faculty.

**WHERE** Sponsored by the Ottawa Suzuki Strings, the BLYAP will be held on the campus of Ottawa University, in Ottawa, KS.

**HOW TO APPLY** The application can be found on our website at [ottawasuzukistrings.org](http://ottawasuzukistrings.org). Please send the following, postmarked on or before February 15, 2013:

- A DVD of the student playing the following: a movement of solo Bach, a movement of a concerto (with accompaniment), a movement of a sonata with piano, and an etude or caprice by Paganini, Wieniawski, Rode, Gaviniès, Dont, or Kruetzer.
- Application from the website [ottawasuzukistrings.org](http://ottawasuzukistrings.org)
- Letter of recommendation from student's private teacher.
- An application fee of \$40.00 (made payable to BLYAP)



## Ottawa Suzuki Strings

(Phone) 785-242-0242 (Fax) 785-242-1110  
P.O. Box 99, Ottawa, KS 66067

[suzukistrings.com](http://suzukistrings.com) and [ottawasuzukistrings.org](http://ottawasuzukistrings.org)

6,000 children through outreach partnerships with Chicago Public Schools.

**DUTIES:** Teach, practice and group Suzuki piano lessons. Ensembles. Fundraising. Lake Forest, Winnetka and Highland Park.

**QUALIFICATIONS:** Degree in music (Masters in Music) and Suzuki teacher training recognized through the SAA. Commitment to Suzuki principles and experience working with young children and their parents.

**SALARY:** Commensurate with experience.

**CONTACT:** Emily Abraham, Dean and Vice President of Academic Affairs, Music Institute of Chicago, 899 Green Bay Road, Winnetka, IL 60093. Phone: 812-448-9192. Email: [emabraham@mimusic.org](mailto:emabraham@mimusic.org). Website: [www.mimusic.org](http://www.mimusic.org)

**ENTRY REQUIREMENTS:**

- |                       |                             |
|-----------------------|-----------------------------|
| Violin - Bk. 7 and up | Bass - Orchestra experience |
| Viola - Bk. 5 and up  | Piano - Advanced Players    |
| Cello - Bk. 6 and up  | by audition                 |

**Suzuki violin, viola, guitar & piano teachers (part-time)**  
**LOCATION:** Lake Zurich, IL  
**DESCRIPTION:** Knight Music Academy is a growing community music school which serves children and adults in a northwest suburb of Chicago. Classes offered include classical guitar, three piano, violin, viola, viola, solo, Off and early childhood.

**DUTIES:** Provide weekly private Suzuki lessons and group classes for ages 5 years +, attend faculty meetings and student recitals.

**QUALIFICATIONS:** Minimum requirements include BA or BM in performance and/or pedagogy or B.M.E. with instrument specific instruction (Master's Degree a plus) and Book 1 Suzuki training. Previous experience a plus.  
**SALARY:** Competitive salary commensurate and commensurate with education and experience.  
**CONTACT:** Please email resume to Laura Knight, President, Knight Music Academy. Email: [laura@knightmusicacademy.com](mailto:laura@knightmusicacademy.com)

**Suzuki Violin Teacher and Suzuki Piano Teacher**

**LOCATION:** Singapore, Singapore

**DESCRIPTION:** Situated in the South-Eastern region of the Asian continent, Singapore is a very important center for trade and tourism. It is a vibrant, exciting and international one. It is home to many expatriates from all over the world and English is one of the official languages. You will be the pioneers of the Suzuki department in Jurong, pioneering a growing Suzuki movement. This is a premier music school in Singapore with multiple branches and offering music classes in Piano, Violin, Viola, Cello, Double Bass, Guitar, Flute and Chamber Music Theory etc. You will also be working and leading the Suzuki Music Association of Singapore. **DUTIES:** Provide Suzuki instruction for students age 5 and above in individual and group classes. **QUALIFICATIONS:** BA or equivalent in Music registration through Suzuki Book 1 minimum 1 year experience with young learners required. **SALARY:** Competitive salary commensurate with training and experience. **CONTACT:** Please send resume, 3 references, and performing video. Email: [info@jurumusic.com](mailto:info@jurumusic.com). Website: [www.jurumusic.com](http://www.jurumusic.com)

**Suzuki Violin Teacher**  
**LOCATION:** Houghton, MI  
**DESCRIPTION:** Established in 1972, The USA is a thriving non-profit community music program emphasizing the Suzuki method of instruction. Houghton is on the scenic Keweenaw Peninsula of Lake Superior. Residents enjoy miles of crisp country air, trails, snowshoeing, hiking, and camping. Houghton is the home to the Keweenaw National Park Headquarters, The Keweenaw Symphony Orchestra and the internationally known Pine Mountain Music Festival. The USA brings musical arts to the Keweenaw Peninsula in collaboration with Michigan Technological University, which hosts the 110th in Soos Center for the Performing Arts.

**DUTIES:** Teach beginning through advanced students in violin, group lessons and coach chamber music. Participate in performances, recitals, community events. Perform with potential for full time.

**QUALIFICATIONS:** Minimum of a Bachelor in Music graduate degree preferred and 2 years teaching experience. Professional level training or willingness to be trained is highly desirable.

**SALARY:** Compensation is competitive and commensurate with education and experience.  
**CONTACT:** Email or mail resume, cover letter and three recent letters of recommendation to: Dr. Lydie Meyer, Executive Director, Copper River Music Association, 2700 Central and Performing Arts, 291 Walker 1400, Eastwood Dr. Houghton, Michigan 49931-1245. Email: [sonner@crma.org](mailto:sonner@crma.org). Website: [www.copperrivermusic.org](http://www.copperrivermusic.org)

**Suzuki Violin Teacher**

**LOCATION:** Los Provenches, RI

**DESCRIPTION:** The Rhode Island Philharmonic Music School offers lessons, ensembles and early childhood music classes in a state-of-the-art teaching and performance facility. Our Suzuki Program has over 100 students studying violin, piano, guitar and flute. We are part of our website: [www.riphil.org](http://www.riphil.org).

**DUTIES:** Take over an existing Suzuki violin studio with 10-11 hours of teaching. There is currently a waiting list of families and potential for substantial growth. Each unit involves group lessons, plus present student recitals and participate in departmental performances.

**QUALIFICATIONS:** BA or equivalent in music, plus present studio recitals and participate in departmental performances.  
**SALARY:** Competitive (please contact for details). Possible support toward health benefits for instructors with 12+ weeks teaching history. Funding is available for professional development.  
**CONTACT:** Michael Gerstmann, Suzuki Program Chair, RI Philharmonic Music School, 667 Waterman Avenue East Providence, RI 02911. Phone: 401-248-7629. Email: [mgerstmann@riphil.org](mailto:mgerstmann@riphil.org). Website: [www.riphil.org](http://www.riphil.org)

**Suzuki Violin and Piano Teachers**

**LOCATION:** Hong Kong, Hong Kong

**DESCRIPTION:** Hong Kong is known as "Asia's World City" thanks to expatriates from all over. It is a vibrant, exciting and international one. English is one of the two official languages (filled with travel and performing opportunities) gauge. Needed: Suzuki Music teachers from the first Suzuki school in China, pioneering a growing Suzuki movement, and also leading the Suzuki Music Association of Hong Kong. Our students and teachers combine music, art and culture as we participate in many conferences and events all throughout Asia. We are well established community, having grown from 29 to 120 students in violin, viola, cello and piano, and are excited to add some adventurous new teachers to our Suzuki family.

**DUTIES:** Provide Suzuki instruction for students age 5 and above in private and group classes. Piano position includes accompaniment as well.  
**QUALIFICATIONS:** BA or equivalent in Music registration through Suzuki Book 1, minimum 2 years experience with young learners required. Delicous and exciting job requires applicants to have a healthy appetite and sense of adventure!

**SALARY:** Competitive salary commensurate with training and experience. Includes health insurance, training stipend, and one month's holiday in summer. Relocation stipend may also be available.  
**CONTACT:** Please send resume, 3 references, and teaching video. Email: [jeanette.cmb@cszidid.org](mailto:jeanette.cmb@cszidid.org). Website: [www.SuzukiHK.org](http://www.SuzukiHK.org)

## Teacher Workshops

**Suzuki School of Houston, Houston, TX**  
Jun 16 - 17 2013: Violin Unit 1  
Jun 20 - 21 2013: Violin Unit 4  
Jun 27 - Jul 1 2013: Violin Unit 5  
Contact: Judy Offman  
Phone: 713-467-2888  
Fax: 713-467-2575  
Email: [scrim325@hulpe.org](mailto:scrim325@hulpe.org)  
Website: [www.suzukischoolofhouston.com](http://www.suzukischoolofhouston.com)

**Studio of Tanya L. Carey, Glen Ellyn, IL**  
Jun 17 - 21 2013: Cello Unit 4  
Jun 24 - 28 2013: Cello Unit 5  
Jun 22 - 26 2013: Cello Unit 5  
Jun 22 - 26 2013: Cello Unit 5  
Contact: Tanya Carey  
Phone: 630-764-5133  
Email: [dear@ameritech.net](mailto:dear@ameritech.net)  
Website: [celloplainsmusic.com](http://celloplainsmusic.com)

**Thames Valley Suzuki School, London, ON**  
Jun 22 - 29 2013: Suzuki Early Childhood Education Prenatal and Early Years, Stage 2  
Jun 25 - 29 2013: Suzuki Early Childhood Education Prenatal and Early Years, Stage 1  
Jun 27 - Jul 2 2013: Suzuki Early Childhood Education Prenatal and Early Years, Stage 5  
Jun 27 - Jul 1 2013: Suzuki Early Childhood Education Prenatal and Early Years, Stage 4  
Jun 27 - Jul 1 2013: Suzuki Early Childhood Education Prenatal and Early Years, Stage 7  
Contact: Sharon Jones  
Phone: 519-675-7671  
Email: [sws@psipart.com](mailto:sws@psipart.com)  
Website: [www.thamesvalleysuzuki.com](http://www.thamesvalleysuzuki.com)

**Studio of Mary Hofer, Stevens Point, WI**  
Jul 14 - 17 2013: Violin Unit 5  
Jul 20 - 21 2013: Voice Unit 2  
Contact: Mary Hofer  
Phone: 715-343-2831  
Email: [mhofer@hawsj.edu](mailto:mhofer@hawsj.edu)

**Studio of Rita Hauck in Ohio, Cincinnati, OH**  
Jul 13 - 20 2013: Piano Unit 1  
Contact: Rita Hauck  
Phone: 682-229-2935  
Email: [haukr87@gmail.com](mailto:haukr87@gmail.com)

**Studio of MaryLou Roberts, Ann Arbor, MI**  
Jul 22 - 29 2013: Guitar Unit 4  
Contact: Mary Lou Roberts  
Phone: 734-768-5704  
Email: [marylou@arbortguitar.org](mailto:marylou@arbortguitar.org)  
Website: [www.arbortguitar.org](http://www.arbortguitar.org)

**Studio of Andrea Cannon, Spring, TX**  
Aug 6 - 13 2013: Guitar Unit 1  
Contact: Andrea Cannon  
Phone: 281-220-8736  
Fax: 281-220-8736  
Email: [andrea@amsonmusic.com](mailto:andrea@amsonmusic.com)  
Website: [www.andreacannon.com](http://www.andreacannon.com)

**Studio of Rita Hauck, Ft. Worth, TX**  
Aug 30 - Sep 3 2013: Piano Unit 5  
Contact: Rita Hauck  
Phone: 682-224-2205  
Email: [haukr87@gmail.com](mailto:haukr87@gmail.com)

# The 16th Suzuki Method World Convention Matsumoto, Japan



Above: The famous Matsumoto Castle. Below Left: Flautists at Opening Ceremonies. Below Right: Mihoko Hirata tuning students as they get ready for the Final Concert and Closing Ceremonies. Photos courtesy of Nancy Lokken.



Two little girls from Taiwan waiting to have their instruments tuned at the Opening Ceremonies. Photo courtesy of Nancy Lokken.



Entertainment at the International Suzuki Teachers' Banquet. Taiko drumming is an ancient part of Japanese ritual and culture that combines drumming with choreographed movement. Photo courtesy of Nancy Lokken.



Guitarists at Opening Ceremonies. Photo courtesy of Nancy Lokken.



Chef making Sushi for the Banquet guests. Photo courtesy of Nancy Lokken.



Violin group class. Photo courtesy of Jennifer Vaisik.



Participant in one of the large group lesson classes. We estimated that there were about 1600 kids in this group. On the monitor overhead you could view the leader if you couldn't see him or her. Photo courtesy of Nancy Lokken.



There is a story that goes with this violin that was used to lead each piece. Holding it is Koen Rens just before he led a piece on the Farewell Concert. After the earthquake, this violin was made from a piece of driftwood found on the beach. We found out later that the husband of Mihoko Hiyata's former student while in Japan made it. I understand that they want to have it be played in 1000 performances within 10 years. Photos courtesy of Nancy Lokken.



Cello student waiting to be tuned for the Opening Ceremonies. Photo courtesy of Nancy Lokken.



Mitsumoto City General Gymnasium, site of opening and closing concerts. Photo courtesy of Pam Brasch.



Nicolas Kendall joins all the students in concert after leading the Tchaikovsky Violin Concerto group! Photo courtesy of Nancy Lokken.



A student from Japan with his father having a short break during one of Nancy Lokken's classes. Photo courtesy of Nancy Lokken.



Faculty and other teachers ate lunch together in the Kissel Bunke Hall Restaurant. Pictured are Suzuki ECE teachers Danette Schuh (TX) and Wan Tsai Chen (AB). Photo courtesy of Pam Brasch.



Faculty enjoying lunch - in foreground, left to right: Piano faculty Carmencita Arambulo (Philippines) and Kasia Borowiak (UK). Photo courtesy of Pam Brasch.



T. Shikata, Nancy Lokken and Y. Shimokawa. Photo courtesy of Nancy Lokken. Many classes were team taught by SAA teachers paired with Japanese teachers.



Gilda Barston, her Japanese translator, and Pam Brasch outside the Suzuki Memorial Museum, formerly Suzuki's home (1946-1994), Matsumoto, Japan. Photo courtesy of Pam Brasch.



Sculpture (through class case), titled "Suzuki Embraces the Children of the Americas" by Virgil Ortiz, sculptor, Santa Fe, NM. Gift from the Children of the Americas. Presented January 2001. Photo courtesy of Pam Brasch.



Pam Brasch with a display of art items in Museum. Photo courtesy of Pam Brasch.



Dining room set up for tour groups. Photo courtesy of Pam Brasch.



Kissel Bunke Hall, across from the Gymnasium, was the site of many concerts and sessions. Photo courtesy of Pam Brasch.



Above: Fish boats associated with boys' day in Japan. Below: The little object that surrounded the World Convention and being in nearly every store in Matsumoto. It was a hot sale for participants to buy. Photos courtesy of Nancy Lokken.



By MaryLou Roberts

# Aspirations

## Aspirational Code of Ethics

As members, we demonstrate responsibility toward the Suzuki philosophy by:

- Reflecting and promoting the Suzuki philosophy in teaching and in dealings with others.
- Maintaining high standards of personal conduct and professional integrity.
- Encouraging untrained or minimally-trained teachers to pursue Suzuki training.
- Seek opportunities to endorse the philosophy of Dr. Suzuki and promote public understanding of it.
- Recognizing the dignity and the potential of all individuals.

What do we aspire to? What does it mean to aspire? The dictionary states that it is "a strong desire, longing, or goal; ambition." To "aspire" means to aim high, dream big, and work toward a better reality. It includes a myriad of personal qualities as well as action: integrity, mindfulness, ideals, vision, and imagination. As Suzuki teachers, supporting members of the Suzuki Association of the Americas, we aspire to create a better world through our everyday teaching. Regular people can have big ideas, and together we do our part to build a world-wide community with our common aspirations. In 1997, a group of teachers drafted some important ideas that help build this community. Over the next three years, these ideas were carefully crafted into the Aspirational Code of Ethics and introduced to the membership via the *American Suzuki Journal* in 2000. The ideas contain many of the concepts of character that Dr. Suzuki wanted to foster in the world, and the Code of Ethics applies these concepts to teachers. This article will explore the first segment, which encompasses our relationship with one another and our supporting organizations.

## "As members, we demonstrate responsibility toward the Suzuki philosophy ..."

Every member is an important variation on a theme. Your membership, support, and contributions to our organization expand all that we do and give us a greater voice throughout the world. There are so many sides of this rich philosophy and so many views to share. We bring into our community a wide array of personalities, backgrounds and experiences. Our

responsibility is to be a sharing, listening, encouraging group. We have a collective responsibility to refresh Suzuki philosophy in every time and generation and to support the growth of the entire movement. We are connected by a wellspring of ideas, as varied as we are. Reading new translations, re-reading books, using information gathered in training courses, pondering its application to our time, and giving talks helps us use the philosophy to a greater end. Our responsibility is to stay connected to our philosophical roots and be loving and caring in the application and use of Suzuki ideals to make sure that "where love is deep, much can be accomplished."

## "By reflecting and promoting the Suzuki philosophy in teaching and in dealings with others."

This viewpoint that we share comes in to play at each lesson and carries over into other areas, dealing with parents, colleagues, administrators, spouses, and children. Treating others with respect, honoring the life force within each person, nurturing and valuing continued development can be such a positive resource, transforming every situation and viewpoint. Value is placed on working together, listening, and being a part of something bigger than ourselves, a living out of our aspirations.

Every lesson brings about a new aspect of the Suzuki philosophy. The "never hurry, never rest" lesson, the listening to deep tone lesson, the preparation lesson, the relaxed focus lesson, the small steps lesson.

"By modeling virtuous behavior, we have an enormous impact upon others. Follow the way of bamboo, which models growth through resilience and the upward action of its shoots."<sup>1</sup>

Creativity blossoms in these kinds of "life lessons," and builds innumerable qualities such as clarity, judgment, persistence, physical ease, inner hearing, accountability, and kindness in the child, parent and teacher. It is a joy to sit beside a young student, hearing music and then playing it for the first time, as they discover that they can create something simple and beautiful.

Our philosophy is of great help when dealing with others. Just by hearing each viewpoint, listening deeply, and truly understanding each side, each conversation is in keeping

with our responsibility. Having a true desire to see each person grow and flourish is always a good starting point. Practicing potential is nurturing for everyone involved. Treating each person with the same dignity and care as we practice in teaching our students is living out the Suzuki philosophy in real life.

## "Maintaining high standards of personal conduct and professional integrity."

The Chinese symbols for integrity illustrate wholeness and refinement of character. Together they denote a commitment to stand up for principles, with constant mental and spiritual cleansing.<sup>2</sup> We are role models for our students, families and colleagues. How we conduct our business and communications affects the outcome for our students. We are teaching life lessons, the sound moral character and honesty so needed in our world. Maintenance requires reflection, as each person deals with daily life. As a result, children grow musically and personally, the reputation of Suzuki teaching grows, parents continually value teachers with integrity, and everyone benefits.

## "Encouraging untrained or minimally-trained teachers to pursue Suzuki training."

Being a source of encouragement for someone interested in the Suzuki method would be an amazing gift. From sharing experiences with fellow colleagues, to finding new ways to fund training, to connecting people with the right information, all these efforts help excellent Suzuki education grow. This includes finding ways to make training more affordable. Teachers can organize groups and charge a registration fee to cover recital expenses as well as teacher training expenses. Institutes and individual teacher trainers could help by offering scholarships and perhaps work study arrangements. Encouragement encompasses a practical as well as an ideological approach.

Informal mentoring is another way to encourage growth and improvement. In the book *Tao Mentoring* we see the connection: "Effective mentors guide with virtue, without force or effort. In an atmosphere of inspiration, trust, courage, and harmony, where inter-dependence and personal strength are created, individuals begin to grow and become more aware, more conscious of their greater selves as well as the greatness in others." Encouraging by example, sharing excitement, and offering assistance in many forms is part of our sharing community.

## "Seek opportunities to endorse the philosophy of Dr. Suzuki and promote public understanding of it"

When we speak in public or in a private conversation about what we do, we communicate our vision. Each person contributes, and these personal touches have an impact. Care in representing Suzuki on the web, in resumes and biographical information reflects our aim. Demonstrations and talks at libraries can offer the community Suzuki's educational ideas for all children, while providing performing opportunities for students.

## "Recognizing the dignity and the potential of all individuals"

The dictionary definition of dignity is "speech which indicates self-respect and appreciation." Recognize and appreciate the hard work of the many teachers who volunteer their time to help establish Suzuki teaching in our regions. Respect differences in growth, approach and personality. See possibilities, be positive, accept change, and help in the different stages of development of Suzuki education. Seeing potential refers not only to our students, but also parents, teachers, clinicians, administrators, board members, or committee members. We all have this amazing potential to contribute and see the growth of this whole life approach to education. To recognize our own potential and dignity is only the beginning of the wonderful contributions we can make. ☺



MaryLou Roberts teaches classical guitar for the Ann Arbor Suzuki Institute and has been coordinator since 1992. She is an active SAA teacher trainer since 2006 and ESA teacher trainer since 2011, conducting training courses in the United States, Central and South America, Australia, and Ireland. MaryLou is currently serving on the SAA Board of Directors and as the chair of the ISA Guitar Committee. MaryLou received a bachelor's degree in guitar performance from the Wisconsin Conservatory of Music, studying with John Holmquist and Gilbert Biberian, and her master's degree at the Cleveland Institute of Music, where she received the Vaclav Hudec Award and was elected a member of Pi Kappa Lambda. MaryLou practices tai chi daily, and enjoys going for walks with her husband, Brian, and being a mom to her three children.

*Author's Note: I am growing from writing this article. I hope you see that we have unlimited potential in our Suzuki world together.*

### Notes

1. Changliang di Huang and Jerry Lynch, *Tao Mentoring: Cultivate Collaborative Relationships in All Areas of Your Life* (New York: Marlowe and Company, 1998), 99.
2. Ibid., 99.



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By Joseph Kaminsky

## Making the World a Slightly Better Place, One Life Saver at a Time



One of my earliest childhood recollections, from when I was just two or three years old, is of climbing into the back seat of our black 1990s car and riding into town. Auburn, Alabama, was a small college town and our small ranch-style house was not too far from the town center. My dad was going shopping and I remember the joy of being a young child and having been asked to come. I do not remember anything of the groceries we bought or of the actual shopping experience, but I remember when starting to leave the grocery store we came across three teenage girls loitering near and peering out the glass front door. They all seemed very old and grown up to me, but in hindsight, they were probably not yet driving age and just waiting for their parents to come and pick them up. As my father and I exited, one of the girls suddenly turned to me and said, "Hey little boy, how would you like a roll of Life Savers? It's 'Be Kind to Children Day.'" I looked up at my dad

"Be careful of your thoughts as they may become words. Be careful of your words as they may become actions. Be careful of your actions as they may become habits. Be careful of your habits as they may become character."

for permission, and he gestured approvingly. Back in those days, nobody in a small town questioned strangers' intentions. I can even remember my father picking up hitchhikers. I don't know if the overriding factor was the safer times of the 1960s, southern hospitality at its best, or perhaps my father already knew these hitchhikers, since he was on the English faculty of Auburn University and they may have been his students. In any case, I was quite happy that day to be taken along for the shopping trip and even more elated that there was such a thing as "Be Kind to Children Day!" I don't know why that early memory resurfaces with me from time to time. I bet the girl who gave me the life savers doesn't even remember the incident or certainly has no knowledge that the memory has sporadically drifted into my head over the last fifty years.

Another random act of kindness fondly remembered comes from when I was nine years old. My parents, for some reason unbeknownst to me, needed privacy and told all three of us children that we had to go outside to play immediately for the next few hours. I quickly heeded our directive, but soon thereafter realized that it was November and I was thoroughly chilled, having forgotten to first put on my coat. I ran back to my house and tried turning the front door knob, but it was locked. Not wanting to disturb my parents I put on my stoic,

slightly frozen face and started walking down our street. It was a quiet, child-friendly street with brick bungalow houses huddled close together—conducive to frequent neighborhood football games. Six houses down the street, my friend Dave came out to meet us and saw my shivers. He immediately invited us into his kitchen for some hot chocolate, and he told me I could use his coat for the rest of the afternoon of my parental exile.

These memories have stayed with me, sometimes comforting me when things don't always go the way I want them to go. Somehow they have become a part of me, making me stronger; and at the same time, a little more sensitive to the needs of others. Dr. Suzuki believed so strongly that through his method of talent education that we could eventually achieve a better world where all were respected and thus spread peace across the world. I do think about that esoteric belief and just can't dismiss it on the basis of pragmatism. How we personally view the world has so much to do with our human behavior. "Does the world owe us, or do we owe the world?" Those who feel we have suffered mistreatment in our youth often become jaded and believe the world owes us. Those who feel we have been graced with kindness in our youth often feel like we owe the world for our good fortune. We all unknowingly plant seeds with our words and actions in the people we meet along our journey through life. As teachers and parents, we plant these seeds in the most receptive minds of children. Often those seeds will germinate and grow up to become a fabric of their character. Through the Suzuki method we can help sensitize a generation to want to give back, tuning the world into something ever more harmonious.

One area where I feel I was particularly blessed as a youth was that I had the opportunity to learn to play the violin in fifth grade public school. My home environment was fertile to perpetuate the growth of this opportunity. My father had played the violin briefly in his childhood, he was an amateur singer, a soloist in his church, and my home environment was continually latched in music. At dinner we often listened to a Puccini opera or a Tchaikovsky symphony. At times I would go to our basement to sit and listen to my dad vocalize or attend his weekly voice lessons at the Elite studio (which had singing canary in the room). My home environment was very Suzuki-like, but unfortunately there was no parental effort to get me playing an instrument at a young age. It was the school string program that one day had me bounding home from school and telling my parents that I would get to learn the violin! I even got a school-owned instrument and for some reason can still remember its serial number: EV-23.

Fast forward to the present: Getting up at 5:45 a.m. every weekday morning is not my favorite activity, but as I am now

the beginning strings teacher for the very same school district where I got my start, I need to be there at 7:15 a.m. for the before-school class. I have done this for more than eighteen years, and the Kirkwood, Missouri, string program has received national recognition, with the high school orchestra winning prizes in national competitions at Carnegie Hall in 2010 and Avery Fisher Hall at Lincoln Center in 2013. Knowing I have done my small part to start out all these students when they were beginning string players gives me pride, but more importantly, it

The big things that happen in life are often not in our control, and if they are, they can be subservient to a multitude of small things. The small things do make a difference.

makes me happy that I am able to give back to the school district that once gave me the opportunity to try a stringed instrument. Sometimes I wonder if any one of the nine hundred or so students I have taught in my strings class will someday feel as grateful about the experience as I have felt.

I really believe that by showing kindness to others, we enable them to pass it on in turn. Of course, the same concept can work in reverse. In the school where I teach those fourth graders, there is a saying posted on the cafeteria wall: "Be careful of your thoughts as they may become words. Be careful of your words as they may become actions. Be careful of your actions as they may become habits. Be careful of your habits as they may become character." These are such profound words to live by, and as teachers and parents, the repercussions of our words and actions are obviously even magnified. Just as a small positive seed we plant in a child can grow to have enormous positive impact, the consequences of a small negative comment can be devastating. Obviously, we must closely monitor our words and actions and try not to intentionally hurt others; it's hard enough when we unintentionally hurt others through careless words or deeds, totally innocently and perhaps unaware of the damage we have done.

A friend of mine played in the violin section with me when we were both in the Illinois Symphony. In her childhood, she had been a dedicated young violin student studying with a well-known teacher. She told me that her teacher told her one summer that he wouldn't take her back in the fall; she hadn't practiced hard enough. The rejection she felt contributed to a sense of insecurity she somehow still felt thirty years later, even as a professional violinist and Suzuki teacher. Off-the-cuff statements we make, sometimes to even try to motivate our students, can have unintended negative consequences.

I remember teaching in Chicago at Wheaton College—I had just taken over the students of a very good teacher who had recently moved to Texas. Being a young teacher, I moved my students slowly and carefully, making sure they mastered their pieces well and kept their review pieces always in shape. One week the mother of two of my students informed me that they would be stopping lessons. I was in total disbelief, as they had been with me for more than a year and both were doing well, in my opinion. I asked her why they would want to stop, and the mother told me that their previous teacher told them that if they did not make it

to Book Five by the time they were age thirteen that they weren't going to make it on violin. (They turned thirteen during the second year I had been teaching them and I still had them in mid-Book Four.) I bet their previous teacher had told them this to motivate them to work very hard. Obviously I was not privy to this "motivational" ploy, and so it ended with the parents dismissing the wonderful progress their two children had made with me as measured in improved posture, tone, intonation, rhythm and musicality. Instead, they took a small comment made years before as an ultimatum to quit studying. The end result was that two children were deprived of five or more years of their musical education on the basis of one errant statement.

The same miscommunication happens when a parent secretly makes a deal with their child that if they work really hard a certain week on their current piece and the teacher thinks they are ready to move on to the next piece at their upcoming lesson, that they will get some huge reward. Of course, the parent means well and wants to motivate their child. By not first clearing this "pact" with the teacher, a young child can be reduced to tears at the lesson, hugely deflated when the teacher keeps them on the same piece for just one more week. This has happened about five times in my remembrances, and each time I have been totally shocked that my student suddenly bursts out in tears after a seemingly quite positive lesson. My students don't normally burst into tears at lessons, and almost every time, I found out it was because of unrealistic expectations set by the parents that surprisingly (to the child) don't get met. Clearly, no matter how careful we are as teachers and parents there will be times when feelings get hurt

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By Tara Iyer

regardless. I can't be the only teacher who feels an impending sense of unease when a student comes into the lesson and proudly blurts out, "Today I am going to pass my piece!"

Experiences like that above show how delicate the psyche of a child is before they gradually become accustomed to the inevitable frustrations of life. From the day we are born, we all accumulate these small wounds from negative words and actions of others, and just like an abrasion will scab over to heal the wound, our minds try to encapsulate the psychological wounds to protect us from further damage. Until we can deal with these encapsulated "lessons," we could might blockages that impede our development. When blockages stand in the way of one's confidence, the creative spirit is muffled and the recipient suffers.

Unexpected kind words and actions have exactly the opposite effect, liberating our spirit and encouraging us to grow, feel confident, take chances, and express ourselves. Every child has a beautiful creative spirit wanting to be heard, wanting to be acknowledged, wanting to be an adult who can change the world. When enough kind words are implanted in a child, the creative spirit radiates. People of every age suffer from blockages, even very intelligent, creative individuals. In fact, it is the most creative people that are often at the most risk of dire consequences if their creative energy somehow becomes blocked. When an immense reservoir of creative energy has no outlet or purpose, that same unfocused energy can eat away at the holder and even cause self-destructive behavior or illness. When an extremely creative individual either is forced to stop creating, or the products of their creations are not held in high

regard by society, then mental and physical harm can possibly follow. Many of the United States' recent creative geniuses seem to exemplify this: Howard Hughes, Ernest Hemingway, Sylvia Plath, Elvis Presley, Michael Jackson, and countless others.

Fortunately, the effects of small gestures and kind words can open blockages in children and adults. I used to believe that the small things in life did not matter that much, because they were so overshadowed by the larger, more important things that go well. But now I believe it is the small things that actually matter most. The big things that happen in life are often not in our control, and if they are, they can be subservient to a multitude of small things. The small things do make a difference. Positive words, actions and even thoughts can make a difference.

With every step we make and every word we say we can help build up the character and confidence of each child we come in contact with. Those little experiences really can make a big difference. Each December, I give each of my students a music-themed Christmas ornament. I inscribe it to the child, put on the current year, write the name of the piece the child is currently working on, and sign my name. Sometimes at the holidays, I hear from former students telling me that as they were hanging ten or so those ornaments on their tree, they felt compelled to contact me and let me know those ornaments had brought back positive memories. One student I taught in the 1980s contacted me on Facebook last year, and I sure was surprised she even remembered me, as she had studied with me from age four to nine before I left Chicago in 1991. Sherry is now a first violinist in the Indianapolis Symphony, and I told her I was happy she even remembered me. She answered, "How could I forget you and your dice—you always had me rolling dice to see what piece or technique to hear in the lesson, and I loved that!"

We can never know the far-reaching effects of all that we do. All we can do is our best with each person. With every act of kindness there is a potential to make the world a better place. With every sudden careless statement or action there is potential to undo all the good we have been trying to do. A child's character is so fragile. It is a daunting task. Taking the time and thoughtfulness to dole out life's little "lifelines" will have positive repercussions far beyond what we will ever know. **CS**

Joseph Kaminsky has been teaching violin for forty years and has been a registered Suzuki Teacher Trainer since 1984. He is a frequent workshop and institute clinician and has taught at more than three hundred such events in thirty-one states, as well as at national conferences and workshops in Japan, Puerto Rico, Canada and Singapore. Mr. Kaminsky received his training with John Kendall, Roland and Amia Varnos, and Shmichi Suzuki. He has been a member of the Illinois Symphony, on the music faculty of the University of Missouri-St. Louis, and adjunct professor of violin at Webster University. He has taught seventeen years for the Kirkwood School District and for twenty-one years has directed the Kirkwood Academy of Music. Mr. Kaminsky was named Maestro "Private Teacher of the Year" in 2000. He is a frequent contributor to the *American Suzuki Journal*.



## Friends for Life

### How the Suzuki Method Fosters Crucial Social Bonds between Musicians

There are a number of things that the Suzuki method seems to capture more effectively than other music education systems: the message that "every child can" gives thousands of under confident students the assurance that they need to pursue learning an instrument; Dr. Suzuki's emphasis on love and nurturing talent creates a positive atmosphere that

The Suzuki method's emphasis on group lessons and playing together helps create social bonds between students that often extend farther than their music lessons.

encourages progress; and the powerful bond created between teachers, students, and parents (commonly referred to as the "Suzuki triangle") fosters the development of students both in class and at home, allowing them to learn more and advance quickly.

One of the most important aspects of the Suzuki method, though, is something that is often overlooked—its ability to create bonds between students. From being a violin student myself for the last twelve years, I've learned that one of the most essential aspects of music making is the ability to work collaboratively with other musicians. This is especially apparent in chamber music and in orchestras, where multiple musicians pass around melodies and rhythms and must work with each other to keep time and stay together. In order to do this, musicians have to be able to communicate effectively with one another using body language and musical expressions. As a member of a private youth orchestra, I've found that

getting to know the people you play with makes this process infinitely easier and more enjoyable—the more musicians know about each other, the better they understand each other's playing styles, making a group piece easier to put together. In my personal experience, I also met some of my closest friends in my orchestra; often times, the bonds created between musicians are so strong that they last a lifetime.

An inspiring example of how the Suzuki method fosters this crucial relationship between musicians is five students of Diane Egli who graduated in 2012: Amy Gregory, Monica Guerrero, Alexander Najibi, Marcella Quin, and

Ben Wagner. These five students all started learning the violin at about the same time; when they were three or four years old; together, they made foot charts, clapped out "taka-taka" rhythms in group lessons, and learned to play the Twinkles on their tissue box sized violins. As they grew older and progressed as musicians, friendships began to form—by the time they were ten, Amy and Marcella were inseparable. What really brought these students together, though, were group lessons every Saturday; they would come to Ms. Egli's class to play Suzuki songs and exercises together. This collaborative environment is one of the most important aspects of the Suzuki method, because it



From left: Alexander Najibi, Ben Wagner, Monica Guerrero, Amy Gregory, and Marcella Quin, 2012 graduates of Suzuki teacher Diane Egli in Los Gatos, CA. The five students have been playing together since the ages of three or four and the strong friendship they developed exemplifies fundamental aspects of the Suzuki method.

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By Mychal Gendron

# The Twinkle Dances

## Developing Rhythmic Acuity and Having Fun Doing It

allows students to apply what they've learned individually to a group environment—playing together challenges them to be aware of one another, and to work with one another to produce a unified sound. Through playing together at group lessons, Amy, Marcella, Monica, Alex, and Ben began to become better friends—after class they would socialize with one another about subjects completely non-music related, such as sports, school, or their favorite bands. Soon, they were advanced enough to form their own ensemble, and they further strengthened their friendship by playing chamber music together. Sharing stands and working to stay together while playing three or four different parts allowed them to learn more about each other's playing styles as well as become closer as companions. The social bond that they had between them helped foster increased musical growth—they enjoyed being around each other, and were excited to spend two or three hours every Saturday rehearsing duets and quartets or practicing for their next performance. Through music, Amy, Marcella, Monica, Alexander, and Ben were able to form a strong friendship that extended well beyond their violin lessons and continued even after they graduated in 2012.

As is clear from the story above, getting to know your fellow musicians is an important and fundamental aspect of music education. Friendships created among musicians allow for increased and more effective collaboration, thus improving the quality and clarity of group chamber and orchestral pieces. Although this aspect is often overlooked, the Suzuki method's emphasis on group lessons and playing together helps create

social bonds between students that often extend farther than their music lessons. The camaraderie that develops through working together to produce a unified sound and socializing before and after lessons helps develop more advanced musical skills; students that are friends are more likely to want to play music together, and will be more adept at working with each other on group pieces. In addition, as I found when I joined my youth orchestra, being friends with your fellow musicians is what makes music fun—playing with people who you enjoy spending time with makes you more excited to be part of the group, and really brings out the passion and vigor in your playing. From my experience as a violin student, rehearsing and performing as a group is often more exciting than soloing alone; and the bonds created between musicians as a result of group performance result in strong, sometimes lifelong friendships that make performing together a truly unmatched experience. ☺



Tara Iyer is a tenth grade student at Evergreen Valley High School in San Jose, California. She has been playing the violin for thirteen years under the tutelage of Diane Egle, and enjoys being a first violinist in the California Youth Symphony. In 2013, Tara achieved post-graduate level performance recognition from the Suzuki Association of Northern California, and won the Music Teachers' Association of California's statewide panel competition. When she's not playing the violin, Tara enjoys teaching music appreciation classes at her local elementary school and volunteering doing music therapy for special needs students. She is also an avid writer, and her articles have appeared multiple times in print in the San Jose Mercury News. In the future, Tara hopes to maintain her involvement in music by continuing her violin studies through high school and college.

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predominant, half-note/quarter-note rhythm in Allegretto is also the basis for *Twinkle Waltz*:



While the score above, and the others that follow, may be helpful for paper-trained adults, it is not at all necessary for Level I guitar students—the *Waltz*, and the other dances, can be taught very quickly and successfully in small bites with just a few repetitions, and best done in group class. It is always good to precede teaching the *Waltz* with a teacher demonstration for modeling, and lots of Q & A:

- Who does waltz a waltz is?
- Where do waltzes come from?
- How many beats are there in a waltz?
- Does anyone know how to waltz?

It is absolutely perfect if you know how to waltz and even more perfect if there are parents present who can (and will) demonstrate for the class—kids enjoy parent participation so much, especially when it causes the parents some level of embarrassment.

### Twinkle Tango

The *Tango* rhythm, while both less familiar to most guitar students and more challenging, can nonetheless be taught successfully by using the same approach in group class—small bites, many reps—as the *Twinkle Waltz*. It may be helpful to follow your teacher demo, and precede any actual guitar playing, with playing “tango drums” on the backs of guitars to get a general feel for this dance. Having students accompany the teacher demo with the tango rhythm on open third string G may also build ability and confidence before moving on to *Twinkle Tango*.



While the Q & A for the *Waltz* above can certainly apply to the *Tango*, actually demonstrating this dance may pose some challenges:

- Although many of us may have a basic idea how to waltz, this may not be true of the tango. I love watching the tango danced well, but I am personally clueless about how to do it—if you are not so clueless, then go for it!

• I am not so familiar with the Spanish Tango, but the Argentine developed, students who have advanced as far as Allegretto, by Mauro Giuliani, may be ready for *Twinkle Waltz*. This is because the

All Suzuki instructors deal with the challenge of keeping learned repertoire fresh and interesting for their students. All students have a feel for dance rhythms and a sense of adventure. My own search for new ways to present old ideas, plus my students' willingness to take a different approach to developing their skills, has yielded one of the most popular set of pieces for my Guitar Level I performers—we call them *The Twinkle Dances*.

The *Twinkle Dances* differ from *The Twinkle Variations* in several ways. First, and most obvious, is the fact that the *Dances* are actual, generic dances. Second, and perhaps more important, is that the *Dances* take a very different approach to the organization of the *Twinkle* melody than the *Variations* do. In the *Twinkle Variations*, the original *Twinkle* melody is stretched considerably by having different, repetitive rhythms applied to the tune we all know so well. For guitar students, the benefits of learning and performing the *Variations* include the thorough development of right hand alternating strokes and proper string crossings; the challenges include maintaining stamina and knowing where in the phrase we are at any given point, as each variation is much busier than the theme itself, and the “*Twinkleness*” of the melody may not be readily apparent to the student at times.

The *Twinkle Dances* offer a different perspective and a different challenge for the Suzuki guitar student. In each of the dances the melody is largely intact and easily recognizable, even to a casual listener. Individual notes are not repeated beyond the original statement of the *Twinkle* theme. What does change is the melodic rhythm and contour, altered in such a way as to give a convincing sense of each dance:

### Twinkle Waltz

While I prefer to wait until at least Rigadoun before introducing any of the dances, to be sure that the “Chapter One” skills are well developed, students who have advanced as far as Allegretto, by Mauro Giuliani, may be ready for *Twinkle Waltz*. This is because the

By Meret Bitticks

# Baroque Style

## for the Suzuki Flute Teacher

Last summer Suzuki Flute teachers from the United States, Canada, Peru, and Taiwan joined Baroque expert Courtney Westcott for a week of "Ear Cleaning" at the Great Lakes Suzuki Institute. Baroque music makes up a significant portion of the Suzuki flute repertoire, but some discrepancies exist between our performance practice and more scholarly traditions. This class gave teachers a chance to engage directly with the differences. Participants were treated to recordings of the Suzuki repertoire by master Baroque artists and compared Suzuki editions with urtext versions and manuscript facsimiles. Perhaps most valuable were the open discussions about general Baroque style and its practical application in the teaching studio.

Counting the Minuet from the B Minor Suite only once (it occurs in Books Two and Six) there are currently nine minuets in the Suzuki Flute repertoire between Books One through Six. Dancing a minuet proved to be an excellent beginning for the class. Participants experienced firsthand how the two-bar phrasing in a minuet corresponds to the dance; on their six-step circuit, the dancer pauses (and dips a little!) on the second and sixth beats, and does not accent the fourth step or downbeat of the second measure. When phrased this way, the second measure becomes weaker

than the first, and the two combine to have more forward motion and an overall lighter feel. Unlike a march, Westcott clarified, the accents in a minuet are not vertical but rather step horizontally. She quoted J. J. Quantz's 1752 treatise *On Playing the Flute*, saying minuets should be "played so that it almost lifts the dancer up." Each participant had an opportunity to experience this lift while one teacher played a minuet from Book One, the others danced. Everyone had a chance to see, hear, and feel the appropriate phrasing. After all, the minuet existed to propel the dancers, something that can be hard to remember when struggling through one with a student.

While the class worked on the coordination needed to dance the minuet, the Suzuki articulations were already being changed. Westcott asserts that ninety-nine percent of the time, a player in the Baroque period would not choose a slur-two tongue-two articulation like the ones found in the Book One minuets. One idea she suggested was tonguing ascending groups of four eighth notes in the early minuets, which makes the line sound more active. Conversely, descending with pairs of two-note slurs will help delatate the line. Westcott often chose three-note slurs in ascending lines of six eighth notes and offered it for groups of four that had a skip of a third or more. She was careful to remind us

that skips of more than a third are not usually slurred.

As the repertoire advanced, questions about the concept of *notes inégales* (a style of tonguing in which every note has its own syllable and therefore slightly differing lengths) arose. "When you have a group of four notes, it's important to come up with a tonguing pattern that gives each note its own shape and weight," Westcott said. "Have a concept of how you want the groups—the technique will follow that concept, not the other way around." She then gave an example of a syllable grouping she uses for this technique: *teh-deh-reh-tuh* (loosely). While *notes inégales* may not be appropriate for most students, it was enlightening to consider it as a general concept for our own playing.

Beginning with the discussion on altering written articulation in the Suzuki repertoire, the class also offered an opportunity to debate the best lengths of grace notes or appoggiaturas. In her Book One class at the same institute, teacher trainer Kelly Williamson advocated demonstrating the different possibilities for grace note lengths (on the beat and: an eighth note; half the value of the note; or two-thirds of the value) and allowing the student to choose. She maintains that if done with the caveat that sometimes they will have to do it another way (for example, at institutes), the option

### Turkish Twinkle

In the midst of full-disclosure, let me say up front that I know nothing about Turkish dances, and I am not here to make a case for this as an actual dance. What it is, really, is a fun and foolproof way to get your Level 1 students playing music in seven beats. And while I have a vague, unsearched, notion of some music from this part of the world being organized in beat units of seven, it may simply be the influence of some of jazz pianist Dave Brubeck's music that led me to *Turkish Twinkle*.

Disc learners aside, this one can be the easiest of the dances to teach and learn. If we can adjust our thinking of Twinkle Theme in four quarter-note beats to eight eighth-note beats, then all we have to do is take away that last eighth note and—voilà!—we've got ourselves a *Turkish Twinkle*.



A few pointers for working on this rhythm with your students:

- Teach the seven-beat count as 1-2 - 1-2 - 1-2-3, not 1-2-3-4-5-6-7, which ends up getting you back to eight beats due to the two syllables in "seven" (you know that).
- Turkish drums on guitar backs, being sure to accent "1" when counting as above.
- Third string G drone, as in the *Tango*, as accompaniment to the teacher demo.

And for the teacher:

- Just try to dance to this one—I dare you.

Probably there will be a few false starts as kids make the adjustment from the very even feel of eight beats to the lopsided feel of seven, but my students have all gotten it pretty quickly, and it is by far the favorite of the *Twinkle Dances*. For me, the best part of this is having professional musicians hear my students perform *Turkish Twinkle* and marvel at their ability to play such a complex rhythm.

### Teacher Accompaniments

One of the great things about being a Suzuki guitar instructor is that we get to provide accompaniments for our Level 1 students' repertoire. It is easy to adapt the *Twinkle* accompaniment and give the melody a supporting bass line in each of the dances:



Once the students are comfortable and confident with their parts, we can move on to more independent teacher accompaniments, perhaps something like these:



The offerings above present some possibilities - as in any accompaniment, the final product should be determined by our students' abilities plus our own creative impulses.

### The Fun Factor

As mentioned before, I have found the *Twinkle Dances* to be a great way to breathe new life into our revered standard of Suzuki instruction. They are by no means intended as a replacement for the *Twinkle Variations*, which should be well-learned before beginning the *Dances*. And while I have directed this effort toward the guitar and guitar students, teachers of other instruments could easily adapt the dances by transposing to the best keys for violinists, violists, cellists and others.

The real indicator of success in any teaching effort is the enthusiasm students bring to the effort they make to help you achieve your aims. The sense of accomplishment and the fun my students have in learning and performing the *Twinkle Dances* has more than justified including them in our work, and has made them a regular offering in group class as well as a featured part of our recital programs. ☺



Mychal Gendron is a registered Suzuki teacher in guitar. He maintains an active Suzuki guitar studio at the Rhode Island Philharmonic Music School and teaches at Suzuki institutes and workshops throughout the country. He has been a regular presenter at SAA conferences and was guitar coordinator for the conference in 2008.

His compositions and arrangements have been published and recorded by Mel Bay Publications and by Opus Guitar Publications. In addition to his work as a Suzuki instructor, Mychal is a teaching associate in guitar at Brown University. He has performed in the US, France and Brazil.

promotes flexibility and autonomy in students. Williamson suggested that posing the choice to a group class will ensure that students will cultivate this flexibility. Westcott was also flexible in her treatment of grace notes, but quoted C. P. E. Bach's statement that an appoggiatura takes the value of the note it is attached to and the original note takes on the value of the grace note. We all agreed that the short, "flicks" grace notes from the recording are stylistically inappropriate and to be avoided.

From there, the class moved to trills and the best performance practice regarding placement including whether or not to start from the note above. "A trill is a way of stressing or accenting a note," Westcott said, suggesting we evaluate whether the note really needs or deserves a trill. She agreed that Baroque trills nearly always start from the note above, but if a trill is approached by its upper neighbor, the approaching note could get tied into the start of the trill. Trills attached to a lower neighbor grace note (ex. F-G) should be played to include the upper neighbor (ex. F-G-A-G trill.) General rules for trills became particularly important when studying the Blavet Sonata from Book Four, which includes examples of when an upper note should get tied into the trill (second movement, m. 2) versus when the trill occurs on a strong beat and therefore allows for the upper note to be repeated (second movement, m. 3.) Accidentals in French music were called "prime targets" for extra ornamentation, usually in the form of trills. Given that Suzuki students begin using trills in Book Two (Minuet in B Minor) the style and practice of them were well worth discussing, even though the Suzuki and urtext editions were accordant.

The Blavet Sonata is also a prime example of the need to look at the urtext editions, especially for upper book repertoire. Westcott pointed out several errata, including wrong notes in the Suzuki edition. She also noted that Blavet, as a flute player, was quite particular about breath marks as well as ornamentation. While a manuscript edition exists for the Blavet, Barenreiter publishes a good modern urtext. Other notable discrepancies between the Suzuki repertoire and their urtext counterparts include the Telemann Minuet from Book Two, which was originally for recorder; octave changes in the Handel Allegro from Book Four; and most of the articulation in the Gluck pieces (often known as Minuet and Dance of the Blessed Spirits) including the tie into the recap in the Minuet from Book Two.

Courtney Westcott presented fair and considered assessments of our Suzuki editions. She worked with us teachers as players first, making sure we understood the style and offering many useful analogies for teaching style. Her description of the quarter-note two-note slurs in the Rondo from the Bach B Minor Suite (Book Five) as a duck hitting the water, "fat, not accented," was a particularly lovely insight. She also spoke a lot about whether a note looks forward, meaning it is connected to the following note or whether it relates more to the previous note, i.e. looking back. While Westcott has clearly justified reservations about our Suzuki editions of Baroque music, she has taken

Book One training and obviously understands the method itself. This helped the class feel more like an open forum, and allowed for a safe environment to experiment and share experiences.

I am lucky to work in a program that promotes a sense of collaboration, and upon returning to Chicago, my Suzuki flute colleague was anxious for me to share what I had learned. We decided that the articulation change in the early minnets made a lot of sense for our students, especially in that they were both more stylistic and consistent and therefore easier for students to learn. We are working on the changes in group class, and so far, older students have been very receptive to the new articulations. Likewise, the Blavet seemed ready for an update, and in my experience with three or four different students, changing the articulation to three note slurs solves a lot of technical problems. Middle book repertoire that works well in groups such as the Gluck and Handel were harder to consider altering, both because of the questionable value of time spent drastically changing pieces already learned but also because of uniformity in group playing with students from other programs.

Until new Suzuki books with greater attention to urtext originals come out, individual teachers must evaluate what modern scholarship means to their students and teaching. As someone who had little concrete Baroque training in school, I really appreciated learning general guidelines for how to approach Baroque repertoire. If we want the Suzuki Flute Method to remain relevant, we need to produce knowledgeable students who can perform in a variety of styles. While Westcott's class was not a comprehensive overview of Baroque style, it certainly passed along valuable new additions to the Suzuki flute teacher's bag of tricks for the advancing student. ☺



Meret Bitticks maintains an active schedule as a soloist, chamber musician, and clinician in the U.S. and abroad while on faculty at the Music Institute of Chicago and DePaul University. Ms. Bitticks has joined Trio Chicago and Friends for international concert tours, including the United Arab Emirates and Australia, and is a regular member of the Chicago-based woodwind quintet, Quintopia. As an educator, Ms. Bitticks advocates for quality music instruction regardless of age or background. In this capacity, she volunteered at two music camps in Haiti and has taught at several workshops and institutes in the United States and Canada. In 2013 Ms. Bitticks became the first flutist to receive a Certificate of Achievement for excellence in Suzuki instruction from the Suzuki Association of the Americas. She also traveled to Matsumoto, Japan to work with Suzuki Flute Method founder Toshio Takahashi. Ms. Bitticks studied under Mary Stolper at DePaul University and Katherine Borst Jones at Ohio State to earn her master's and bachelor's degrees, respectively.

By Laura Seay

By Laura Seay

Dr. Suzuki taught us not only how to teach and play music with love, but also to live a lifestyle of compassion, innovativeness, and understanding. Dr. Suzuki once said: "Teaching music is not my main purpose. I want to make good citizens. If children hear fine music from the day of their birth and learn to play it, they develop sensitivity, discipline and endurance. They get a beautiful heart." Many of us in the Suzuki community have our own stories about how Dr. Suzuki's message has changed or affected our lives and families. This is a story of how Dr. Suzuki's dream is still alive and bringing children across the world closer together through music.

*Viva Suzuki!* was created at the Colorado Suzuki Institute in 2001 to collect musical equipment and supplies and distribute them to teacher workshop participants who would take the instruments back to their underserved communities around the world. The idea for the *Viva Suzuki!* program was kindled when Marcia Fisher, a Suzuki cello teacher in Colorado, was

## ¡Viva Suzuki!

### How Children Celebrate and Help One Another

inspired to raise funds to assist Liliana Arboleda, a teacher workshop participant from Cali, Colombia, in buying one used cello for her students back home to share. Thanks to generous donations from the CSJ community, Liliana and her sister Claudia, also a Suzuki teacher, left Colorado headed home with four cellos, a violin, and boxes of sheet music and other musical supplies.

Many Suzuki households accrue instruments, used strings, and sheet music that are no longer used. *Viva Suzuki!* makes it possible for donors to make a tax-deductible donation of musical instruments and supplies and then finds new homes for these supplies in communities across the world. In January 2012, such an example was unfolding in Greensboro, North Carolina. Colorado Suzuki Institute faculty member Scott Walker realized that his student orchestra at Greensboro Day School would have the opportunity to play new instruments—but what to do with the old ones? Some of the instruments needed repairs, new strings,

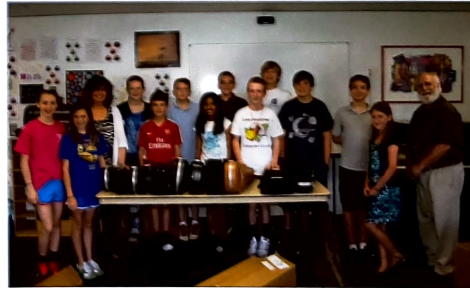
new bow hair but were surely not worthy of the landfill! Scott contacted Colorado Suzuki Institute and *Viva Suzuki!* Director Gail Seay with the good news that his orchestra class was prepared to donate a number of string instruments to *Viva Suzuki!* Scott's students at Greensboro Day School had an instrument packing party where parents, students and teachers got together and packaged their old instruments for shipping.

Instruments from Greensboro Day School's orchestra that needed repair were sent to the Robertson & Sons Violin Shop in Albuquerque, New Mexico. Don Robertson, president and founder of Robertson & Sons Violin Shop, has had an ongoing relationship with *Viva Suzuki!* since its inception in 2001, doing his part in making sure that children around the world have the opportunity to make music. Don Robertson generously donates his time and expertise repairing instruments that are donated to *Viva Suzuki!*

Early in 2012, twelve-year-old Zach Harris, a Denver-area Suzuki viola, bass



Zach Harris



Greensboro Day School Orchestra Students (shown left to right in the photo): Roxanne Fleming, Penny Hazlett, Karen Collins (Suzuki Violin instructor), Grace Ruffin, Hugh Walton, Connor Duggan, Lekah Ramachandran, Taylor Brooks-Murphy, Ian McIvor, Luke Hayes, Gray Ruffin, Cole Vincent, Audrey Wallace, Scott Walker (Suzuki Cello Instructor).

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and piano student, went on a trip with his parents to Haiti where they were helping to build a new school in the town of Mirebalais. Zach was interested in helping the school build a new soccer field, but the school director asked Zach: "Is there any chance you could help us build an orchestra program in one of our schools?" Zach stepped forward declaring, "Well, that would be right up my alley!"

Zach and his family have attended the Colorado Suzuki Institute for nine years. Zach has heard multiple success stories about *Viva Suzuki!* that are shared each June at Institute. After returning from Haiti, Zach contacted *Viva Suzuki!* and set in motion his project to provide instruments to the new orchestra program in Mirebalais.

In May 2012, Zach took down his first donation of instruments to Haiti. Six violins, one viola and three cellos made the journey from a classroom in North Carolina to a world-renowned violin shop in New Mexico to the driveway of a twelve-year-old boy in Colorado to a school of nine hundred children in the remote village of Mirebalais, some of whom had never heard a violin, viola, or cello before. In a struggling community where funding was still being raised to provide clean water to the school, an educator dreamt that one day his students would experience the joys of playing in an orchestra. A twelve-year-old Suzuki student, knowing the magic that music brought to his own life, made this dream come true. Almost seventy years after Dr. Suzuki began his mission to nurture loving human beings, his spirit is still alive in the "beautiful hearts" that he strove to create in children around the world.

**Viva Suzuki!** acknowledges these supporters:

Zach Harris is thirteen years old and lives in Denver, Colorado. Zach began playing piano at age three, violin at age seven and bass at age eight. His favorite thing about playing music is learning different kinds of music and facing new challenges that make him a better musician. Zach wants to grow up to be a sports analyst and a professional jazz bass player.

Scott Walker is a guitar, cello and fiddle player, singer and orchestra

director based in Greensboro, NC. A Suzuki violin and cello teacher since 1980, Walker began playing Irish music a number of years ago and has developed some materials for students in this area to help communities explore Irish music.

**Greensboro Day School Orchestra Students:** Rosanne Pfemming, Penny Hazlett, Karen Collins (Suzuki Violin instructor) Grace Ruffin, Hugh Walton, Connor Duggan, Lekah Ramachandran, Taylor Brooks-Murphy, Ian McIvor, Luke Hayes, Gray Ruffin, Cole Vincent, Audrey Wallace, Scott Walker (Suzuki Cello Instructor).

Don Robertson has repaired, restored and sold some of the world's finest stringed instruments and bows. Robertson taught in the Albuquerque Public Schools for six years and was a cellist in the New Mexico Symphony for ten years and opened up Robertson & Sons Violin Shop in 1971. In 1993, Robertson was awarded "Luthier of the Year Award" by the International Society of Bassists. **CS**

For more information about *Viva Suzuki!* or to donate, please contact Gail Seay at [info@coloradosuzuki.org](mailto:info@coloradosuzuki.org) or visit the website at [www.ColoradoSuzuki.org](http://www.ColoradoSuzuki.org).

Laura Seay began studying Suzuki piano at age three. Suzuki violin at age five and viola at age nine. Seay graduated with a bachelor and master in viola performance from The Juilliard School and a master in music education from Columbia University. Seay has served as a faculty member at the Juilliard School Pre-College, The Perlman Music Program, Lucy Moses School, Chamber Music of the Rockies and now has her own private Suzuki violin, viola and chamber music studio in Denver, CO.



Photo by Hans Speekenbrink

# Interview: Vijay Iyer

Interviewed by Sarah Bylander Montzka



Grammy-nominated composer-pianist Vijay Iyer was described by *Pitchfork* as "one of the most interesting and vital young pianists in jazz today," by *The New Yorker* as one of "today's most important pianists... extravagantly gifted... brilliantly eclectic," and by the *Los Angeles Weekly* as "a boundless and deeply important young star." His most recent honors include an unprecedented "quintuple crown" in the Down Beat International Critics Poll (winning Jazz Artist of the Year, Pianist of the Year, Jazz Album of the Year, Jazz Group of the Year, and Rising Star Composer categories), as well as the \$275,000 Doris Duke Performing Artist Award. Iyer has released sixteen albums as a leader; his most recent, *Accelerando* (2012) is an intense, visceral, and widely acclaimed follow-up to the multiple-award-winning *Historicity* (2009), both featuring the Vijay Iyer Trio (Iyer, piano; Marcus Gilmore, drums; Stephan Crump, bass).

His compositions have been commissioned or performed by The Silk Road Ensemble, Ethel Brentano String Quartet, JACK Quartet, American Composers Orchestra, Hermès Ensemble, and Imani Winds. A polymath whose career has spanned the sciences, the humanities and the arts, Iyer received an interdisciplinary Ph.D. in the cognitive science of music from the University of California, Berkeley. He has published articles in *Journal of Consciousness Studies*, *Wired*, *Music Perception*, *JazzTimes*, and *The Best Writing on Mathematics*; 2010. In 2013, he will become Director of Banff Centre's International Workshop in Jazz and Creative Music, an annual 3-week program in Alberta, Canada founded by piano legend Oscar Peterson.

**A key component in Suzuki education is parental involvement. How did your parents support your musical journey?**

My mother was involved in my practicing and it was all new to her, too. She sat through everything and helped me remember what we did in lessons. What was nice about our journey is that my mother was learning with me. She never took up the violin, but she witnessed it all. She was there and she was very dedicated. In my case now, my daughter gets frustrated because I seem to know too much! On the other hand, the way piano worked for me was through no involvement of anybody. Somehow it just accumulated on its own, but it was, again, a byproduct of violin training.

**Suzuki broke away from the traditional understanding of talent, this idea that people must be born with some magical gift enabling**

**You began Suzuki violin lessons at the age of three. What memories do you have of your years as a Suzuki student?**

A lot of it has been reactivated from being a Suzuki parent. My daughter started Suzuki violin lessons when she was three and that was four years ago, so I've been reliving a lot of that and it's been coming back to me. What I remember most is what it gave me, which then ended up becoming the foundation of what I do today. Suzuki gave me a really strong foundation as a listener. It helped me really understand what I was hearing and transfer that knowledge to action. Learning how to play by ear meant that there was a direct connection between what you heard and what you did; a set of skills all working together. That was really important because that's how I then learned to play piano—just by figuring things out on my sister's piano. I think that early ear training was the foundation I needed.

them to succeed musically. What are your thoughts on the origins of excellence?

I had always known there to be exceptional prodigies around and I never saw myself as one of them. I didn't see myself in that vein. But I also felt like music could be in anybody's life. It's not like "You're not a prodigy, therefore you don't deserve to play music." For me, having had music in my life for as long as I can remember has helped create something, nurtured a set of skills and a sensibility that I think, when taken together, are indistinguishable from talent.

Music, particularly collectively synchronized, rhythmic activity in a group, is a skill that humankind has that becomes a force for community.

I knew kids who practiced more than I did. But, by the time I was in high school I had been playing longer than most people. I had a head start on violin.

And then there was all-state orchestra. That was always a humbling experience. Realizing that, even after this time, there is still plenty more to learn, still more to do. I think that helped me keep it in perspective. I was the best in my school but then there were many schools. At all-state, I was just average. But that was okay. I didn't feel like a loser or anything. I was just glad that I had music in my life.

Playing in orchestras really made a difference for me. Orchestra brought a whole social component to music making; music-making as something we do *together*. That feeling of it being a collective experience is one thing has kept me in music all along.

*You've described music as an opportunity to "assert community." Suzuki believed music can be a force for nurturing kindness and social character. His end goal was really a more peaceful world.*

That's certainly in line with how I think of it. Although, I don't try to make it a moral thing. For instance, music has also been used to wage war. So, I don't want to pretend that

Suzuki was able to surmount those notions of difference in order to get at a much more fundamental truth about who and what we are.

music is a pure force for good in the world. I feel that music, particularly collectively synchronized, rhythmic activity in a group is a skill that humankind has that becomes a force for community—meaning, for us to be able to do *anything* together. Which can then, of course, be good or bad. But it is something that enables us to do anything together.

I would put it in more primary terms. It's not even that it is a tool for building community; it is *why* we have community. Music is the kind of thing we are able to experience together and do together that becomes the foundation for us doing anything together—which is what community is. It puts it in a sort of pre-moral domain. It's not that it is a force for good in



Photo by Jimmy Katz

the world—it can be and I like it to be, but it's really a force for collective experience, and that itself can be good.

For me, traveling around the world and being able to share and create and be at the center of collective experience, night after night—often in places where people have never

Music enables me to connect artistically with a lot of different kinds of people, from musicians in jazz to musicians outside of jazz to people in other areas of the arts to complete non-artists.

seen or interacted with someone like me, with my particular background—it forces people to accept your humanity, just in this fundamental sense that we're made of the same stuff, we can share this experience. That's where music can cut across these notions of difference, cultural and otherwise. I think Suzuki is someone who is an example of that in his achievements in the world. That his view of music has had such an impact all over the world is a testament to that. He was a Japanese man who was taking up European classical music and he was able to do that and surmount those notions of difference in order to get at a much more fundamental truth about who and what we are.

*You are a San Francisco Performances artist in residence. You perform, not only in concert halls, but also classrooms and community centers. You also give lectures and master classes all over the country. Do you feel a responsibility to give back?*

I do think about how infrequently I came into contact with lifelong artists when I was little. But whenever I did, it was a cathartic event. When I was in first grade and Garth Fagan Dance Company came to our school—I still remember it. You never forget events like that from your childhood because it exposes you to a whole other reality and the fact that this can also

be you, a person can also do this. That can change lives. That is one simple truth that keeps me going, keeps me engaged.

*In an interview you gave through the Silk Road Project you said that you "value limitations." Can you speak more about that?*

I think when I said that I was speaking as a composer. Making creative choices when there are no ground rules or constraints whatsoever can be a little bit paralyzing because it's hard to know what to do next. So I find that sometimes just imposing some restrictions on myself helps. The analogy I would use is writing a haiku. It's a very constrained form but the number of possibilities is infinite. You have to make choices. It doesn't really limit the possibilities, it limits your choices. You can set small tasks for yourself so that you can start building little by little. That's how it works for me.

Music is a gift that belongs to all of us. Never let go of it. It can be in your life in any way that you want it to be.

I think this notion of limitations came when I was in my early twenties. I was trying to figure out how to keep creating in a way that would push me beyond the immediate sphere of what I could hear; what was obvious to me. I realized that, if I just always stuck with the music that was in my head, then I would never really develop. I wanted to reach beyond the music in my head, so I adopted some sort of formal procedures, haiku-like things—only using these pitches or dealing with something in this rhythmic cycle—I would almost call them puzzles, except they were more to puzzles to me because I was bringing some musical sensibility to it. It's a compositional technique, a way to challenge my ear.

*The media likes to attempt to define you as "brilliant scientist turned musician" or not just jazz pianist, but Indian jazz pianist. When I look at what you are doing, though—whether it's composing in response to an unfinished Mozart quartet or collaborating with Mike Ladd it seems that you are working to create a sustainable career that defies categorization and seeks to break down barriers.*

I wouldn't say that I'm avidly trying to defy category. I just don't find that being in a category is a useful way to be a creative person. I think I'm really just trying to follow creative influence wherever it leads. And also to collaborate with people, music as this occasion for us to do something together. Music enables me to connect artistically with a lot of different kinds of people, from musicians in jazz to musicians outside of jazz to people in other areas of the arts to complete non-artists. The running theme is collaboration. And when you harmonize with another person, just as it is in any kind of human interaction when you are spending any length of time with another person, you grow from it and some new aspect of yourself is highlighted. So I guess that's the real goal for me.

*I have one last question for all the students out there. There is an element of novelty and excitement at the beginning of music lessons. The instrument is this beautiful new thing that you get to touch and play and it makes sound! But there comes a point when the student*

*discovers that it actually takes a lot of work and persistence to play with ease and excellence. What advice to you have for a student who has just discovered that mastering an instrument is difficult?*

The only thing I would say is that music is a gift that belongs to all of us. Never let go of it. It can be in your life in any way that you want it to be. It's one of the greatest things that we can do as people. You will always be grateful to have it in your life. **CS**



Sarah Bylander Montzka teaches viola and musicianship at the Music Institute of Chicago. She is a graduate of Northwestern University (MM) and The Cleveland Institute of Music (BM), earning degrees in viola performance. Sarah serves on the boards of directors for the Society of American Musicians and the SAA. She is the founder and director of MIC's annual Violapalooza! workshop and has taught at workshops and institutes from Duluth to Tanzania. Previously,

Sarah taught in the Jacksonville Symphony Youth Music Program—designed to reach economically-challenged children. She has also worked in the administrative field as coordinator of education programs for the Jacksonville Symphony and associate director of the Colorado Suzuki Institute. Sarah has performed as a section violist in orchestras including the Jacksonville, Charleston and Savannah Symphonies.

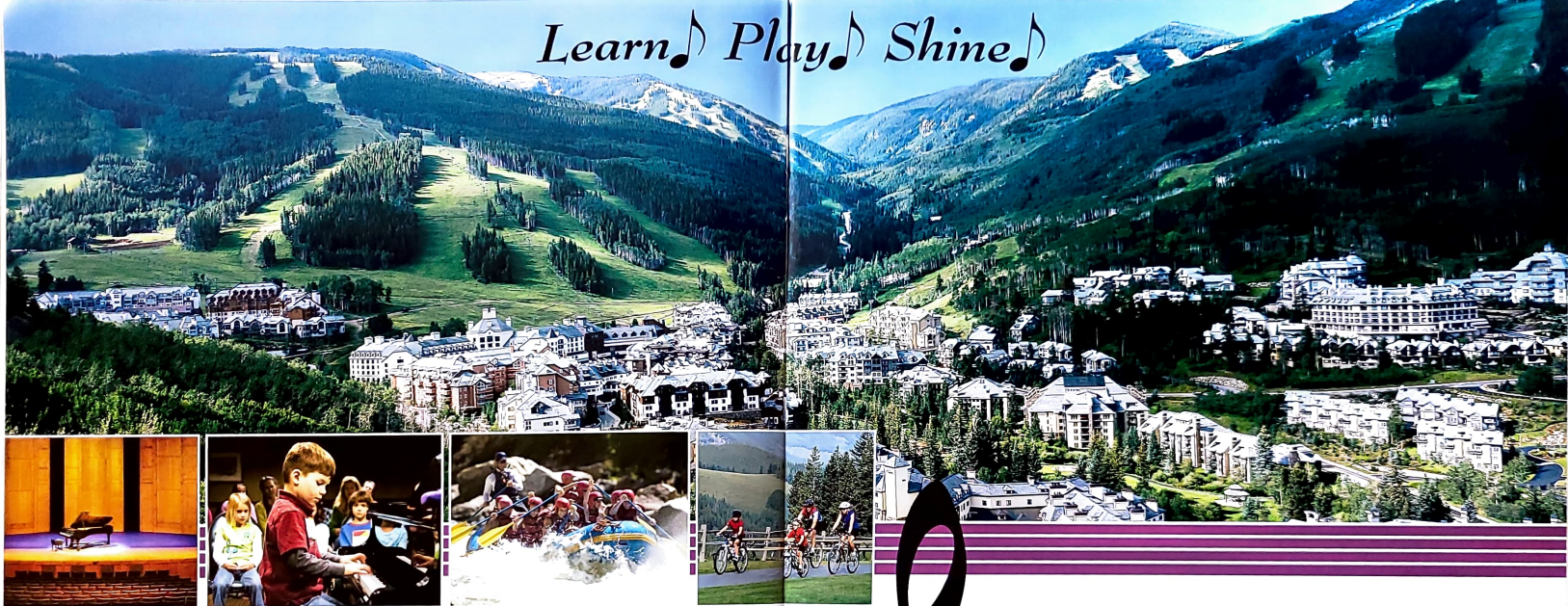
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Austin SECE teacher Megan Carney participates in a demonstration class at training hosted by Monarch Suzuki Academy in January 2013. Photo by Don Jones.

## Let's Think Big about Starting Small: Suzuki Early Childhood Education

By Beth Ringel

Since becoming a mother, I have thought a great deal about the kind of world in which I am raising my son. It's a different world than my parents and their parents were raised in, in some ways better and in some ways worse. I am grateful for the conveniences that my generation often takes for granted (I'm thinking about my dishwasher, smart phone, supermarkets!). At the same time, I think there is a lot that we are missing these days. Families are smaller now, and more spread apart. It is the lucky child who has grandparents, uncles or aunts living in the same city. It really is harder to raise a child without the support of extended family, and I believe that the strain of this is beginning to show in our society, both

"Dr. Suzuki's primary goal was not only to teach young people to play musical instruments. Rather, he recognized the unique contribution music can make in the total learning process. His goals also included development of the whole child, unfolding the natural potential to learn and becoming a good and happy person."

— Dorothy Jones, *Handbook to Lullabies, Action Songs and Rhymes*

in the children and the parents. Of course we have Facebook and email to keep in touch, but we all know it's just not the same. Children have fewer opportunities to develop sustained relationships with people other than their parents. Examples of this are everywhere: each grade in school brings a new teacher, babysitters change, neighbors change. In fact, as Suzuki teachers we have a special role in the lives of many of our students, in that we will be a constant in their life for more than a year! There are social skills that a child can learn from being securely attached to people other than their parents that many children are just not getting.

I have been thinking about this change in our society for some time now, and what can be done to reverse it. More than anything else, I am seeing Suzuki Early Childhood Education as

one of the best ways for us as teachers to make a mark. I believe that most people know in their heart that young children have unlimited potential to learn. Dr. Suzuki knew it and acted on it far before anyone else, and this idea that babies are able to learn is being backed up again and again by scientific studies, including the one that Dr. Laurel Trainor presented at the last SAA conference.

Teachers of the SECE baby class and parents of the children in the class witness the great capability of young children on a weekly (and daily!) basis. We see that the experience we provide these families in SECE gives children a great start, not just in music but also in social skills and character development. The SECE class is not at its core an infant/toddler music class, it is an infant/toddler/parent *general education* class, with music serving as the vehicle to create beautiful character in its participants. Among the numerous skills that we develop in children (and their parents) in the SECE class are:

- empathy
- language acquisition
- reading preparation
- cognitive and physical development
- sharing
- deep bonds and interaction between child and parent (*extremely important for healthy brain development*)
- creativity
- sensitivity
- concentration
- anticipation
- inner discipline
- focus
- independence
- memorization
- communication
- social skills
- self-esteem
- enjoyment of music
- respect of self and others

Go back and read that list again. *Really* read it. It's not a list of empty promises. Children who go through three years of SECE class *will have* these skills. I think it's quite possible that many people don't realize how thorough the SECE baby/toddler class is. I didn't until I participated in one with my son, and it was a life-changing experience. I tried many other baby/

Suzuki ECE baby classes need to be more accessible across the United States.

toddler music programs out there, and the ECE program goes so much deeper in terms of depth of learning and emphasis on character development. I would arrive to the class emotionally drained after a week of dealing with a demanding (but lovable!) child, and by the end of the class my cup would be completely refilled, ready for another week. Just by participating with my son and witnessing his accomplishments in the class, I felt a deeper sense of connection with him. I only wish I could have participated in it from the time my son was a newborn, but there wasn't a program where I was living until we moved to Austin, Texas, three years ago. We must change this. Suzuki ECE baby classes need to be more accessible across the United

"I want—if I can—to get education changed from mere instruction to education in the real sense of the word—education that inculcates, brings out, develops the human potential, based on the growing life of the child."

— Shinichi Suzuki, *Nurtured by Love*

States. The newborn (and even the prenatal) stage is crucial for influencing a person's life. If a parent can recognize the learning potential of a newborn and learn how to form a deep connection with their child from the very beginning, that child has a greater chance of developing a beautiful character.

The good news is it is possible for any Suzuki teacher to take ECE training. I have been extremely fortunate to take training with Dorothy and Sharon Jones for SECE training, prenatal through the early years (from birth to age three). This training has improved me in countless ways—as a teacher, as a parent, as a member of society. Even more so than Suzuki instrumental training, the complete immersion into Dr.

We can create the beginnings of a peaceful, more empathic population with Suzuki general education.

Suzuki's philosophical concepts that teachers experience in the SECE program as the basis of the infant/toddler class is an eye-opener, and I am saying this from the point of view of a person who has completed ten levels of Suzuki cello training and is a self-admitted Suzuki parenting/philosophy/education book fanatic.

It's also not difficult to start an SECE class once you have completed training. Most of us have access to a large room, since we teach group classes. The instruments can be obtained for around \$1000, which should pay for itself within the first six months of having class. As for finding children for the class, well, chances are you have parents with babies in your studio.



Beth Ringel participates in a SECE demonstration class with her son, Oscar, at training hosted by University of Texas in 2012. Photo by Don Jones.

And those parents have friends with babies. Once parents see how their children flourish in the class, a high-quality program will grow from word of mouth. I like to think that we Suzuki teachers are creative people, and this creativity can really help us out when it comes to marketing and filling our baby classes.

Before I took the training to become an SECE teacher I had several worries. As the mother of an extremely energetic two-year-old, my primary concern at the time was being able to

control an environment of toddlers and babies to enable the best learning experience. As I discovered in my training, I probably didn't need to worry about toddler-wrangling for several reasons. First, environment control is covered in the training. You will leave training with the tools you need to deal with a room full of infants to three-year-olds. A big factor is the fact that the SECE class is team-taught, meaning there is always one teacher free to deal with any disruptions during the class while the other leads the activity. Also, transitions between activities are seamless, which greatly reduces the chance of a disruption. I have not encountered another music class with two teachers in the room, and it really makes a huge difference in the learning environment.

The other concern for me was my voice: I have never been a wonderful singer and I was concerned about my ability to lead a class which was primarily singing, as well as being able to set a good example for the parents and children in the class. Well, good news for those of you with similar concerns: in SECE training, Sharon Jones, in addition to

"The ability of children fussed about as prodigies should be understood as normal ability. ... In advancing national education, we must understand that this is no dream but something we can be expected to carry out ... I have come to think that the ability currently regarded as average may in fact be the lowest level of ability humans can demonstrate."

— Shinichi Suzuki, *Young Children's Talent Education and Its Method*

having a beautiful voice herself, covers some simple vocal techniques and warm-ups that will help expand your range and tone production. With persistent daily practice, even an older student like me can improve (and has improved!). The experience of developing greater confidence in my singing voice has really helped me to commiserate with parents who feel like they have a poor voice, and feel insecure about singing to their children, especially because the lesson is such a powerful one: anyone can improve themselves with effort



Austin SECE teacher Shana Guidi and daughter Charlotte, with Sharon Jones, participating in a demonstration class at training hosted by Monarch Suzuki Academy in January 2013.

and a positive attitude. Also, we often see parents who can't sing on pitch before participating in baby class develop quite good singing voices by the time their children graduate out of the class at three years old. If the child is going to be taking instrumental lessons, this is a lifesaver!

The benefits of running an SECE class for you as a teacher are obvious: you will be producing three- and four-year-olds

"... The nation has to concentrate its effort on education during the so-called seedling age before school, which has not received much attention in the past. The question of early education, in other words, must be taken up as crucial educational policy."

— Shinichi Suzuki, *Young Children's Talent Education and Its Method*

prepared for instrumental lessons. Among the other skills they learn from the baby class (see above list), they will be able to focus well, sing on pitch, have a good sense of rhythm, and listen carefully to others. Although I love working with all children, the ones that come to me with those skills definitely have a head-start.

I hope I've made my case for the importance of the SECE baby class, and convinced you to at least take the opportunity of observing a class in action when you can. Many Suzuki summer institutes offer ECE baby class, and it is the perfect opportunity to drop in and watch a class in action. If you are a parent and have participated in non-Suzuki baby classes, make the comparison for yourself. I truly believe that anyone who sees and participates in the Suzuki class will recognize its value.

The SECE baby class is a first and important step. But I would be remiss if I didn't mention the later years in regards to Suzuki general education. I believe that we could have an important way to instigate bigger change in our society using Dr. Suzuki's philosophy. Not just for those whose parents want to, can afford to, and have the time to provide their children with a musical education. We can do more than that. Society has changed, and the amount of two-working-parent households is growing. Preschool and daycare enrollment is on the rise. Children need a place to go from the earliest age where their potential can flourish, not be stifled or at best remain untouched. Dr. Suzuki believed that every child can learn and that his method could and should be applied to general education. We can create the beginnings of a peaceful, more empathic population with Suzuki general education.

If you were at Bill Starr's wonderful talk at the 2012 SAA Conference about the year his son spent in Dr. Suzuki's kindergarten, it was obvious there was something special going on that classroom. It is clear through Dr. Suzuki's many writings that he wanted his method to be applied to general education. I find again and again as I read Dr. Suzuki's books that my favorite parts are the ones that have to do with general education and development of character, and that is the part of the philosophy that inspired me to become a

Suzuki teacher. Dr. Suzuki said in *Nurtured by Love*, "I want—to I can—to get education changed from mere instruction to education in the real sense of the word—education that inculcates, brings out, develops the human potential, based on the growing life of the child."

Here's what we can do about this, now: Dorothy Jones offers training for Suzuki preschool and elementary school general education, based on her experience running the Children's Talent Education Center, a Suzuki preschool and elementary school in London, Ontario, at the request of Dr. Suzuki. I have met a few teachers across the United States who have expressed interest in this idea and I also know that Suzuki-style schools have existed (in isolation). Imagine, though, a network of Suzuki preschools and elementary schools across the nation, joined by common principles, implementation and spirit. I believe the effect this would have on the educational system would be profound, and that schools started in this manner would have a great chance for success. Imagine an SAA conference with sessions connecting Suzuki general educators, giving them a chance to share and learn from each other's experiences. We know the benefits of learning from others! I know that once the general public sees the successes of Dr. Suzuki's philosophy as applied to general education, it could not be ignored.

In order for this to happen, we need a group of teachers who are committed to completing the Suzuki ECE preschool training. If what I've written makes sense to you

and has touched you in some way, make your voice heard: let's begin work on having Suzuki Preschool (ages three to five) training offered through the SAA. Let's dream big: Suzuki ECE baby and preschool classes could be the seed for change in education that many of us are hoping for in the United States. ☪

Beth Ringel received her bachelor of music in cello performance from the Hart School in 2003 and master of music in cello performance from the University of Colorado, Boulder in 2007. Her Suzuki cello training has been with Pamela Deavenport (long-term training at Hart) and Jean Dexter, and her Suzuki Early Childhood Education training has been with Dorothy and Sharon Jones. She currently lives in Austin, TX, where she feels extremely fortunate to have landed with her husband and four-year-old son (if you've been here, you know!). Beth is a cello and Early Childhood Education teacher at Monarch Suzuki Academy and other Austin-area schools. She welcomes anyone who is interested in Suzuki Preschool training to get in touch with her at [bethringel@gmail.com](mailto:bethringel@gmail.com).



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## Finding a Balance of Deliberate and Informal Practice

By Rafael Videira

Many musicians have heard of *deep practice*. Some may have heard other terms such as “deliberate practice” or “committed practice.” What all those different names refer to is a structured practice session that has the goal of improving one’s performance.<sup>1</sup> It involves strategies designed to address weaknesses and correct errors. It requires a great deal of thinking and feedback from the teacher, the parent, and most importantly the student, as each pupil attends to the sound that is coming out of the instrument.

On the opposite side of the deep practice, we find what some scholars call *informal practice*. Sloboda defines this as the “time playing for fun.”<sup>2</sup> One should not consider this type of practice as being incorrect as it is a key point to create intrinsic motivation and helps to build essential musical skills such as expressivity. Research suggests that students who engage in informal practice express more intrinsic interest in learning their musical instrument.<sup>3</sup> One needs to be careful, though, as the informal practice may or may not involve self-correction, which can lead to building undesirable playing habits due to lack of concentration.

I will address the role of deep practice and importance of creating a balance between the deep and the informal practice sessions, so the young player can develop correct playing habits while maintaining a high level of motivation.

### Deep Practice

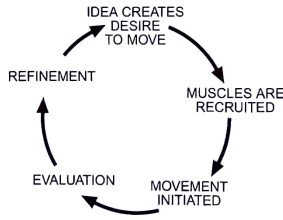
According to Ericsson, deep practice requires concentration and an active role in monitoring the performance from whom ever is practicing.<sup>4</sup> This type of practice requires setting performance goals slightly beyond the student’s current level, which will lead to a certain amount of struggle until eventual mastery is achieved.<sup>5</sup>

Deep practice is not just mere repetition—playing a passage or technical exercise over and over will eventually work during the early stages of learning but will not be sufficient to reach high levels of proficiency in any given area.<sup>6</sup> In order to acquire proficiency, the mind needs to engage in the activity that is taking place. Such engagement happens when the player has a model in mind, an aural image of what the passage should sound like, so that it is possible to compare the outcome with the model.

The way deep practice works is explained by the process of myelination that takes place in the brain as skills are acquired. Levitin describes myelin as “a fatty substance that coats the axons, speeding up synaptic transmission.”<sup>7</sup> Cogle

explains that every time we perform a task, electric signals travel through a chain of neurons that create a circuit of never fibers. Myelin wraps the nerve fibers, increasing the accuracy and speed of the signal.<sup>8</sup> “The more we fire a particular circuit, the more myelin optimizes that circuit.”<sup>9</sup> This repeated activity creates a stronger, faster and more fluid motion pattern, whether that pattern is what we were meaning to create or not.

When practicing, mistakes are not necessarily a hindrance to progress. In a recent research project conducted at the University of Texas, Dr. Robert Duke observed that in a group of seventeen piano students, the top performers’ practice differed from the other participants by the way they dealt with mistakes. The top three players were able to precisely locate the source of each error in order to correctly rehearse the passage. They also varied the tempo systematically, and they repeated the corrected passage enough to stabilize it, as demonstrated by the lack of mistakes in the following performances.<sup>10</sup>



Feedback is essential for the functioning of deep practice, as this is how the student learns if she is performing the desired motion patterns correctly and if the actual sound matches the internal model. Locating the mistake and its source is the first step towards correcting it. Verbal feedback, as well as the strategies to correct the mistake, comes primarily from the teacher, but the student (and the parent) should be actively involved in the evaluation of the performance in order to reproduce the process at home. The main source of feedback, however, is the instrument itself. Therefore, it is very important that the student actively listens

to what is being created. With that in mind, one can think of a “closed loop,” as described by Kempster.<sup>11</sup>

One of the teacher’s goals is to help the student become more independent so that she may evaluate and refine a task with minimal verbal input from the teacher. According to Dr. Duke,<sup>12</sup> a teacher needs to envision the way in which the child will think and act after the teaching process has taken place. Once the teacher has this image, it is necessary to create and communicate strategies to achieve the goal in a way that enables the child to feel as if she is responsible for her own progress, thereby creating a sense of self-efficacy and intrinsic motivation, which are crucial to musical development.<sup>13</sup>

One way to ensure that the student is engaging in deep practice and therefore participating in the process of improvement is to involve her in said process as much as possible. The old adage “ask, don’t tell” summarizes this idea. Instead of telling the student that a given note is out of tune, the teacher can repeat the passage as it was played and ask the child to describe what could make it sound better. As the student identifies the mistake, the teacher could let the child demonstrate what would be the correct performance. This will encourage the student to access the mental model in order to match it.

At home, parents can ask the student to describe an activity given by the teacher rather than telling the child what to do. By doing this, parents are also helping the child to develop the skills necessary for independent and productive practice.

“Whoever’s brain is working the hardest is benefiting the most,”<sup>14</sup> according to Duke. It is necessary to make sure that the student is actively listening to her own playing and that she can process what is coming out of the instrument, so that the child is part of the feedback and refinement cycle and starts engaging in deep practice. If one asks the student beforehand what he/she is supposed to accomplish and how a given task will be carried, this will make the child more aware of the process, avoiding mindless engagement in the activity.

Another concept to keep in mind

is the idea of small approximations, which is defined as the “path from the starting place to the instructional goal,” that should be “conceptualized as a series of successive approximations that incrementally approach the target goal.”<sup>15</sup> This means that one should have a long-term goal, but this goal will only be reached as a series of simpler short-term objectives are accomplished in a reliable manner, hence developing habits of excellence.

### The 10,000 Hours Rule

Research has suggested that about 10,000 hours of deliberate practice are required in order to achieve expertise in any domain.<sup>16</sup> According to Levitin, the 10,000 hours theory “is consistent with what we know about how the brain learns. ... The more experiences we have with something, the stronger the memory/learning trace for that experience becomes. ... Increased practice leads to a greater number of neural traces, which can combine to create a stronger memory representation.”<sup>17</sup> Cogle argues that the 10,000 hours rule validates “hallmarks like the Ten-Year Rule, an intriguing finding dating back to 1899, which says that world-class expertise in every domain requires roughly a decade of committed practice.”<sup>18</sup>

It is interesting that there are two famous quotes by Dr. Suzuki that somewhat match those suggestions from scientific studies: “Ten years’ effort can change inferiority into superior talent” and “Knowledge is not skill. Knowledge plus 10,000 times is skill.” The only detail not addressed in those quotes is the necessity of deliberate, committed practice. Two other quotes by him carry the warning, “Careless practice makes faulty ability,” and “Practice without progress results from practice without thought.”

### Informal Practice

As was mentioned before, Sloboda defines informal practice as the “time spent playing for fun,”<sup>19</sup> is not on assigned exercises and pieces. It is usually when players choose to work on their favorite pieces that are no longer assigned by the teacher that improvisation and experimentation in a musical sense

occurs. This type of playing may involve self-correction and may help with improvement over time, but “the goal is often more immediate (to enjoy the activity).”<sup>20</sup> One should attend to the fact that the myelination process also occurs during this activity, and that the student is developing physical motion patterns while playing for enjoyment whereas those are desired patterns or not.

There are few studies that analyze the role of informal practice,<sup>21</sup> but it is known that people will actively pursue activities that are pleasurable to them, which confirms the findings that students who engage in informal practice continue lessons for a longer period of time than those who do not.<sup>22</sup>

Playing for fun relates to intrinsic motivation and can be used by parents as a tool to increase the motivation for the deliberate practice as well.

### Creating a Balance

Teachers and parents want children to develop proper technique and to be motivated to play. A balance between both types of practice is essential to develop both a high level of expertise and a lifelong love for making music. Also, research suggests that players who reached the highest level of achievement were the ones who spent considerable time engaging in both types of practice.<sup>23</sup>

Researchers have not expressed a ratio of the deliberate to informal practice, but it is “common wisdom that students should spend significantly more time on deliberate [deep] than informal practice,”<sup>24</sup> since deep practice is more effective than informal practice in developing technique and precision.

One way to encourage informal practice is to leave the instrument where it is readily accessible outside of the designated practice time. If the student has access to the instrument, he is more likely to engage in informal practice. During these times the parent should try not to interfere with the student’s playing—it there is an attempt to correct things the child might lose interest altogether. Rather, the parent could make a note of what techniques can be addressed and work on those issues during the structured practice time. For example, if during a “playing for fun”

time the child holds the instrument with a faulty posture, this should be noted as an issue to be addressed during the deep practice time. Enough repetition of this skill should be done during the structured practice as to ensure the inclination of the correct posture.

Polished repertoire (known to Suzuki teachers as review pieces) are likely to become part of informal practice when not assigned by the teacher for a specific purpose, as are songs that parents sing to their children, the students' own compositions, and popular music of their peer culture. Another way to achieve balance of both types of practice is to use those pieces to improve the technique—the parent could ask to listen such pieces again during the deep practice time and try to get the student to think about a technical aspect before playing the piece.

### Conclusion

It is my hope that this text will be of some help to parents and teachers in creating more focused, effective and fun

practice sessions. Enjoyment while playing is extremely important, but one should keep in mind the importance of thinking and listening, creating an aural model of the outcome and then comparing the actual playing with the model.

I am confident that if the young player is aware of what he is supposed to do and is able to analyze his playing and compare it to a reference recording or the teacher's demonstrations, learning will be much more effective and enjoyable. ☺



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Dr. Robert Duke, Dr. Robert Gillespie, Mrs. Elizabeth Stuenkel-Walker, Mr. William Pressell, Dr. Susan Baer and Mr. John Kendall. He has taught violin and viola at the University of New Mexico Violin Lab School and has taught elementary school string classes through the Arts Umbrella organization. Mr. Vieira currently teaches at the University of Oregon Community Music Institute, where he also serves as the Assistant Director for the Northwest Suzuki Institute.

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## Compound Interest, Every Day Practice and Review

By Tom Yang

If a parent of a newborn child were to invest two thousand dollars in a reliable mutual fund that grew ten percent a year (the average historical return of the Dow Jones) and if that child did not access the fund until he was seventy-two, that child, by then a retiree, would have \$1.9 million in that fund—an almost 1000-fold increase on the original investment and a very nice windfall. Now suppose for some reason, out of every seven years, the caretakers of the fund would have the money "rest" for two years—that is, for two years they would pull the money out of the mutual fund and just let it sit. At the end of the seventy-two years, twenty years of growth would have been lost, meaning that instead of \$1.9 million, the owner of the mutual fund would have a bit less than \$285,000. Further, if the child were allowed to spend some of the money so that the effective average interest rate were nine percent instead of ten, we would be talking about \$177,000 or one-tenth of what he would have had if he had left it alone—just a lot of money, but when you think of what could have been, it makes you think. Substitute the seven years for seven days of practice and the two "rest" years for two days off per week, with its attendant deterioration of skills, and you can see where we're going. Missing practice can be very expensive in terms of the musical skills that you ultimately attain.

The example illustrates how spectacular results can be achieved, given consistency and time. The idea that big things can happen as a result of daily diligence is a valuable lesson to teach to a child. We teach this lesson when we teach our children to practice in a manner that is regularly consistent, deep and unhurried. The payoff for learning this lesson can be, like the money example, spectacular.

**Consistency:** Consistent learning always entails consistent practicing. This means practicing is an every day event (notice that I said "every day" not "all day"). This also implies that we don't take long hiatuses from practice (i.e. summer vacation). This does not mean that practicing needs to consume your life—it means that for growth to happen, a daily investment (however small) needs to be made. The starting point for developing your child's practice habits is frequency, not length. If your child is not used to practicing every day, I would suggest using shorter sessions. The important thing about a young person's practice is not that it is long but that it is daily (and preferably at the same time

of the day). Once this habit is established one can gradually add more time.

Consider two beginners, Bob and Jane. Bob starts out practicing a manageable skill for five minutes every day. Jane practices thirty minutes, four days a week. This means that Bob is playing thirty-five minutes a week and Jane is playing 120 minutes. Because Bob is playing such short sessions, he works on a small amount of material. Jane, who has to fill thirty minutes, almost necessarily needs to begin with more material—so at the beginning she is "further along" in the book. Because Bob's sessions are short and because the material is limited, he learns that practicing is not a hard thing. Since the sessions are short, Bob also learns that it is less work to just go ahead and practice then to spend time trying to get the day off. After a while, Bob learns that practicing is something that he does every day and he even initiates the practicing sessions in order to get the day going. For Jane, on the other hand, thirty minutes a day can feel onerous. Since playing every day is not an expectation of Jane, she will frequently argue that this should be a "skip" day or that she "needs a break." Because the sessions are longer, she will more willingly put up a fuss to skip. Further, because she will probably have more material to practice, she will find a larger part of her practice session to be challenging. For Jane, practicing feels burdensome; for Bob, practicing feels easy.

Bob finds that the small material he has to practice gets easier and easier, so new challenges are very gradually added to his practice regimen. There is a pleasure and sense of power that he gets because he can play his small bits very well. After a few weeks, his parents quickly lengthen his practice session from five minutes a day to eight minutes a day. Bob, now accustomed to daily music making, hardly notices the time difference. Jane, who is already chafing at her four thirty minute sessions a week, stays at the same level of practice time. Bob's parents continue to raise his practice time to ten, twelve, and eventually fifteen minutes, so that by the time he has been studying music for a half of a year, he is playing 105 minutes a week. Jane is still doing 120 minutes. But Bob, because he has been trained to play every day, finds his fifteen minutes every day much less cumbersome than Jane does her thirty minutes four times a week. He has been trained to overcome the inertia of starting a practice session. Further, because he doesn't skip days, it is easier for

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him to pick up where he left off. Jane has to spend more of her practice time "getting back into it." Bob's 105 minutes a week are now probably significantly more productive than Jane's 120 minutes a week.

Now suppose after about a year and a half, Jane sees Bob (who by now is playing a half an hour a day) play and is motivated to see what she can do by practicing more. Even if she wants to practice more, she may find it difficult to practice another day a week. It is harder to add new practice sessions than it is to add more time to the practice sessions that you already have. If Bob wants to increase his practice time, he has already established the everyday habit and it is not a big deal to add a couple minutes a day. He has overcome the biggest obstacle to practicing—inertia—and has developed the habit of daily practice.

**Depth:** Learning a skill well requires practicing that skill repeatedly over a long period of time. This is why reviewing is vital to growth. A person who spends a great amount of his learning time reviewing and maintaining previously learned skills adds robustness to his playing. Consider the following benefits of reviewing:

- 1. Reviewing teaches ease and comfort in playing while reducing frustration.** One of the most gratifying things your child can do is to sit at his instrument and effortlessly reel off piece after piece at a high level of performance. This comfort level or physical élan only comes when one has lived with a piece for a long time—you may cover notes correctly in a short time, but that is a far cry from the joy of playing a piece easily. My older daughter, who claims that she does not enjoy cello, had to admit to my wife, "Well, my head doesn't like playing the cello, but my body does." The physical enjoyment of playing your instrument means that you have lived with the same notes for a substantial amount of time.
- 2. Review means not reinventing the wheel.** Music is an art form that contains many repetitive patterns. If I have a student who can play London Bridge with both hands, I will ask her if she can still play the left hand without the right hand. If she can, I will ask her to play the left hand while I play the right hand. When she does, I will "accidentally" play the right hand of Go Tell Aunt Rhody—illustrating the point that in practicing London Bridge, she has been practicing the first two phrases in the left hand (which is almost exactly the same as London Bridge) of Go Tell Aunt Rhody. In fact, the left hand of London Bridge is pretty much the same as the left hand of the opening of Mozart's Sonata, K. 545 in Book Six, so in practicing London Bridge we are not only practicing Go Tell Aunt Rhody, we are actually preparing to play a Book Six piece. The longer we stay with a piece, the more likely it is that we will be able to transfer the skills we develop in learning that piece. Too often, by not staying long enough with the pieces we learn, we end up relearning skills again and again until

we reach a piece whose size and scope overwhelms us. Reviewing makes learning future repertoire easier and makes it far less likely that the student will hit a wall.

- 3. Review is the only path towards realizing musicianship skills.** When a piano student is able to put his hands together to play the Alberti bass version of Lightly Row, that is a cause for great celebration, but it is not a cause to stop practicing Lightly Row. The next step is to deepen this new skill so that we can use it in future pieces. Only after the notes have been learned can the student begin to focus on the *skill* (in this case Alberti bass playing) that the piece entails rather than on what notes to play. The student who continues to practice Lightly Row long after he has learned the notes will learn to play the Alberti bass with a better legato, with a better balance of the left hand against the right hand and with a better sense of how the melody is supported by the harmony. This means that the student has done more than learned to play Lightly Row; he has developed a skill that will give him a head start on the pieces that follow it.

We learn to recognize high levels of artistry through listening, but we physically realize these skills through notes that we can play easily. Playing more in tune, acquiring a better vibrato or a better legato, developing better phrasing requires that we spend time with the pieces we learn. This means that the path to truly artistic playing *must* come through review. Only complete familiarity with a piece can lead to insights that allow the musician to play securely and expressively.

Three things to keep in mind when you review: 1. Aim for higher levels of performance in your review pieces. If your student has just performed a piece, take advantage of the familiarity that he has of the piece to aim for higher levels of musicianship—better intonation, better sense of rhythm, better tone. Allow students to consider personal touches such as a broadening of tempi at phrase endings or slight delays at the tops of phrases. 2. Remember that reviewing is not about touching old pieces, it is about polishing and staying with the same old pieces long enough to get something of them. One of the mistakes I think I've made in assigning review was to rotate pieces in and out of the review lists too quickly. Review lists should be strong enough (or better, review time should be long enough) so that all the review pieces are worked on every day. You will get more out of one set of pieces maintained every day rather than having two sets of pieces that are maintained every other day. Review lists will change according to your student's needs, but they need to change very slowly in order to provide your student the stability he needs to learn deeply. 3. Build your review lists gradually. Start by bringing back a piece that is well below your student's playing level and pledge to work on this piece every day. When this piece can be easily played bring back another piece. Add more review pieces to your review list if *everything* on the review list can be easily played.

Keep in mind that maintaining the pieces already on the review list is more important than adding to the list.

**Taking time:** In the monetary example that opened this article, saving money and collecting interest was shown to have big long-term effects. When looking at the accumulation of wealth from the perspective of a year, however, one might wonder if it saving money really matters. In economically challenging years, one might even be tempted to give it up. So it is with learning music. We may be tempted to skip review or short standards to get to the next book. Going back and playing old pieces with higher standards in mind can almost seem like you're going backward. If there is a single reason why people give short shrift to review, it is because it seems to delay advancement in the books. We tend to think that better intonation, better rhythmic sense and better sound automatically come with more advanced repertoire. The fact is if we don't stop to work on better sound and rhythm on pieces that are easy, we will be even less likely to do so when the notes are more challenging. It helps to look down the road. Will it really matter if a violinist first plays the Mozart A Major Violin Concerto when he sixteen instead of fourteen? No. What will matter and frustrate the player in such an undertaking is if he approaches such a piece without having developed a good sense of rhythm or without being able to play his sixths in tune. If you want your child to find joy through beautiful music making, you cannot hurry the process.

My wife and I decided that our older daughter should add piano to her musical studies after she had been studying cello for some time. What started out as a postscript to her cello practicing has grown into a separate discipline. Through trial and error (my errors and her trials) we have developed a daily practice session of about twenty to thirty minutes a day. My daughter is fairly independent in her practicing. One of the reasons she can be independent is that she does exactly the same thing every day. Every morning she opens with Lightly Row, then London Bridge and Cuckoo, reviewing about fifteen pieces (the exact same set) out of Piano Book One. If she stumbles or rushes any of the review pieces, I usually ask her to play the left hand alone on the piece and then hands together at a slow tempo. When new material is introduced, it is a small amount and it is done only after we have checked and maintained all her current repertoire. I try not to introduce new material until everything on her review list feels secure and easy. When new material is introduced, it is small enough so that it does not much change her practice routine. In her learning sessions, developing clarity, security and musicality in the pieces that she already plays is a higher priority than starting new pieces. The newest piece (which is the last piece in Book One) uses about five minutes of her time. The rest of the session is spent playing, maintaining and improving the pieces that she already plays. Sometimes we will spend extra time to focus on a particular skill, such as the left hand scale passages in Little Playmates. When we do this kind of focus, it is usually on a piece that she has already acquired all the notes. That is, we develop skills on

her *old* pieces. The result of practicing this way is that she has about fifteen pieces that she could put on a recital in a week's notice. Because she spends most of her time playing older, more secure pieces, most of her practice time is spent playing at "recital level." Time will tell the ultimate result of managing her learning this way, but I'm encouraged by the results. It is probable that she could be further along—"more advanced" some might say—if more emphasis were put on new repertoire, but her playing would be a lot less secure, a lot less beautiful, and she would probably be a lot less happy. It seems that we should introduce new music the way we would introduce new privileges to our children. Make sure that they have proven themselves up to the task of handling the old privileges and they will likely take the new ones with grace and ease.

We live in an event driven culture—students put out bursts of energy preparing for the big track meet, they worry to distraction about their final exams, they suddenly increase their practice time for spring music competitions. Events are wonderful things and useful measuring sticks of accomplishment, but those who are motivated only by events will find the results of their efforts to be lacking and the benefits to be temporary. Ultimately, quality work and lasting benefits come from the habits of doing things well and regularly over a long period of time. If we teach this to our children through their music lessons, we will impart habits that are vital to a lifetime of learning—and that is something worth far more than any Book Ten graduation. ☪

*This article first appeared in the March 2012 issue of the AMBASSADOR, the newsletter of the Aber Suzuki Center at the University of Wisconsin-Stevens Point. Reprinted with permission.*



Thomas Yang joined the ASC faculty in 1999. Born in New Jersey, he did his undergraduate work at Bucknell University where he received a Bachelor of Music degree in Music History. Following his studies at Bucknell, he went on to earn a Master of Music in piano performance at the University of North Carolina at Chapel Hill and later to do work towards a piano performance doctorate at the University of Wisconsin-Madison.

Tom's varied experience has included teaching in a private studio in Marshfield, at the Wausau Conservatory of Music and at the University of Minnesota, Twin Cities. For the twelve years immediately prior to joining ASC, Tom worked as a computer programmer for the Marshfield Clinic in Marshfield, Wisconsin.

An active teacher and performer, Tom has taught at the American Suzuki Institute since 2002 and has given workshops, talks and performances in Iowa, Minnesota, Missouri and Wisconsin. One of the things that he really likes about being at the Aber Suzuki Center is the opportunity it provides for him to perform with his favorite clarinetist and narrator - wife Jenni, favorite cellist - older daughter Olivia and favorite clapper - daughter Megan, age two.

## Setting Your Studio Up for Success: Strategies for Young Teachers

Parts IV-V

By Ruth Marie Ballance and Lucy Lewis

*This series of articles has been adapted from a presentation titled "Setting Your Studio Up for Success: Strategies for Young Teachers" that Ruth Marie Ballance and Lucy Lewis gave at the Suzuki Association of the Americas Biennial Conference in May of 2012. Parts One through Three were published in ASJ 41.2, page 61.*

### Part Four: Communication with Parents (Parent Education)

In our first series of articles we spent time talking about the "logistics" of how to set up a successful studio and now we'd like to move into a discussion about communication—more specifically, with parents. Open and honest communication is one of the keys to any successful endeavor and this is certainly true of a teaching studio. That said, one of the best things a teacher can do for themselves, their Suzuki families and the healthy atmosphere of the studio, is to make sure that thorough parent education is carried out, right from the very beginning.

Suzuki parent education programs are as individual as the persons or programs presenting them. Some require ten weeks of parent education meetings while others only require one initial parent education meeting. Our personal systems of parent education are still under development and, as perhaps should be the case with any educational effort, will probably be in flux for as long as we are teaching. That said, we believe that as we as teachers should always be open to new ideas and methods while at the same time maintaining a basic structure.

If you are teaching through an established music school program you will of course want to be sure to check with the teaching administration to see if they already have an established curriculum and/or guidelines for how they prefer to have their teachers do parent education. However, if you have your own studio (separate from a music school), there are two basic systems of parent education that you can consider for your studio and they are:

1. Parent education in a "group class" setting—we currently recommend having four hour-and-a-half-long meetings over the course of four weeks, with thirty minutes being devoted to "hands-on" experience with the instrument; these classes would happen while observations are being completed and before the first private lesson.
2. Parent education in the private lesson setting—this would happen after observations have been completed and the parent would take the first four to six weeks of lessons to complete the parent education in a one-on-one setting with the teacher.<sup>1</sup>

Before going into a more specific discussion of how to do parent education classes, we feel it important to share with you that it is crucial to be very clear during initial conversations with

prospective parents, that the parent who decides to be the "Suzuki" parent is the same parent who will participate in the parent education classes and must come to both private and group lessons, practice every day with the child at home, etc. While, of course, special circumstances arise, and we always want the support of both parents, there must be one primary parent who is consistent on all fronts. The Suzuki method of education is not something that works well with a "tag team" approach. Consistency, especially for young children, is key.

Now, no matter what delivery method you decide to go with for your parent education, we advocate including the following items in your curriculum:

- A discussion of the value of the observations and parent education time spent with the teacher.
- Teacher background (bio, training, interests, etc.)
- Parent/family background (ages of children, learning styles, etc.)
- History/Overview of program (discuss program policies and opportunities)
- Nurtured by Love (book or DVD)
- Sketch of Dr. Shinichi Suzuki's life and work
- Synopsis of the "Every Child Can" philosophy of Talent Education
- Discussion of the Mother Tongue Approach (discuss every tenet separately i.e. listening, repetition, review, etc.)
- The lifelong benefits of the Suzuki method of education
- Suzuki triangle relationship (emphasize parent's role and responsibilities)
- What to expect in the lesson – before, during and after (be sure to cover "one point" lesson concept)
- Home practice (how to structure)
- "Hands-on" time with the instrument (parents learn the basics of posture, setup, tone, etc.)
- The first lesson (discussion of structure and content for child)

For every topic that you discuss, be sure to have articles and/or other materials for your parents to read and collect as resources. Some teachers like to compile their studio policies, articles for the parent education classes, and other miscellaneous materials in a packet that they get spiral bound and hand out to their parents, and this seems to be a very efficient way to deliver studio materials. Many programs also include forms, program brochures and a Book One CD with this informational packet.

When you are thinking in more detail about how to plan your parent education classes, priority should be given to answering the parents' wanting questions: "Why music education?" and "Why Suzuki?" Parents want to know why this method is so special and how it is going to benefit their children's lives, so make the answers to these questions very clear. Emphasize right away the research that

has shown that playing a musical instrument improves children's minds and helps them to develop mental acuity and skills that will serve them in all aspects of their academic and social lives. Children who are successful in music are often successful in school because they have learned how to persevere and work through boring and repetitive challenges to achieve a beautiful end result. Hearing this is music to a parent's ears—pun definitely intended!

Part of the beauty of the Suzuki method itself is that the overarching goal is "not to produce professional musicians [although that is a nice by-product], but rather to produce good citizens of this world with kind hearts," as Dr. Suzuki would say. The focus is specifically on character development and empowering children to achieve their full potential. One activity we have developed and that works well for this is a "Suzuki Triangle" worksheet. This is an assignment to give to parents during one of the very first meetings, right after they have either watched the DVD or read "Nurtured by Love." On this worksheet, the parent will fill out their name, the name of the teacher and the name of the child (one at each of the three corners of the triangle). They will then write inside of the triangle all of the character traits that they are hoping to help their child develop as part of this Suzuki journey. Once finished, the parent can place this in their notebook to refer back to, so that they will have an encouraging reminder for why they are doing what they are doing on those days when everything seems to be going wrong.

When making the lesson plans for each of your subsequent parent education classes, we encourage you to break down the components of the Suzuki philosophy and method and pair your discussion of them up with practical assignments for the parents. For instance, when speaking about parental involvement, you could create a laboratory experience for your parents in learning how to take notes. If you decide to go the "group class" parent education route, for ten minutes out of the thirty minute segment when parents will be learning how to play their instruments, you could pair parents up and have one take notes while the other is playing. You can alternate this arrangement every meeting so that everyone has at least two opportunities to be the parent taking notes, and you should allow enough time after this activity for their note-taking effectively captured the lesson assignment. When speaking about creating a positive environment, you could ask the parents to prepare the area of the house where they plan to practice with their child and bring a photo to the next class; the practice area should be free from distractions, but also warm, comfortable, and inviting. As part of your discussion on review you can ask parents to create a set of review flashcards that they will use in their home practice, and the child can even help decorate them. And yet another example would be assigning parents the task of creating a 100x practice chart tailored to their child's interests (such as Star Wars, horses, baseball, ballerinas, etc.) as part of your discussion about the importance of parents being enthusiastic about repetitions. The point is to not just throw lingo at parents in your parent education classes, but rather to show them how to practically apply the knowledge that they are learning so that they will have the tools to be competent home teachers.

Another quick word about resources—out of the many resources that you could hand out to parents, we suspect that the Elizabeth Mills' "Parent's Guide to What to Expect in the First Year"<sup>2</sup> might become one of your most valuable. Throughout your parent education meetings (and in subsequent lessons), it is very important to emphasize to your parents the fact that while the student might be seeming to make progress at a snail's pace

during their first year of study, they are actually absorbing lots of information and growing in leaps and bounds. This guide that Mills has put together breaks down all the steps that it will take to go from the very beginning all the way through to playing a beautiful Twinkle, and couples them with the learning objectives, thereby making it an invaluable resource for parents who are wondering "Where are we in the process?" and "What's it going to take to get us to the Twinkles?"

To close out this section it would simply be well to say that as you develop resources and ideas for your own parent education classes, do be creative and enjoy this time that you have to get to know and mentor these parents who are entering into a partnership with you. The more thorough you are with parent education now,

The point is to not just throw lingo at parents in your parent education classes, but rather to show them how to practically apply the knowledge that they are learning so that they will have the tools to be competent home teachers.

the less likely you are to have to deal with issues later. Still, it is important to remember that parent education is not a one-time deal. Yes, we emphasize it on the front end of this experience for obvious reasons, but truthfully, you will be educating the parents in your studio for as long as they are in your studio. There will inevitably be issues that will come up (that you are certain you covered in your parent education!), but instead of despairing, we encourage you to view these instances as opportunities to further reinforce the concepts that your parent is struggling with. Along this vein, we would also recommend that you take a very proactive approach to continuing parent education. Many programs host parent get-togethers once or twice a semester (sometimes even as often as once a month!), and the structure of these meetings could possibly include a discussion of certain assigned readings, viewing of videos from the SAAS Parents as Partners Online program, and/or simply sharing food and conversation on issues that parents are struggling with. Additionally, it is worth mentioning that at these types of meetings we have discovered that once discussion gets going, parents usually get very involved and often trade ideas back and forth for what has been working for them; so not only are you offering continuing parent education, but also peer mentorship. Definitely win-win!

### Part Five: Communication with Parents (The Private Lesson)

As a young teacher, starting with a new family almost always has a little bit of "mess" to it. So it is important to set up a system in the lessons so the family can just plug into it and have a more clear understanding of how things work. The system changes from time to time, and the tweaking continues, perhaps forever. And of course, there is always the student for whom the system doesn't work at all, requiring a whole new scheme. Currently, our basic system includes four things: Room setup, a notebook, practice charts, and review.

#### Room Set Up

We advise that you set up the chairs so that the parent and teacher are at ninety-degree angles to the child, and both can see the child, although the parent is not in the child's line of sight. The teacher may place her open violin case on her right, but the teaching notebook next to the case, and a clock located where she can see it easily, but the parent and child cannot be

checking on it. This allows her to feel in control of the situation with the child, allows her to keep the parent and the clock on her radar, and it helps the parents focused on what their child and the teacher are doing.

With the really young students—ages two through four—the teacher may move down onto the floor, to have the students' full attention at their eye level. As a violin teacher, the foot chart is essential with the little ones, even if they already know how to place their feet, because when they need to run to the parent between activities, the chart is a concrete location to which they can return. Also with the smaller kids, it may work well to have the parent trade seats with the teacher so they can practice practicing with their child. The most terrifying thing for the parent is getting home and having to do an exercise with their child that they have seen but cannot quite recall how to do themselves. It may seem awkward at first to make the parents do this during lessons, but it typically gives the parent a sense of relief to have the practice and feedback before they have to go try it at home. Parents want to get this right, but they generally have no experience teaching the violin and are delighted to have the help.

Obscure with other instruments, such as piano, there will be different room set-up concerns, but the point is to think about the room organization before the first lesson and how to individualize it in a way that decreases parental and student distractions and allows the teacher maximum control of the situation and environment.

## NOTEBOOK

When families come in for their first lesson, if the parent doesn't show up with a notebook, have one ready to give them and then teach them how to take notes. When a lesson segment is completed, it is very important to recap for the parent using vocabulary that needs to be used in their notes. For example:

"The first assignment is to practice the A Major scale. There are two things you are looking for: first, Elle needs to make sure her bow stays on the string and doesn't fly through the air between notes. The second is that when she is going to the A string, she needs to do 1-2-3, then bow, in that order."

At the same time as you are recapping, be sure to physically demonstrate for the parent what the desired skill or concept is if you think they might need the visual again (which they usually do). If the parent is not writing down the assignment, rather than embarrass them, consider saying something like, "Please make sure to write this down," and then repeat it for them. It helps to also jot a quick little reminder for your own notebook as you go along so at least one of you will remember next week what was assigned. And then at the end of the lesson, recap once again all of the assignments for the parent. For example:

"The first assignment is the A Major scale, second is the 100s chart for Mississippi Hotdog, third is to play the other Twinkle Variations, and fourth is the pool bows."

This way, if the parent has missed something, they have a chance to ask about the details again. Make sure your assignments are as concrete as the assignments kids would get from their elementary school teacher. The third-grade teacher probably would not say, "Study math," but might say, "Memorize the 2x table." Answer the questions on page

thirty-seven on a separate sheet of paper using complete sentences." It is important for them to know *exactly* what they should do to meet your expectations. (Of course, they have to figure out how to navigate going to it at home when everyone is tired and cranky). Give permission for the parent to audio or video tape the lessons to provide reference once they are home. A good suggestion for the "tired and cranky" issue is that fifteen minutes of practice in the morning when everyone is fresh for the day is worth thirty minutes at night when everyone is tired—they may find that breaking practice up into two smaller time periods provides a more successful home practice experience.

## 100x Charts

If a student is at least four years old and there is a really important assignment, consider giving them a 100x chart to complete for it. Important to note is that a student should never have more than one or two 100x charts at a time. They should also know that when they finish their chart, they get to learn the next step or the next piece. This way it does not really matter if it takes one week to do the chart or a month to do the chart, and the teacher can be sure that all the really important assignments are getting done thoroughly. Then if Billy and his mom come in and wonder why Suzy is five pieces ahead of them all of a sudden and suspect that she has graciously been promoted while holding Billy is being held back, a look at the wall where the charts are displayed can provide a very concrete answer, "Look at all these 100x charts Suzy has done. She's been working on them every day! And, as soon as you finish your 100x chart for the Monkey Song, we can hang it up on the wall, too, and then we'll get the learn the A Major scale together!" This tool can also be adapted to a twice daily routine—10x in the morning and 10x in the evening, five days a week. Some examples of 100x assignments would be:

- Make your bow hand 100x.
- Play the preview spot from Song of the Wind 100x.
- Play the G Major scale 100x.

(This tool is also wonderful because it allows the child to work on the next piece while still polishing the previous piece/skill.)

When it seems like kids and their parents are starting to really get a sense of how to practice, fewer 100x charts will be necessary. In some instances, I have given 200x charts or 500x charts or 1000x charts if something needs extra attention. However, the other benefit of this tool is that students are not led to feel like repetition is punishment; instead, it is a tickle to learning something new. When they have completed a chart, it goes up on the wall with their name on it so they can show off how much work they have done. That is really motivating, and it is hopefully teaching them important lessons for their lives beyond the violin.

There are many ways to chart student's progress, and these charts are an extremely valuable tool for teacher, parents and students, to keep concrete tabs on the work that is being done. It is the work that is important, not the absolute amount of progress.

The following weekly charting system may also be helpful to some. This weekly charting system has four boxes that the family would fill in each week. The first box is for how many days they listened to the CD. The second box was how many days the violin was actually played. The third box is for the total number of hours and minutes of practice for the week, and the fourth box is for completion of their review assignment. This chart system has some unique benefits—it

helps communicate to the students their practice priorities: 1. listening, 2. consistent daily practice, and 3. review, and it is also very helpful to the teacher. For example, one student of Ruth Marie's just wasn't making the sort of progress that would be expected, and it turned out that though she was practicing consistently, she was listening maybe once or twice a week. Another student who also wasn't progressing as well as she might have was practicing a solid six or seven days a week, but her total practice time for the week was something between sixty and ninety minutes. This chart system can build confidence in your teaching, because it highlights more clearly what the problem is—often it has less with the instruction and more with the students' (or parents') home discipline. This chart is telling, and once the diagnosis is made, it allows for changes in instruction and goal setting in lessons to provide for optimum learning.

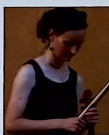
## Review

Lessons are, of course, very fluid. Between twenty-five percent and eighty percent of the lesson time may be spent on review items on any given day—scales, pieces, teaching points, exercises, etc. At other lessons however, the child may simply play through his/her review pieces. Practice points can be dealt with in either case—maybe checking arm drops in the string crossings, or working with stepping the beats, or checking to see that the teaching points are still intact, or maybe asking them to use certain parts of the bow. Try to structure the lesson time in the way that you would like them to structure their practice time at home—this is key. Glossing over the review and only working on the newest skill is sending parents and students the message that review is not important. The 80/20 rule is a good starting point for any lesson (eighty percent review, twenty percent new concept), however, just remember that every student is different and balance is key. Whatever you decide to do, the time and content of the lesson should be a good indicator of what students should be practicing at home. Think about what you want your own students to be practicing at home, create a priority list (or perhaps it's a triage list!), and divide up the lesson minutes accordingly.

One issue that quickly rises to the top of the list of miscellaneous issues to be dealt with in a lesson (therefore making it worth mention), is what to do about parents who interrupt the lesson. This can happen for a variety of reasons—perhaps a child is misbehaving and the parent is embarrassed. Or perhaps the child is playing an assignment for you and the parent doesn't feel like their playing represents the work that they did at home. Or they simply might be dealing with a parent who just likes to talk and wants to coach their child through the lesson. No matter the situation, this is always a disruption that requires immediate attention and you should have a plan for how to deal with it ahead of time. Be sure to discuss with parents in your orientation and parent education classes their role in the lesson, which is to sit quietly and take notes. Questions and concerns that parents might have are completely valid, but they should be discussed outside of the lesson so that the teacher doesn't lose valuable time to work with the child. So then the question is, "What to do when it happens?" Ann Montzka-Snelser shared in a teacher training class that she lets parents know ahead of time that if they start to talk in a lesson she will reach behind the student and make a "close your mouth" gesture with her hand. This is very effective because the parents have been pre-warned and it is something

silent, so the flow of the lesson does not need to be disrupted to address the issue. Another alternative would simply be to say, "One teacher at a time, please," and that should do it. Whatever you choose to do, don't be shy about reminding parents to respect the lesson time. They get to work with their children the other six days out of the week and so this time that you have with them is valuable and needs to be respected.

We hope our thoughts have been helpful to you. We certainly understand that parent education and determining structure for lessons are items often very individual to the teacher and studio, and so if you have any thoughts and/or ideas that you would like to share with us we would welcome them! In our next and final article installment, our topic will be "Dealing with Fears, Intimidation, and Older, 'Wiser' Parents." As always, we certainly wish you the best and if you would like to contact us with any questions or comments you might have, please feel free to do so through the SAA website. ☺



Ruth Marie Ballance teaches in the Seattle area with her cellist husband Jared in their program, Balance Talent Education. She has previously served on the faculty of Suzuki Talent Education Program Birmingham, University of Alabama-Birmingham, Samford University, The School of Music and Dance, Cleveland Institute of Music, and Credo Chamber Music. She earned the SAA Certificate of Achievement in 2011, and enjoys reading, hiking, and baking in her spare time.



Lucy Lewis is currently pursuing her DMA in Violin Performance at the University of Iowa, studying with Scott Conkin. She has previously studied, Ms. Lewis is also on the violin and chamber music faculty of the Preucci School of Music. Lucy Lewis holds degrees in Music Education and Violin Performance from Andrews University, where she studied with Carla Torneck. While at Andrews, she directed the string program at the Ruth Murdoch Elementary School and completed her student teaching under Roberta Guaspari (about whom the Grammy award winning movie "Music of the Heart" was made) at the Riverast Elementary Public School, Central Park East 1 & II Public Schools, and the Opus 118 Harlem School of Music in New York City. She also holds a masters degree in Violin Performance from the University of Cincinnati College-Conservatory of Music, where she studied with Piotr Milewski and taught in the Preparatory Department as a Suzuki violin/viola teacher and as a coach for the Accent Chamber Music Program. Ms. Lewis has registered Suzuki teacher training with Moshe Neumann, Edmund Sprunger, Edward Kennedy-Snelser, Alice Joy Lewis, Carol Dallingler and Nancy Lokner, and has done additional observations with Christie Feasing.

## Notes

1. For either scenario the child (student) would not be present. Some programs who offer parent education in the "group class" setting also offer a child care option, but that is optional, especially if you are a one-teacher operation.
2. Program requirements for how long parents should take lessons vary greatly. Our current recommendation is that parents continue to take lessons (even after their parent education has been completed) until they can play all the Twinkle Variations and Themselves comfortably. If the beginning student is quite young (three to five years old), parents will often take a portion of their lessons and therefore do not need to sign up for an extra time slot.
3. If you would like a copy of this worksheet, please feel free to email Lucy at [lucylewis@iowastate.edu](mailto:lucylewis@iowastate.edu).
4. You can download this from SAA website via this link: <http://suzukisassociation.org/discuss/12055/#c1072>

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By Erin Kaste

OUR JOURNEY TO 1,000 AND BEYOND

## THE ADVENTURES OF PRACTICE MAN

As of today, my eight-year-old son Alex has practiced 1,411 days in a row.

It's probably not the first time this has been done. There are plenty of consistent parents out there and teachers who expect their students to practice only on the days they eat. It's still a pretty remarkable feat, though, especially considering where we began.

Alex started playing violin around the time he turned three. Conventional wisdom might suggest that he would take to it quickly and easily since both his parents are professional musicians and the symphony stage is as familiar to him as the playground, but this wasn't the case. My son was every Suzuki teacher's secret nightmare: the Two-Year Twinkle.

Yes, it was partially my fault. As a teacher, I couldn't stand parents like me, the ones who couldn't seem to find fifteen minutes a day to work with their children. I was full of excuses; my schedule was erratic, we were having company, it was a bad day. The truth was, I dreaded practice time. It wasn't just the incessant taka-takas; it was that playing the

Dr. Suzuki maintained that every child can achieve to a high level of ability, but he didn't say they all get there in exactly the same way.

violin seemed to be monumentally difficult for Alex. I'd taught my share of wiggly three-year-olds, but nothing we attempted seemed to stick. He couldn't stand still on his foot chart, even for a few seconds. He couldn't keep his violin steady. He had a terrible time keeping his bow on the highway and on one string at a time. When we began to use fingers, he didn't seem to understand how to place them on the tapes, or, for that matter, have any idea on which string he'd placed them. I was shocked. This was the boy who had reached each developmental milestone early and did everything else with the greatest of ease. I considered letting him quit, or, rather, letting us quit, but in our household, not playing an instrument would be just about as reasonable as not eating. I knew that we had to somehow get past these hurdles, and to do that, we needed to dig in and get serious about practicing.

The perfect excuse was our program's practice-for-pizza contest. Any student who practiced and listened to their recording for forty days out of the next several weeks would earn a small prize and admittance to a pizza party. It sounded like a reasonable goal, but we'd missed the previous week of group class and were already several days behind. There were exactly forty days left between that day and the deadline.

Listening was never a problem for us; we played the disc on the way to school and in Alex's room at bedtime. The idea of practicing for forty days in a row, on the other hand, was daunting. I posted the grid we'd received on the refrigerator and tried not to think about all the times we'd used sticker charts to track progress only to find that Alex flat-out refused to reach the goal at hand. For whatever reason, though, he rose to this particular challenge. Even when I was tired and he was disagreeable, we got out the violin. Before we knew it, all of the blanks were filled with stickers and Alex had earned his pizza and prize.

On the way to group class that afternoon, I spoke without thinking, "That wasn't so hard, was it? I bet we could get to one hundred!"

Alex shrugged amicably. "Okay." At the spring concert a few weeks later, Alex learned that a friend was receiving a trophy for practicing three hundred days in a row. As everyone marveled at her accomplishment, Alex's group class teacher, Mary Ann Mears, mentioned that she'd had students reach one thousand before.

Alex's eyes lit up immediately. "I can do that." "Hold on," I told him. "One thousand days is a lot more than one hundred. That's almost three years."

"I know," he insisted. "I can do it. I want to do it." The gauntlet had been thrown. Alex, not quite five years old, was going to practice one thousand days in a row. Everyone smiled and nodded when he announced it, assuming he'd get tired of practicing or that we'd forget, and that this would just go away. It didn't, though. My son, who previously collected everything from Silly Bandz to rocks, became a collector of days. We practiced wherever, whenever. We practiced in cars, airports, parks, and onstage at the symphony hall between my rehearsals. Alex's violin traveled

to twenty-five states and even to Cub Scout campouts. One night (and, believe it or not, only one night) I arrived home from work at 11 p.m., to realize we hadn't practiced. When I woke him, Alex leapt out of bed and ran to get his violin. There was no cheating, either. After 104 days in a row, we had a tremendous argument, and Alex refused to practice. We took two weeks off and reassessed Alex's goal. He decided to begin again from one, and has not missed a day since.

While Alex loved collecting a trophy every one hundred days, he also began to love the violin and gained confidence in

His goal reminded both of us that even if it took a long time, he could absolutely conquer both new finger patterns and long writing assignments.

his playing. He was by no means flying through the repertoire, but he was making good, steady progress. I was tremendously proud of everything Alex was achieving, especially because I knew he had a much harder time making his hands do what they were supposed to than many other children. I was proud, but also perplexed and worried. I'd really expected that with such consistent work, the mysterious difficulties he'd had since the beginning would disappear, but they didn't.

Alex's kindergarten teacher began to worry, too. He was in such constant motion that it distracted the other students in his class, and his reading and writing were not progressing as she'd expected. Perhaps his inability to stand still and watch his bow hand nothing to do with how much or little he practiced. Perhaps his confusion about finger position had nothing to do with how wonderful or pathetic a Suzuki parent I was. Perhaps this was all about how his brain and his body were wired.

Over the next several months, we searched for answers. After working with his pediatrician, an occupational therapist, a developmental ophthalmologist, a psychiatrist, and a social worker, Alex was diagnosed with ADHD and difficulties with fine motor coordination, visual motor control, visual tracking, and sensory processing. As we worked with the specialists to give Alex the tools to overcome his challenges, we also worked with his violin teacher, Barrie Cooper, to adjust our musical game plan. Dr. Suzuki maintained that every child can achieve to a high level of ability, but he didn't say they all get there in exactly the same way.

Although it sometimes meant that he moved close enough to poke me or other students with his bow, I stopped telling Alex to stand stock-still. We focused instead on keeping his violin steady enough to achieve a decent tone. Since his eyes and brain didn't seem to be communicating where his left hand was concerned, Barrie suggested that we remove all his finger tapes long before I ever had with my own students. His intonation improved dramatically. As he moved into Books Two and Three, Alex swelled with pride when he knew enough repertoire to stand up and play through entire group classes. As his reading, writing, and focus improved, we heard from both his therapists and teachers that his work on the violin had to be partially responsible for his progress. While less consistent practice might have yielded equally good results,

his goal reminded both of us that even if it took a long time, he could absolutely conquer both new finger patterns and long writing assignments.

Day One Thousand was August 10, 2011. Alex was seven years old and had just started second grade. We had cupcakes to celebrate, and Alex received the largest trophy to date, the sheet music for pieces from the *Harry Potter* movies, and a metronome. I don't remember which piece he was learning; it doesn't matter. He'd set what seemed like an impossible goal, he'd achieved it, and we hadn't killed one another in the process.

For months, everyone asked Alex what he was going to do on day 1,001 and he always gave the same answer: "Practice, I guess." That was just what he did. Since then, he's practiced in Central Park and at Mount Rushmore, and when he broke his leg this past summer, he asked me to bring his violin to the hospital so he could practice Seitz—with IV's stuck in his arm and his leg in traction. He sometimes says that he wants to reach two thousand, but at this point, we go for months without checking the exact number of days. His practice streak has become a part of who he is, not just a way to earn trophies. It is something positive that sets him apart from the other kids at school and from other violin students. It's something in which he takes great pride. He may not have the most perfect posture in his group class or always know which direction his bow just went, but he is indisputably the practice master.

The past 1,411 days haven't all been easy ones. There have been countless arguments and plenty of times that we seem to be moving backward instead of forward. There are also amazing moments, like when his first grade teacher was moved to tears when he played for his class, not only because it was beautiful but because she'd never seen him so focused. When I ask him what makes him proudest about practicing so many days, Alex says, "That I've learned so much and have made so much progress." His favorite part of playing the violin? Performances.

I don't know what will end Alex's practice streak, but when the day comes, it will be entirely his decision. Until then, we continue on our journey and work on his latest project: playing violin in all fifty states. He's made it through twenty-nine so far, and though it'll take several summers and a lot of cooperation from the rest of the family, I don't doubt for a second that he will once again achieve his goal. **CS**



Erin Kaste began violin studies at the age of three in the MacPhail Suzuki program in Minneapolis, MN. She holds a degree from the Eastman School of Music, where she studied violin performance with Charles Castleman and Suzuki pedagogy with Anastasia Jempelis. She has taught in Suzuki string programs in the Hector County Public School district in Odessa, TX, and at the University of Memphis. Since 1996, she has been a full-time member of the Memphis Symphony and currently teaches group classes for the Memphis Suzuki Music Makers program. She and her wife, trumpet player Betsy Carter, share the duty of Practice Mom to violinists Alex, 8, and Jordan, 5.

## The Minuet Project: Telling the Story in the Music

By Anne Marie Olson

Some years ago I took on the position of staff accompanist for the Suzuki string program at The Music Academy. As Suzuki teachers, you know that these students all play many Baroque minuetts (some of which are now discovered to have been composed by Christian Petzold and others, as well as J. S. Bach). Having taught and played all of these minuetts on piano for years, I know them well, and it is always fun for me to hear violin students playing "our" pieces. In addition, it has been interesting for me to accompany them for, as time went on, I began noticing dynamic and tempo nuances not present in my own piano students' playing of these pieces. I heard little bits of rubato, subtle dynamics, and responses to mood changes. In short, things I hadn't ever considered including in a Baroque minuet!

Speaking as a violinist as well as pianist, I know first-hand a stringed instrument is no less difficult to learn than piano. Each has its own challenges. However, the counterpart of a Bach keyboard minuet, combined with melody, can be quite complicated for an early level student to learn on piano. The triumph of getting all those notes under their fingers can feel to a young piano student as if the piece is "finished." Hearing those single-line melodies played beautifully on the violin made me wonder how I could help my piano students take the next step in expressing the music beyond my dynamic and tempo suggestions. I hold in high esteem and think often of Dr. Suzuki's words about developing a superb level of musicianship: "When

a pupil gets to the stage where he can play a piece without a mistake in notes or fingering, the time is ripe for cultivating musicianship. (Now you are ready) to start very important work to develop your ability... beautiful tone, fine phrasing, and musical sensitivity."<sup>1</sup> Just because the notes are learned doesn't mean the music is learned!

Several years ago during my own piano study I began learning the *Elegy* (Op. 3) by Sergei Rachmaninoff. An elegy is by nature full of sorrow and angst, and I understood that concept in general. What I didn't get was the middle of the piece; it suddenly brightens and becomes full of longing. I didn't know why, nor did I know what to express or how to even attempt it. I was asked to think for a moment about a "story" being told in this music, and what personal happenings or remembrances this part of the piece could be about. As I quietly allowed myself time to reminisce, a very colorful picture came to mind: my sister and I were out on our grandmother's "pear tree hill" on a beautiful summer day, happily picking pears and putting them into Gram's outstretched apron. This was bittersweet, because Gram and the farm are now both gone. Suddenly I understood the strangely brighter part of the *Elegy*—it was full of the remembrance of happy days that could never be gotten back. In addition, these memories retroactively changed the entire way I interpreted the opening section (the music had now become my personal elegy, about having known my grandmother and losing her).

Fast forward to two summers ago, guest teaching at a Suzuki institute, and the birth of the Minuet Project. I had an entire master class full of Bach minuet kids! Student after student played the minuetts well, but usually quite fast and seemingly without realization of mood/character differences. After hearing them play, I asked these students if they could create a story telling about what happens in these pieces. I explained about the dramatic mood change that occurs in the "B" section of just about every minuet. The floodgates were opened: let's just say that I could have used an extra hour of class time for all these tales! Some were made-up, on the spot; some were very personal. Some were funny, some truthfully sad. Before I could stop him, a nine-year-old sat on the piano bench and told us how he'd had a real rough time with depression, but his parents have now taken him to a doctor, and when he gets home he will begin taking medication. (I wanted to hug him, and his poor mom was aghast!) But when he translated these heart-rending events into his "minuet story," his music came alive, and so did his face. In fact, I'd be willing to bet his playing of piano is going to factor strongly into his healing. Another student told of going on a very fun bike ride and having a crash, but the good news was, she was wearing her helmet!

I now insist that even my Book One students find and communicate a "story" in their music. I give them the option of telling me the story in words, or in music, in case it is too personal to share. They also find it

very amusing to "tell a story" through the playing of their piece, and I have to guess what it's about (watch out, this can be time consuming). Some of these tales in my home studio have consisted of a best friend who moved far away, a thunder storm appearing on a beautiful day, a little boy who was always late everywhere he went (this had to be autobiographical), and the Bionic Woman falling out of the sky, crashing through the trees, and ending up having surgery. All but one of these students' stories had happy endings, most likely out of response to the way the music itself ends (sadly, there was a death at the end of a G Minor Minuet...). And, miraculously, I never have to mention the D-word (dynamics). They're built right in!

No piece of music, large or small, advanced or early level, is exempt from "telling the story." Inspiration for the "story" project is now filtering upwards in my studio to more advanced students. Mary, 14, sat down at the piano, opened up *Serenes From Childhood* by Robert Schumann, and said with hushed excitement, "Mrs. Olson, I found the seven stages of grief in 'First Loss!'" Indeed, she had! They occur somewhat out of order, but are definitely woven right into the harmonic fabric of the music. We all teach our students to express what the composer had in mind using phrasing, dynamics, tempo indications, even the composer's own scenario. However, I really want to hear what my students have to say, as well. As I explained to a young student, "If I want to hear music played note-perfectly, I'll listen to a CD. If I want to hear what a real live human being has to say with his music, I'll listen to you!" Their surprising tales of happiness, friendship, scary zombies

and bicycle crashes are very real. These things make their music quite interesting for us to hear; more importantly, they give a voice to a young musician and a means to communicate those things words cannot express. **CS**



Anne Marie Olson teaches piano at The Music Academy in Rockford, IL, where she also accompanies the Suzuki string program. In June of 2006 she traveled to Japan with Music Academy Suzuki string and flute students. She also teaches piano and chamber music at Kankakee Valley Piano Camp, Bourbonnais, IL. She has been guest clinician and teacher for the Columbia Talent Education Association in Missouri, MacPhail Center for Music in Minneapolis, Blue Lake Fine Arts Camp in Michigan, Green Mountain Suzuki Institute in Vermont, and the Suzuki program at Northern Illinois University. Her first piano teacher for many years was her father, Bruce Headlee; she currently studies with Bruce Berrz of Chicago. She has written for Keyboard Companion Magazine, *Clavier Companion*, *American Suzuki Journal*, and *American Music Teacher*. She is a performing artist for the Mendelssohn Performing Arts Center in Rockford and pianist for the Jane Addams Trio, in residence at The Music Academy.

Northern Illinois University, she currently studies with Bruce Berrz of Chicago. She has written for *Keyboard Companion Magazine*, *Clavier Companion*, *American Suzuki Journal*, and *American Music Teacher*. She is a performing artist for the Mendelssohn Performing Arts Center in Rockford and pianist for the Jane Addams Trio, in residence at The Music Academy.

#### Notes

1. Ray Landers, *The Talent Education School of Shinichi Suzuki*, 3rd ed. (Exposition Press: 1984), 147.



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## Every Child Can and Every Child Should Have the Opportunity to Try

By Patty Yarmel and Gretchen Jude

*It's three in the morning. You're not sure if you are awake or dreaming. You can't stop thinking about the philosophy that every child can. Is there another meaning, perhaps?  
Welcome to our world...*

When teachers study this transformational ideal, and many have come to interpret the phrase as meaning every child has the innate potential to learn to play an instrument through the Suzuki method. But through our work in a Suzuki-based violin program located in an urban setting with a high concentration of poverty, we have come to know the phrase from a different vantage point. Yes, we agree, *every child can play when given the opportunity*. However, a sector of our world is comprised of children who will never have the opportunity to even try. With that in mind, we want to share a story of an urban school community transformed by the introduction of a Suzuki violin program, *Strings for Success*, into the school day. In our program we acknowledge and understand that the world is full of challenges. Making music together allows us to take a vacation from those challenges to a world full of beauty and possibility.

### Our Story

*Strings for Success* is made possible by a dedicated group of Suzuki trained violin teachers who are committed to making a difference through music in the lives of children who may have limited access to the arts. It is a program of The Center for Youth, a nonprofit agency that serves thousands of our community's youth, in partnership with the Charles T. Lunsford School 19 in the Rochester City School District (Rochester, New York). In contrast to the sometimes harsh realities of life, School 19 is very warm and welcoming and offers a sense of community and hope to families who often struggle with significant environmental challenges. In addition to supporting the academic success of their students, the administration at School 19 has a strong commitment to supporting the arts.

Five years ago we joined forces with the school's instrumental music teacher and began a Suzuki-based violin program. Let us begin by saying that we entered this experience with the expectation that we would help the instrumental music teacher teach violin a few hours a week.

There were sixteen third graders enrolled in the program. We began with our twinkles in October 2008 and by March 2009 we were twinkling during the intermission of a joint concert with the Rochester Philharmonic Orchestra and the Rochester Philharmonic Youth Orchestra at Kodak Hall at the Eastman Theater. The effect was immediate. Parents, teachers and students were enchanted by the

We acknowledge and understand that the world is full of challenges. Making music together allows us to take a vacation from those challenges to a world full of beauty and possibility.

magic of the first-time twinklers in concert. The following year we opened the program to all interested third graders with the firm belief that every child can play the violin and, equally important, *every child should have the opportunity to try*. Unlike other areas in life, we had no cuts or admission criteria. Simply—anyone who wanted to try was in. The word spread quickly, and every child in the third grade joined the program. Today we have a thriving Suzuki-based program with 105 enthusiastic students and provide more than forty hours of instructional time each week. In contrast to traditional after-school programs, *Strings for Success* is delivered to the students during the course of the school day to insure maximum opportunity for all students and to bypass obstacles such as transportation and lack of financial resources.

### The Nuts and Bolts of Our Program

Our violins have all been donated or purchased by community members, a Suzuki school and local violin shops. The community has been very generous in that respect. To date, we have collected close to 150 new and used instruments. Area shops also donate their services to maintain and repair our donated instruments.

All students receive private or semi-private lessons each week in addition to group lessons. Our teachers are Suzuki trained violinists and/or masters level string teachers. We are able to offer six different group levels—beginning third, advanced third, intermediate fourth, advanced fourth, fifth/sixth/seventh and travel—to meet the needs of our students. Our group rehearsals are viewed as a



critical component of our program and extend well beyond the musical benefits. It is in group where our children learn to cooperate, respect and work with one another. It is the place where they learn to be good citizens and help one another. It is the place where they feel safe and learn to work for the good of the whole. It is the place where violence is unacceptable and kindness is the norm. We are in the process of developing a mentoring program with the

Music has the power to speak to the very center of our beings—to cut through the noise of the day and to wipe clean our souls, if just for a minute.

local arts high school where high school students will serve as weekly violin practice partners and mentors. We have an ongoing partnership with a local Suzuki school where some of our students receive significant scholarships to participate in summer music camps and ongoing lessons throughout the school year.

#### Our Results

The classroom teachers and parents have been overwhelmingly supportive and invested in the Strings for Success program. Teachers encourage their students to participate and have worked with us to develop an optimal schedule so as to minimize disruption to classroom instruction while ensuring that all interested students have the opportunity to participate. Our parents are supportive, attend concerts and value the experience for their children. Children have been provided CDs for home listening. Teachers have also been provided with CDs which they play throughout the school day.

This year, the third grade teachers have elected to attend group lessons alongside their students and frequently extend our group violin activities back into the academic classroom. Many of the teachers and staff also participate in an early morning adult violin class before the school day even begins.

Students, teachers and parents have identified personal and academic growth with learning to play, perform and appreciate music. Students say the program helps keep

them focused and simulated, and makes them feel proud. Teachers say students are more calm, organized, responsible and willing to work together. Parents say the program helps their children be more responsible and patient, and feel good about themselves.

#### Performance Opportunities

We provide multiple performance opportunities for our students throughout the Rochester community. Performances are often paired with extracurricular activities that align with academic core curricula designed to support academic competencies, skill development and college awareness. Past and scheduled activities include a day at the University of Rochester (U of R) with science lab experiments and a performance with the U of R Chamber Orchestra; a visit to the College of St. Rose (Albany, New York), with a tour and performance at the state capitol building and performance with the College of St. Rose Orchestra; and a visit to the Strong Museum of Play, with a performance and tour of the museum. We have also performed at the Rochester Lilac Festival, the Xerox International Jazz Festival and at various venues in Rochester including Kilbourn Hall at the Eastman School of Music, Geva Theater, Hochstein Music Hall and local nursing homes.

#### Lessons Learned

We have all been humbled and transformed by the children and community that we serve through Strings for Success. It is our hope and belief that through our music we allow the beauty and magnificence of our hearts to be fully expressed. This changes us as individuals but also transforms the world around us. We know that music has the power to speak to the very center of our beings—to cut through the noise of the day and to wipe clean our souls, if just for a minute. It has the power to turn a sad day into a moment of peace, a sense of hopelessness into one filled with expectation and potential. That is what we do at Strings for Success—we wipe clean the day to leave space for joy, celebration and transformation through music.

#### In Closing

We believe in these children. We are there as a witness to their strength, beauty, courage and light. Through Strings for Success we celebrate and embrace hopes and dreams for a positive and bright future. When given the opportunity, we know that every child can be empowered to add beauty to the world through the sharing of music. ☺



Patty Yarnel is a native of Buffalo, NY. She studied violin and taught private violin lessons throughout college. Patty went on to pursue a doctorate in clinical psychology from the University of Illinois, where she specialized in child

clinical and developmental psychology, and then completed her clinical training at Yale Medical School. Patty married and began her career as a Suzuki violin mom to two sons while practicing as a clinical psychologist specializing in early intervention, playing in a community orchestra and teaching private violin lessons. Patty's worlds merged when her work as a psychologist took her into the inner city of Rochester, NY. It is there where Patty and her colleague, Gretchen Judge, found the inspiration to create Strings for Success. Patty is registered in Suzuki Violin Books One through Three. Her teachers include Carrie Reuring Hummel and Stevie Sandven. Patty Yarnel resides in Fenfield, NY, where she has a private violin studio.



Gretchen Levi Judge has taught strings in Upstate New York, Vermont and New Hampshire from beginner to college age students. She is active as an adjudicator for NYSSMA solo festivals and is on the violin faculty of the Green Mountain Suzuki Institute. She holds her MEd from Ithaca College. She is co-founder of Strings for Success in Rochester, NY, and has an active private violin studio. Gretchen and her husband Steve live in Pittsford, NY, with three Suzuki piano- and hockey-playing sons.

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While pursuing knowledge of the human body as it applies to being a musician, I discovered that I shouldn't teach posture as a fixed playing position or "how to hold the violin," but rather as fluid placement of the various parts of the musculoskeletal system to facilitate beautiful and balanced playing. My journey of learning is far from over. Meanwhile, I'm enjoying experimenting with how to teach my students these principles. For the student mentioned earlier, simply articulating the problem was enough to reinvigorate her enthusiasm for playing the violin. And she has loved being my "guinea pig" as I test new ideas with her. Though I'm sorry she was in pain for a little while, I am grateful that her experience stimulated me to pursue learning about the mechanics of the human body and how this knowledge can affect how I teach. ❧

Any Britton began studying violin at age five with Mary Mather through the University of Louisville Suzuki Strings Program. She subsequently studied with Cheryl Lyon Kelley in Louisville, and then David Updegraff at the Cleveland Institute of Music where Ms. Britton received her undergraduate degree. She went on to complete her master's degree from University of Cincinnati—College-Conservatory of Music with an emphasis in music theory. Ms. Britton has taught violin students private and group Suzuki lessons for six years, and has additional teaching experience leading violin sectionals at the performing arts high school in Lexington. In addition to enjoying her work as a violinist, both as a teacher and performer, Ms. Britton loves directing the children's choir at her church, is an avid reader, and has a deep interest in urban ministry.

### Notes

1. Pete Egoscue, *Pain Free For A Revolution: Method for Shaping Chronic Pain* (New York: Bantam Books, 1998). This paragraph also draws on knowledge gained through Susan Kemper's book *How Muscles Learn: Teaching Violin With the Body in Mind* (Miami, FL: Sunnys-Birchard Music, 2003).
2. Paul Rolland, *The Teaching of Action in Spring Playing* (Urbana, IL: Illinois Spring Research Associates, 1974). Rolland placed special importance on the teaching of rhythm because he understood rhythm to be the foundation of movement. Emil Jaques-Dallez, on the other hand, believed that rhythm proceeds from movement. For more information on Dallez's approach to music teaching, see Marie-Laure Bachmann, *Delos: India, An Education Through and Into Music*, trans. David Palfrey (Oxford: Clarendon Press, 1991).
3. Lulu E. Sweigard, *Human Movement* (New York: Holt, Rinehart & Winston, 1974).

Mead & Company, 1974), 173. Sweigard's book provides a thorough summary of the musculoskeletal system.

4. The effect of posture on balanced and relaxed playing is Ed Kreiman's purpose in placing balanced posture as his top priority in teaching. See his book *Teaching From the Balance Point* (Western Springs, IL: Western Springs School of Talent Education).
5. Sweigard, *Human Movement*, 43.
6. Pete Egoscue *Pain Free For Women* (New York: Bantam Books, 2002). Egoscue devotes a chapter each to musculoskeletal development of early childhood and of middle childhood.
7. Sweigard, *Human Movement*. This is the primary thesis of Sweigard's book. See also Paul Rolland, *The Teaching of Action*, 13.
8. Robert A. Duke, *Intelligent Music Teaching: Essays on the Core Principles of Effective Instruction* (Austin, TX: Learning and Behavior Resources), 20.
9. Rolland, *The Teaching of Action*, 12. Rolland reveals his pedagogical approach to exploring the role of movement in developing a well-balanced body capable of movements necessary for creating beautiful music.
10. As quoted in Vera Maticic, *Body-Space-Expression: The Development of Rudolf Laban's Movement and Dance Concepts* (Berlin: Walter de Gruyter & Co., 1987), 53. This resource is an excellent introduction to Laban's theories of movement as characterized by space (direction), time (duration), force (effort) and flow.
11. Medoff, "The Importance of Movement Education," 213, and Rolland *The Teaching of Action in String Playing*.
12. This exercise is adapted from Mary Goetze, Angela Brooker, and Ruth Boshkoff, *Educating Young Singers: A Choral Resource for Teachers/Conductors* (New Palestine, IN: MJ Publishing, 2009), 70. This resource also includes exercises for physical and mental preparation, alignment and breath management, all geared towards young choirsters.
13. Kemper devotes an entire chapter to the center of the range of motion in *How Muscles Learn*.

## CD Review:

# Jinju by Laura Larson, Flute

By Whitney Reagan Kelley

*Jinju*, a classical music CD featuring flutist Laura Larson, presents a delicate interweaving of culture and time through music. The diversity across this album points to the broad influences and work of Larson's own life as a Suzuki teacher and active performing artist. Consisting of sixteen tracks, pieces span from reflections of rich Japanese culture, diverse western classical works, and jazz-influenced pieces. Similarly, recording dates range over a period of several decades, reflecting Larson's own variation throughout her musical career. Additionally, collaborations with a variety of other artists add to the musical breadth of the CD.

The album title is taken from the work "Jinju," written by Ichiro Higo, which is featured as a world-premiere recording on the CD. Commissioned during Larson's study at the Talent Education Research Institute in Japan, "Jinju" is a depiction of incantation and spiritual connection evoked by the flute and is based on an ancient Japanese belief that instruments were used for invocation rather than for pure enjoyment. It begins hauntingly through Larson's hollow and distant sound. In chant-like repetition, musical ideas are expanded through register, dynamic, and extended techniques, mounting in tension, energy, and brilliance. Larson's sound builds in intensity through relentless dynamic and piercing register before abruptly dropping register and dynamic, creating an eerily quiet and unsettled feeling. Through fluter-tonguing and timbral trills, Larson portrays an almost ghostly sound quality before the music slips into silence. Larson's control across wide dynamic range and extended technique brings this piece to life and convincingly expresses its ancient story.

"Autumn Fantasy" stood out as the most vibrant performance on the CD. Recorded with harpist Kersin Albin, this work by Minoru Miki reflects an almost impressionistic merging of ancient and modern instrumental sounds. The rich colors and textures provided by both instruments create a truly "fantastical" and brilliant interweaving of sound. Although the piece was originally written for the traditional Japanese koto and shakuhachi, the flute and harp beautifully transition between classical and traditional Japanese timbres. Albin's robust sound convincingly initiates the recognizable plucking of the Japanese koto, while Larson's use of extended techniques emulates the flexible sound of the shakuhachi. The energy and collaboration between these two artists makes this work the most notable across the album.

The portions of C.P.E. Bach and Gaetano Donizetti included on the CD are charming, although each includes select

movements rather than complete works. The Contemporary Baroque Trio, true to their name, performs this music with a contemporary perspective and on modern instruments. This interpretation makes the music pleasant and familiar yet occasionally uncharacteristically lush and heavy in comparison to other recordings within this genre.

However, Larson's languid, warm sound is particularly compelling across the more jazzy tracks, such as "you turn" by James Hartway, and the classical work by Jacques de la Presle, "Orientale." Throughout the album, intentionality within each note, technical facility, and control of sound stand out within Larson's playing and musical interpretations.

The diversity of the works presented on the CD not only engages the listener but also provides a glimpse of Larson's expansive and rich musical background. By echoing the influences of Japanese and Western classical music through her studies in Japan and across the United States, this CD is a unique addition to the current flute recordings. ❧

Audio clips and copies of the CD are available on Laura Larson's website, [www.larsonflute.com](http://www.larsonflute.com), [www.amazon.com](http://www.amazon.com), or [www.CDbaby.com](http://www.CDbaby.com).

Whitney Kelley, flutist, is praised for her innovative performances and pedagogical methods which have inspired audiences across the country. Acclaimed for her "considerable technique" by the *Windsolo-Salon Journal*, she has appeared as a soloist in numerous orchestral and recital settings, including guest appearances with Hollywood film composer Dave Grusin, jazz flutist Nestor Torres, and performers with orchestras in the Ravinia Summer Music Festival, Texas Music Festival, Denver Pops Orchestra, Jefferson Symphony, and Longmont Symphony Orchestra. Whitney additionally performs as a member of the Aisle Ensemble, a woodwind sextet committed to teaching wide cultural and social contexts through educational concerts, international tours, and recording projects.

In addition to her solo and chamber pursuits, Whitney is an innovative educator, presenting her research and teaching philosophies through lectures, master classes, online videos, and publications. While maintaining a thriving Suzuki studio as a faculty member of the OH Broadway School of Fine Arts in Boulder, Colorado, Whitney additionally actively serves as a clinician, adjudicator, and coaching staff for music programs across the country. She received her DMA in flute performance and pedagogy from the University of Colorado with Christine Jennings. For more information, visit [www.whitneykelley.com](http://www.whitneykelley.com).





Benny and Mrs. Ford

## Teaching the Child, Not the Violin

By Lydia Netzer

A few weeks from now, we'll have our last lesson with our dear teacher, Mrs. Sarah Ford. My daughter will be graduating from Book Three and moving on to a new teacher—this is a moment I have been anticipating with consternation for what seems like forever. You see, our family has been taking weekly lessons with Mrs. Ford for ten years, so this last lesson represents the end of an era, a span of time in which my kids learned so much about music, and I learned so much about how to teach.

When we began Suzuki violin, I knew in theory that this method was about approaching the whole child, and that the idea of Suzuki meant much more than memorizing notes in a sequence to repeat on stage. But I was really struggling as a parent, and I didn't have a lot of hope. My son, you see, who first began with Mrs. Ford when he was three, was an exceptional child: musically gifted, but very, very difficult to teach. His auditory processing, when it came to music, was incredible. But when it came to language, he was often like a stone wall—truly incapable of understanding spoken words, because of his brain chemistry. We had been in trouble with preschool, with summer programs, with church groups. It was bad.

He could sing the first movement of the Mendelssohn Violin Concerto in the correct key. But he pitched fits over invisible problems, often would not respond to questions, and had a real problem with eye contact. I knew that music had to be, in some way, the answer for him. Who could teach this child?

I remember my first conversation with Mrs. Ford and exactly where I was standing in our old house when I had it. Looking out the window, wanting so much for something to go right for my child, I was careful with what I said, as I always was when introducing him to a new person. "Benny is unusual. He can read and write," I said, delicately not adding *but not always speak*. "He can be difficult to deal with, though," I forced myself to reveal. "I

have two boys of my own," said Mrs. Ford. "I'm sure it will be fine."

So it began. Over the next several years, she used all kinds of strange tactics and devices to get through to him. At one point we had written signs hanging from the music stand, so she could point to words and phrases during lessons (check your thumb, curve your pinky, slow down, forte, etc). We had colored paddles we held up for "yes" and "no" during practice. And the lists, lists, lists that the child could happily read and understand, taking the place of missed verbal cues, misunderstood metaphors, and, oh yes, jokes. Mrs. Ford was a very funny teacher with other students, but with mine, she was very literal, very straightforward. I came to understand how this education we were getting had little to do with music, and much to do with figuring out this child, this very specific child to which the standard practices did not apply.

She didn't bat an eye when he sometimes ignored her questions, she was never bothered when he insisted on referring to everything by numbers, never stopped being excited to see him when he came in the door. No matter how much of a pain he was, or how disruptive in group class, or how impossible in summer camp, I always felt she genuinely liked him, and she was always looking for ways he could succeed. I remember one outreach concert we did at a nursing home, where the piano was relatively in tune but a half step flat. Benny insisted on playing the songs "correctly" on the right pitch, even though his violin was tuned down along with everyone else's. As the tears began, and an epic fit loomed on the horizon, Mrs. Ford turned his violin back up and told him to transpose the songs into the lower key. It worked. He made it through—no fit, no crazy notes. I was amazed. Very few people in his life have been willing to approach this child on his own terms.

Through it all, Mrs. Ford, in true Suzuki style, was *teaching the child, not the violin*. I found this helped me understand how to approach his education and his future. Her influence on me as a new parent was welcome, as I borrowed many of her Suzuki techniques and

used them in other areas of our lives. She became not just a music teacher, but a parenting mentor, a friend. When my kids were baptized, it was only natural that she should stand up with us—the was one of the most important people in their lives. When my son was ready to leave Mrs. Ford's studio and move on to Book Four, my daughter was ready to begin Mrs. Ford's "Prezuki" class, with her foamalin and dowel bow. The teaching cycle began all over again, with this radically different (and much easier!) child. Now, after months of digging in my heels and claiming we need more time, I see that my daughter, too, is ready for Setz. She'll be moving on. I have no more kids to take to Mrs. Ford, but I do understand that this is not a tragedy.

Suzuki teachers are as different as the children they teach, and yet they are, in some ways, all the same. My daughter will be moving to a new teacher, but she is the same teacher that's been skillfully teaching and warmly encouraging my son for years. They're in good hands, the best hands. My son has been taught and trained by five Suzuki teachers, on cello and violin, over the years. All of them have been amazing. None have hurt him or let him down. Looking back, I find I tend to judge people based on how they treat my son and all his complications. Are they rolling their eyes with aggravation when he walks in the room? Are they glad to see him, making him feel that he is welcome? It occurs to me that most of the people who have passed this test are Suzuki teachers and other Suzuki moms. Is there something magical about this worldview, something that draws in or creates this type of behavior in people?

I'm grateful to have found Suzuki for my kids, and I'm grateful to Mrs. Ford, always, for the wonderful launch they had in music. I know now that Mrs. Ford will not be the last teacher to accept my son. But she was the first. And that was an enormous gift I will always treasure. ☺

Lydia Netzer was a Suzuki student as a child, and now is a Suzuki mom. She lives in Norfolk, Virginia, and still plays the violin, guitar, and piano. She is the author of *Shine Shine Shine*, a novel published by St. Martin's Press in 2012. Benny's essay "If Someone Asked Me 'Why do you play?' I Would Say..." appeared in the 2011 *Minijournal*.

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# Latin American Update

Compiled by Caroline Fraser



Reuben in a Teaching Strategies course with Caroline.

## XXVIII International Festival, Lima, Peru, January 5-28, 2013

The Peru Festival continues to be a vibrant center for Suzuki teacher training in Latin America. Around 250 teacher participants and 300 students from Argentina, Bolivia, Brazil, Canada, Colombia, Costa Rica, Chile, Ecuador, Guatemala, Mexico, Paraguay, Puerto Rico, Switzerland, USA, Venezuela and all over Peru, including the Andean mountains and the jungle region, gathered together to enjoy music and camaraderie. As well as the usual course offerings in piano, violin, cello, double bass, flute, guitar and recorder, the Peru festival offers attractive courses for the general public: Suzuki philosophy taught by Caroline Fraser USA/Peru, Talent Education and Teaching Music in Elementary Schools both taught by Roberto Centurion, USA/Peru, and Kodaly taught by Lydia Mills, USA/Chile. In addition, more than sixty teachers participated in Early Childhood Music workshops taught by Peruvian teachers Roxana del Barco and Maria Lusa Labarthe, who have developed a lively program for babies and toddlers based on the Suzuki philosophy, and incorporating children's songs and rhymes from Latin America. Many thanks to SAA teacher trainers Virginia Dixon, Mary Halverson Waldo, Nancy Lokken, Mary Craig Powell, MaryLou Roberts (USA); David Evenchick, Kelly Williamson (Canada);



Festival 2013 participants

and Fernando Piñero (Argentina) for their generosity of spirit, dedication and flexibility!

*Piano Book One and Two with Caroline Fraser:*

### Teaching Strategies: Learning to Teach by Teaching

Teacher training courses in Peru from Book Two onwards have included a teaching practice segment called "Teaching Strategies." This course is similar to a practicum, giving the participants the opportunity to teach and receive constructive feedback. An innovation this year was to add a shorter Teaching Strategies to the Book One course to support those who plan to teach right away or are already teaching. Each teacher trainer decided on how to design this new part of the Book One course.

In the teaching practice for Piano Book One, all the participants had the chance to give an on-site lesson. Some of the concepts which came up in their teaching segment were: how to "insist" on being ready, how to listen to your tone, when to move on, how to smile, how to teach with fewer words, how to encourage the spirit of "serious play," how to focus on the teaching point, how to give an introduction at the tempo you want. Instead of letting the participant teach and then giving my feedback, I gently intervened and guided the participant in a preventative manner. It was like "side by side" teaching. We discussed what the student knew and what could be worked on: I was there to encourage when things were going well and to lend a hand when I saw the need. Participants always ask me what to do with very active children who do not follow directions easily. We had a wonderful opportunity in Teaching Strategies to address that question. Little five-year-old Juan was being very playful, doing what he wanted and not what the teacher Nayelli was showing him. I crouched down on the other side of Juan and indicated to Nayelli that we should change places. I then connected with Juan's playful spirit, challenging each finger to be ready and wait before playing. Juan joyfully joined my game and Nayelli was very happy about her experience.

In my Teaching Strategies class connected with the Book Two course, the teaching practice happened at the end of course, and the participants had brought DVDs, and onsite students. I was very pleased with their perceptive self-criticism, having the course freshly in their thoughts. They said such things as "I talked too much," "I should have given more examples." Because I was seeing the whole lesson, I could help with pacing; how to manage the time in order to hear a wide repertoire of pieces. The participants discovered that the technical points they were working on should be mastered first in the variations.

All these points are mentioned in the unit courses, but talking about concepts is not the same as putting them into practice or discovering them



Top to bottom: Festival faculty, Chile, Mexico and Bolivia, Anna in Teaching Strategies, Teachers who performed "The Girl from Ipanema."



Top to bottom: Early Childhood Music teacher Maria Luisa Labarthe, Nancy Lokken and Peruvian participant, Raphael from Brazil in Teaching Strategies.

for oneself. Topics grow out of the participants' needs, not out of the teacher-trainer's perception of what they need. I see this course as a measure of my ability to train teachers, learning how and where I need to improve my teacher training in order to ensure effective, nurturing teaching on the part of the participants. In my opinion the opportunities this course provides are essential.

*MaryLou Roberts writes about the guitar teacher training: Practice Teaching a Little at a Time*

Teaching Strategies in Book Two and beyond consists of two days of observing trainees teaching. It occurs at the end of each course. The other teachers in the class use the SAA Descriptors to give positive feedback and hone their own positive commenting skills. The teacher-trainer then points out helpful ways to be more effective and helps give direction based on the needs of the teacher. Everyone learns something new each time. This really helps teachers apply what has been learned in all previous courses, and it keeps their teaching fresh and growing. Teachers can bring a recording of a lesson or group class. The videos offer more opportunity to observe, for example, body language, which is very difficult to include in written training materials.

This was the first year Teaching Strategies was included in the Book One courses. Practice teaching was done with peers and children. Most practice teaching was done in Pre-Twinkle. One teacher was the parent, so we could practice including the parent in specific points and assignments. Just going through the motions verified understanding of some very basic points, such as limiting the number of ideas taught, including repetition, demonstrating more and not talking too much, or covering too much material, following through on a lesson point, summarizing the lesson point and giving the assignment.

Each teacher learned a different point, and as we went through the class, the lessons became more positive, concise, and effective. It is impossible to guess what each teacher is going to need to be effective, and most Book One trainees will begin teaching within the first year after taking a course. So there were many problems that were solved before they even began their first student.

After practice teaching, each teacher felt more confident that they knew what to do and how to give a good lesson. Teachers who are successful with children right away will have momentum and enthusiasm to pursue more training. This early success in teaching is so important to our goals.

*Kelly Williamson writes about the flute teacher training: Book One Teaching Strategies Class*

of having a clear vision of your desired outcomes for each student, including immediate, short- and long-term goals. That morning the teachers had observed a video compilation of student



Double bass participants from Peru

performances at various ages and levels. They also observed a section of a lesson where a late-Book Two student was working on a new piece. The difference between the Book Two student's tone quality in the new piece, and the other students' tone playing their polished pieces, was noted. We then reviewed the performance descriptors, again comparing the differences between the polished performances and the working-level piece. These observations helped to focus all of our attention on what a finished piece should look and sound like, which in turn helps us as teachers to decide what to work on with a student in their lesson.

The teachers reviewed the lesson sequence outline and the pedagogy descriptors, observing that the outline describes the process and sequence of events in the lesson, and the descriptors refer to how the communication takes place between teacher and student. With the assistance of Fernanda de Castro of Brazil, who was studying Book Four and had already participated in the Book Two and Three strategies courses, I taught a short sample lesson, asking the teachers to use the pedagogy descriptors to describe what took place in the lesson. I was careful to demonstrate certain descriptors and not others, while maintaining a pleasant and positive tone to the overall lesson. Afterwards we discussed which of the descriptors had been applicable

in the lesson, and which were applicable, but in the negative—the objectivity of the process being emphasized throughout.

After this, the teachers each had an opportunity to teach a short lesson to one of their colleagues while we all observed and took notes. At the end of each lesson, the teacher first commented on his or her own work, using the lesson sequence document and also the pedagogy descriptors. I gave some feedback on their observations, and then their colleagues offered further positive feedback using the descriptors. The teachers



Above: MaryLou and teacher David with donated guitar. Below: Peruvian dancing in dance workshop.





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were very detailed in their evaluation of their own work—and sometimes quite severe on themselves! One person was invited to teach another lesson based on his own criticism and on the feedback he'd received, with the challenge of teaching a lesson without using words. As the teachers became more familiar with the process, we also discussed related topics such as choice of words, use of space, and body language. I was pleased to observe the teachers' sensitivity and honesty in their communications with their colleagues, both when they were acting as their students, and when they were speaking as peers. All were enthusiastic about the value of the exercise, and in their praise of their colleagues' efforts.

*Cello teacher training participants from David Evenchick's class wrote:*

"Teaching Strategies is a great idea. I liked that we learned how to structure a class. After the theoretical part of the course, I could use my knowledge to put into practice what I had learned, and it was not easy. It helped me a lot that behind my student was the board with the steps which I had to follow. These written points were very important. I could almost do it correctly." — Anna Wiesner, Chile

"Although it is not something easy to do, I think the Teaching Strategies course is a big part of the course for teacher training. It is hard to try and teach in a situation where you don't know the student. Everyone is watching you, and you have just started to understand how this Suzuki teaching works. On the other hand, it gives you a chance to put things into practice straight away and receive feedback on the spot. It is also important to be able to watch other



Top to bottom: Dance Workshop, Niños Flauta dulce, Festival support team



Top to bottom: Paola and baby in Early Childhood Music. Studying Book Six, Piano teaching strategies, Roberta and upside down student.

teachers, people that you have spent a good amount of time with and have shared some wonderful moments during the course. It is really good to watch their lessons and learn with them. Everyone has a special way of doing things so it is a great experience to learn from each other. After all, this is what Suzuki is all about: to be able to work in community and learn from each other." —Monica Lima, Brazil

Future events to be held in Lima, Peru: ¡Nos vemos aquí!

- XXVIX International Suzuki Festival, January 5–28, 2014
- VI Encuentro de Profesores de América Latina, January 11–13, 2014
- I Encuentro de Estimulación Musical Temprana de América Latina, January 11–13, 2014
- XXX International Suzuki Festival, January 2015
- III Encuentro de Alumnos Suzuki de América Latina, January 2015

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Many thanks to everyone who has donated time, donated instruments, and made financial contributions to the festival in Peru. A special thank you goes to the SAA and its members for the generous support that makes the Peru Festival possible. Thanks also to Colegio Sagrado Corazón Sophianum for the use of its beautiful facilities and to the American Embassy in Peru.

Cecilia Cabezo, thank you for your unconditional dedication to Suzuki in Latin America. Muchísimas gracias!

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