

# American Suzuki Journal

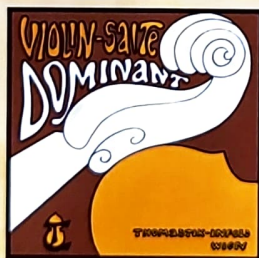
 The official publication of the Suzuki Association of the Americas, Inc. • Volume 41 #4



***In this issue ...***

- **A Special Send Off for WWII Veterans**
- **2014 Conference Student Events**

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



**Cover image:** World War II Memorial, Washington DC.  
Photograph by Andreas Beuschel.  
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The Suzuki Association of the Americas is a nonprofit organization of teachers, parents and educators dedicated to the advancement of the Suzuki Method in the Americas. Inclusion of paid advertising in the *American Suzuki Journal* does not imply endorsement of the advertised products, activities, events, programs or positions.

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# Chair's Column

By Marilyn Kesler



Suzuki education continues through the summer for many students as they attend summer institutes. I have just returned from teaching at the Chicago Suzuki Institute. Even though I have been involved with Suzuki students' performances at summer institutes for years, the quality of the performances in Chicago was special. The cello concert at the end of the week-long Institute was outstanding. Every level of performers, from the Pre-Tinklers to the advanced students, showed a mastery which one would find hard to believe. I even think Dr. Suzuki would have been moved by the high level of playing by so many. I am sure many of you have felt the same sense of pride as you attended concerts at institutes around the country this summer.

How can this be? There were young children performing with skills and musicianship way beyond their years. The Suzuki triangle we speak of so often in Suzuki education is most likely the reason for the success of so many at that Institute.

First, there were parents who were willing to dedicate hours of work in home practice with their children. These parents were willing and able to pay for lessons/fees, travel, and the time needed to attend the institute.

Second, there had to be dedicated, well-trained teachers at home working throughout the year to prepare the students prior to the Institute.

Third, these children have had to dedicate hours of practice in order to achieve excellence in their performances. The end result for each student was not just one marvelous institute performance, but each performance held the promise of a future of wonderful satisfaction derived from music making.

As the 2013 summer draws to a close and Suzuki Institutes are behind us, I want to send congratulations to institute directors and to thank all the teachers who inspired the students at Suzuki institutes. It is amazing when you stop to think that total strangers can make beautiful music together in such a short amount of time. The sharing of students by home teachers, the nurturing Suzuki philosophy, combined with the common repertoire, allow these events to be possible and to create many cherished memories.

In addition, we are grateful to the institutes for the valuable training that takes place for teachers. The courses provide short-term training for beginning and seasoned Suzuki teachers. There were 190 teachers taking teacher training at the Chicago Institute this summer. What a testimony this sizable number represents as we strive to provide the opportunity for more and more children to acquire a quality education. Last year there were more than 2,000 SAA teaching units taken throughout the year. If each of last year's teachers who took training taught twenty students, the end result could mean that 40,000 students benefited from the teachers' Suzuki training. The domino effect is mind blowing. As teachers become better trained, their students reap the benefits.

On May 26, 2014, along with the Suzuki Conference held in Minneapolis, another

exciting event is being planned—Suzuki Americas 2014. Like summer institutes, it will embrace all the elements of sharing music as a common language. Suzuki students from Latin America, Canada, and the United States will come together to close the Conference with a mass performance of new and familiar music. The event will be even more spectacular, because students from across the SAA region will be able to watch and participate, as the concert will be streamed online. Joint music making is a motivating experience for all students and teachers alike. Whether at Suzuki Americas 2014, at a 2014 summer institute or in our local programs, let's all plan to participate in as many ways as possible to make music together and celebrate our unique Suzuki community! **es**



## Calendar of Events

(fax date, email date or postmark date)

1st of each month	Newsletter submission deadline
August 1	ASJ Fall issue submission deadline
September 1	ASJ Fall issue ad insertion deadline
September 15	ASJ Fall issue ad 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 for master classes, SYOA, all ensembles and choirs, Institute applications due
October 15	Applications due for master classes, SYOA, all ensembles and choirs, Institute applications due
October 25	Session proposal due
November 1	ASJ Winter issue submission deadline
December 15	Piano Concerto applications due
May 22-26, 2014	SAA 10 <sup>th</sup> Biennial Conference, Minneapolis, MN

## SAA Membership Form

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**Please check appropriate categories: Instruments taught (or studying if student)**

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| Cello - Bk. 6 and up  |                                      |

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

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- Application from the website [ottawasuzukistringsof.org](http://ottawasuzukistringsof.org)
- Letter of recommendation from student's private teacher.
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## Organizational News

### Parents as Partners Online 2013

By Christie Felsing



Reaching more than 4300 parents and teachers, the third season of Parents as Partners Online ran from February 18 through June 30, 2013. This virtual learning community included thirty-five fresh new talks, and sixteen more drawn from prior years' events. All presenters addressed Suzuki-related topics and aimed to inspire parents and teachers of all levels of experience. Topics ranged from motivation to managing practice relationships, from character development to creating community, from group classes to growing independence, from early childhood to the teenage years. Numerous talks offered creative practice ideas, including a trilogy of guaranteed practice strategies, first-aid practice tools, and tried and true practice techniques. A series of talks on institutes was also offered, which had many perspectives from students, teachers and parents, as well as thoughts on the value of attending institutes and expectations for one's institute experience.

All fifty-one talks were accessible online during the five month period, with podcasts available for those registered as well. Some viewers took advantage of the opportunity to write a question or provide feedback to the presenter, which contributed to the larger online community. Others met in person to watch a talk together, followed by heavy discussion.

Just as two of this year's talks addressed building Suzuki community, the Parents as Partners Online events take a community of supporters to become a reality. A big thank you goes to those 2013 presenters who contributed their time and energy to prepare a talk of inspiration. New 2013 sessions included:

- All Aboard! (Nancy Lokken)
- Back to Basics: What Every Teacher Wants You to Know (Lucy Shaw)
- Between Adults: Nurturing the Parent-Teacher Relationship (Katie Bast)
- Breakdowns (Ed Sprunger)
- Building Suzuki Community—With Dessert! (Pam Reit)
- Character Development: Dressing for Success (Lamar Blum)
- Creative Color Coding: How a Package of Markers Can Transform Your Practicing? (Phala Tracy)
- Defining Progress (Ed Kreitman)
- First Aid for Home Practice (Jim Van Reeth, Rebecca White, MarFrances Kirsch, Nadine Moehlenkamp)
- From Philosophy to Reality (Lamar Blum and Parent Panel)
- Group Lessons: The Key to Motivation (Carol Dallinger)
- Guarantees for More Progress During Practice—Part Three (James Hutchins)

- Guiding Your Tweens and Teens Toward Independence and Ownership? (Megan Titensor)
- It Takes a Village (Vanessa Varti)
- La Danza Suzuki (Cecilia Calvello-Hopkins)
- Making Failure Impossible (Heather Watson Hardie)
- Motivation: The Not-So-Secret Formula (Ian Salmon)
- Parent Perspective on the Value of Institutes: First Time Experience (Jessica Wong)
- Perspectives on Character Development (Rita Hauck, Laura Nerenberg, Beth Goldstein-McKee, Sandra Pavton, Janis Witting, Sophia Pitcher with moderator Diane Stone)
- Practice Ideas (Dale Hanson)
- Powered by Parents (Sue Baer)
- Practicing with your Child (Carrie Reuning-Hummel)
- Summer Institutes: How to prepare, What to expect, and How to Get the Most Out of the Experience (Teri Einfield)
- Teaching Your Child Responsibility and Allowing Him to Own His Practice (Jane Katscher-Reed)
- The Benefits of Attending Institutes: Student (Ann Montzka-Smelter)
- The Benefits of Attending Institutes: Parent (Carol Waldvogel)
- The Benefits of Attending Institutes: Teacher (Sarah Pierce)
- The Importance of Deep Practice: Teaching It and Doing It (Rafael Vidiera)
- The Joy is in the Journeys (Joan Krzewicki)
- The Suzuki Trek: The Next Generation (Maria Mastropalo and Scott Schroeder)
- Tried and True Practice Tips (Sherry Cadow)
- Two Parents' Perspectives on the Value of Institutes (Ophelia Larson and Motoko Reid)
- Various Thoughts on Parent SAA Memberships (Andrea Cannon)
- Various Thoughts on Parent SAA Memberships (Wendy Scavall-Smith)
- Various Thoughts on Parent SAA Memberships (Suzanne Rickman)



A second round of applause goes to those past PPO presenters whose talks were replayed during the 2013 series: Jennifer Burton (The Importance of Group Classes), Beth Cantrell (Nurturing the Individual: Rivers, Trails and Time), Margaret Ferris (Balancing Busy Schedules), Sasha

Garver (Preparing for Recitals and Performances), Daniel Gee (Working with Adolescents and Teenagers), James Hutchins (Guarantees for More Progress During Practice: The Sequel—2012; and Seven Guarantees for More Progress during Practice—2011), Lynn McCall (The Suzuki Early Childhood Experience), Irene Mitchell (Motivated to Practice), Sarah Bylander Montzka (Dynamic Practice: Creative Movement Games for Channeling Energy, Regaining Focus and Productive Practice), Donna Ngai, Jessica Meyer and Calida Jones (Parent Power!), Fernando Pinerio (The Power of Music), Koehn Renz (Competition: Striving Together or Against?), Robert Richardson (Ideas for Creative Review), Ann Montzka Smelser (Trusting Your Teacher) and Ed Sprunger (Power).

A final note of appreciation goes to hard work of the SAA Staff for helping make this event possible: Pamela Brasch, Deb Yamashita, Chris Davis, Libby Fels, Jenny Ferenc (whose web expertise creating the PPO site made all three projects possible), Anna Hamilton, Whitney Kelley, and Beth Stanley, plus PPO volunteer Christie Felsing ☺



Christie Felsing, Assistant Director of the Preucil School of Music, received her Bachelor of Music from the University of Wisconsin-Madison studying violin with Vartan Manougian and pedagogy with Marvin Rabin. After a year of graduate studies at Boston University, including Suzuki teacher training, she pursued a nine-month Suzuki internship with Doris Preucil at the Preucil School. Her experience there led her to complete a Master of Music degree in Suzuki pedagogy at Southern Illinois University Edwardsville with John Kendall. Christie is a graduate of the National Guild of Community Schools of the Arts' administrative training program, AMICI. She served on the SAA Board of Directors from 2004-2009, is a registered SAA Teacher Trainer, and was the 2010 SAA Conference Coordinator.



Timothy Durbin receives 2013 ASI Suzuki Chair award from Pat D'Ercole

## Timothy Durbin Receives 2013 American Suzuki Institute Suzuki Chair Award

Dr. Timothy Durbin was recognized with the 2013 American Suzuki Institute Suzuki Chair Award. Congratulations!

Dr. Durbin is an SAA Teacher Trainer who teaches at the University of Louisville as well as travelling extensively to teach at Summer Institutes and workshops throughout the year.

Read his inspiring acceptance speech below!

### Acceptance Speech

A famous philosopher once said, "If your plan is for one year, plant rice. If your plan is for ten years, plant trees. If your plan is for one hundred years, educate children."

But what should we teach them? We should not just teach them that one and one makes two and that Paris is the capital of France. We should teach them how to use the knowledge they learn in the service of others and to the betterment of humanity and society.

And what educational tool might help our children complete their education and fulfill this lofty purpose?

Music has the power to meet this need because music creates empathy between those who share it. As its message it contains the common thread of emotions and experiences that unites us all as being human.

And why will the Suzuki method endure whereas other methods will come and go?

Because as its main goal and at the very foundation of its philosophy, the Suzuki Method seeks to create beautiful human beings and make the world a better place. It is a musical education method that acknowledges the power and purpose that music can have in service to society and to the betterment of our lives.

And how will this come about?

We must all work. Evil does not ever take a day off and neither should we. Why have I traveled 24,000 miles this summer, spent nine weeks away from home and family and dedicated the last 33 years of my life to Suzuki and music? Because I think that music can be a tool for peace, and that music can change the world by changing one heart at a time by showing it beauty, humanity and truth.

Thank you for this honor. I will rededicate myself to meeting the standards and ideals it represents and to further the cause of peace in the world and for the happiness of children.

I thank all the teachers for dedicating their lives to planting the seeds that will bear fruit over the next one hundred years. You are my heroes and my idols. I think of you every day I teach. You are always with me and I try to share the beautiful spirit you have shown me through your example.

I say thank you to the parents. It is a beautiful, beautiful, beautiful gift that you are giving your children. Stay the course. And to the children ...

Immerse yourselves in your music. Let its cleansing tones wash over you. Listen to its beauty and let that beauty grow love and joy in your hearts. And may that love and joy be your constant companion and guiding light in your journey all the days of your lives.

I wish you all a magical journey this week as you explore the beauty of music and the positive message it can have in your lives.

Thank you.  
—Timothy Durbin, Sunday, August 4, 2013

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Premier Business Members

# SAA Job Listings

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 AJA. Deadlines: December 15-Winter issue; March 15-Spring; June 15-Summer; September 15-Fall. Listings included are paid advertising; no endorsement by the SAA is implied.

**Suzuki Teachers- All Instruments (Part-Time)**  
**LOCATION:** Austin, TX  
**DESCRIPTION:** The New School of Music in Austin is a growing community music school which provides a non-competitive and challenging atmosphere where students of all ages and levels are able to study a variety of styles of music - from the beginner to the advanced student. In addition to music education for young children, we offer private lessons and small informal classes for all ages, in a variety of courses, and we have semester recitals at our facility. We are located in the central Austin (Tarrytown) area, and have fall openings for part-time Suzuki Instructors of all instruments. Our teaching environment is active, fun, dynamic, very supportive and professional. School teaching hours are as a teacher, during day and evening hours Monday through Friday, and from 10am to 3pm on Saturdays.  
**DUTIES:** Suzuki Instructor part-time positions are available for violin, viola, cello, bass, piano, flute, harp, & guitar. Instructors will teach standard Suzuki literature to students of all levels within a dynamic learning environment.  
**QUALIFICATIONS:** Degree in music (graduate degree is desirable) -Professional teaching experience-SAA Certificate of Achievement is preferred (or evidence of equivalent achievement)-Current resume-Current teaching experience Seeking serious candidates who are committed to a vision of excellence for each student and for the program.

**SALARY:** Commensurate with experience.  
**CONTACT:** Please email cover letter and resume to: Richard Spencer, Executive Director, New School of Music Mailing Address: New School of Music, P.O. Box 142553, Austin, TX 78714. Phone: 512-535-0208 Fax: 512-277-7230 Email: rspencer@newschoolofmusic.net Website: www.newschoolofmusic.net

**Suzuki Violin/ Viola Teacher (part time)**  
**LOCATION:** Princeton Junction, NJ  
**DESCRIPTION:** Princeton String Academy is located in Princeton Junction within walking distance of the NE Corridor train line, with easy access to NYC and Philadelphia. Our staff includes four teachers and a student body of 80+

and growing. We offer a 36-38 week academic year schedule of private lessons and group classes and an eight week summer program. We also offer ancillary programs, i.e., string quartet coaching, competition practice and training and outreach. All students perform in two solo recitals and a group class concert each year.  
**DUTIES:** Position open at Princeton String Academy, Princeton Junction, NJ, for part time violin and/or viola instructor. Instructor will teach standard Suzuki literature to students of all levels within a dynamic learning environment.

**QUALIFICATIONS:** Bachelor's degree required and Master's Degree preferred with minimum SAA registered training through Book 3. Seeking serious candidates only who are committed to a vision of excellence for each student and for the program. Start immediately.  
**SALARY:** Extremely competitive and negotiable based on experience. Tuition reimbursement offered for ongoing SAA training.  
**CONTACT:** Paul Maniuk, Director Princeton String Academy 2 Colonial Ave Princeton Junction, NJ 08550. Phone: 609-774-7064 Email: njprinceton@gmail.com Website: www.stringacademy.net

**Suzuki Part-time Violin Teacher (K & 1st grade)**  
**LOCATION:** Wellington, FL  
**DESCRIPTION:** Private college preparatory school is looking for a part time teacher to instruct students twice per week. This position is for a total of four hours per week. We have a first grade class with approximately 12 students and a kindergarten class also with 12 students. Each group of students takes violin twice per week. The school has a very supportive parent population and is known for its highly academic program. Violin is a mandatory instrument.  
**DUTIES:** Teacher will instruct students each week. We typically have a holiday concert and an end of the year mother's day concert.

**QUALIFICATIONS:** Degree in music (graduate degree is desirable) -Professional teaching experience-SAA Certificate of Achievement is preferred (or evidence of equivalent achievement)-Current resume-Current teaching experience Seeking serious candidates who are committed to a vision of excellence for each student and for the program.

**SALARY:** Commensurate with experience.  
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**Suzuki Violin Teacher**  
**LOCATION:** Berea, OH  
**DESCRIPTION:** Baldwin Wallace University Suzuki Center is a growing program offering Suzuki violin to students in the southeast suburbs of Cleveland.  
**DUTIES:** Provide weekly private lessons for beginning and intermediate violin students; Ability to travel to satellite locations in Medina and Breckville + plus; attend teacher meetings, recitals, and performances.  
**QUALIFICATIONS:** SAA training through book 3 preferred with a commitment to continuing teacher development.  
**SALARY:** Compensation is negotiable  
**CONTACT:** Please email or mail a cover letter, resume, and references to: Conservatory

**Suzuki Violin Public School Teacher**  
**LOCATION:** Mountville, WV  
**DESCRIPTION:** Marshall County School System has a 27 year well established Suzuki Strings Program. Children start at the kindergarten level in small groups with parent participation. Students continue their Suzuki studies through 12th grade. An orchestra for Middle School and High School students meets one a week. At present there are approximately 100 students. Performance opportunities are available with several orchestras in the area.

**DUTIES:** Team teach with the existing teacher for one year and resume all responsibilities for the program for the 2014-2015 school year. Duties include teaching individual and

group classes, recitals, school and occasional community concerts, and assign student grades. Must relate and work with parents.  
**QUALIFICATIONS:** Minimum of a Bachelor's in Music Education and a valid West Virginia teaching certificate. SAA registration through Book 4 or above in Suzuki Violin. Must be a member of SAA.  
**SALARY:** Full Time Salaried Employee with Health Benefits  
**CONTACT:** Send resume to Janet Sparks at 2430 Chapel Hill Road, Triadelphia, WV 26059 or email Janet. Start date: August 2013 Email: jsparks14@hotmail.com

**Suzuki Piano Teacher**  
**LOCATION:** Moorestown, NJ  
**DESCRIPTION:** The new teacher will join a staff of 10 teachers (20 of whom have Suzuki teacher training) serving 1,600 students. The school is a member of the National Guild of Community Schools of the Arts and the Suzuki Association of the Americas. Rockford is located about 90 miles from Chicago, Illinois.  
**DUTIES:** Teaching includes individual, lesson and group lessons with the opportunity to teach reading and theory classes, and coach chamber music during the school year and for summer camps. Work collaboratively with the faculty to help shape curriculum, activities of the school. The teacher can assume an established studio of Suzuki and traditionally trained students ranging in age and ability from four-year old beginners to advanced teenagers and adults. There is the opportunity and the school seeks to build upon the existing studio with additional students on a waiting list.

**QUALIFICATIONS:** Bachelor's degree minimum is required. Suzuki Pedagogy training is preferred. Evidence of expertise in teaching all ages and in a variety of styles in private and group settings is required. Ability to work collaboratively and communicate effectively in a school setting is required. Continuing professional development is encouraged and funded by the school.  
**SALARY:** Commensurate with education and experience  
**CONTACT:** Please send cover letter and resume to: Marita Franz, Executive Director, The Music Academy, 220 South Second Street, Rockford, IL 61104. Phone: 815-986-0037 Fax: 815-985-0776 Email: maritafz@musicacademyrockford.com Website: www.MusicAcademyInRockford.com

**Suzuki Violin, Cello, Piano Teachers**  
**LOCATION:** San Diego, CA  
**DESCRIPTION:** San Diego Suzuki School of Music is a high regard private co-op organization seeking additional teachers to fulfill the demand of the area, particularly north-land communities such as Poway and Rancho Bernardo. This will be an expansion of our school; therefore new teachers will be taking on new students from our extensive waitlist. Students and parents benefit greatly from learning with teachers of similar styles and varied backgrounds, while keeping a common curriculum, high Suzuki principles.  
**DUTIES:** Teach year-round weekly individual and group lessons to students aged 4 and up, beginner through advanced levels. (Piano load may be full or part-time, as desired. Assist in organizing and leading school performances, parent meetings, and events.

**QUALIFICATIONS:** Enthusiasm, positive attitude, love and respect children. Commitment to Suzuki philosophy. Minimum SAA-registered teacher training through Book 1, (thru Book 4 preferred), B.A. and/or Music Degree.  
**SALARY:** \$26-36/hr depending on experience/education. Annual subsidized SAA training. If hired to begin by September 2013, we will partially subsidize Suzuki training before then.  
**CONTACT:** Mary Anne O'Meara, Executive Director, Moorestown School of Music, 300 Union Street, Moorestown, NJ 08057. Phone: 856-235-7565 Email: director@msmj.org. Website: www.msmj.org

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Perform in faculty portion of biannual student recitals.  
**QUALIFICATIONS:** Minimum violin, cello, or piano BM and SAA registered training through Book 4 or above in Suzuki Violin. Must be a member of SAA.  
**SALARY:** Please contact for details  
**CONTACT:** Please email cover letter, resume and two references to Ely Schmidt, Co-Director. Start date is flexible as this is an expansion of our program. Ad will stay posted until positions are filled.  
 Email: sandiego@spuzsuzukischool.com Website: www.sandiego.suzukischool.com

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**Suzuki Music Institute of Dallas, Dallas, TX**  
 Sep 27 - Oct 19 2013: Violin Unit 1  
 Jan 3 - 7 2014: Violin Unit 2  
 Mar 12 - 16 2014: Violin Unit 3  
**Contact:** Nicolette Solomon  
 Phone: (972) 457-6422 ext. 229  
 Fax: (972) 457-6468  
 Email: nicoleette.solomon@verizon.net  
 Website: www.suzukistringsofdallas.com  
 Group page: 11778961/Programs/Teacher-Training

**Suzuki Strings of Austin, Austin, TX**  
 Sep 28 - 29 2013: Violin Left Hand Development  
 Apr 11 - 15 2014: Violin Unit 4  
**Contact:** Daniel Gee  
 Phone: 631-839-9782  
 Email: suzukistringsofaustin@gmail.com  
 Website: www.SuzukiStringsOfAustin.com

**Western Springs School of Talent Education, Western Springs, IL**  
 Oct 7 - Dec 9 2013: Violin Practicum  
 Oct 14 - Dec 18 2013: Violin Unit 6  
**Contact:** Ed Kreitman  
 Phone: 708-246-9309  
 Fax: 708-246-9304  
 Email: edkreitman@wsste.com  
 Website: www.wsste.com

**Palosago Community Music School of Greater Worcester, Auburn, MA**  
 Oct 9 - Nov 13 2013: Violin Unit 2  
**Contact:** Amy Matherb  
 Phone: 508-248-1853  
 Email: amymatherb@yahoo.com  
 Website: www.palosago.org

**Buffalo Suzuki Strings, Buffalo, NY**  
 Oct 10 - Nov 17 2013: Violin Unit 1  
**Contact:** Mary Cav Nell  
 Phone: 716-713-8728  
 Email: mellen@buffalosuzukistring.org  
 Website: buffalosuzukistring.org

**Brooklyn Conservatory of Music, Brooklyn, NY**  
 Oct 13 - 14 2013: Suzuki Principles in Action  
**Contact:** Jilianne Carney  
 Phone: 718-282-8221  
 Email: jcarney@bcm.org  
 Website: www.bcm.org

**University of Louisville, Louisville, KY**  
 Oct 15 - Dec 9 2013: Violin Unit 1  
 Oct 15 - Dec 9 2013: Violin Unit 5  
 Oct 15 - Dec 9 2013: Violin Unit 6  
 Oct 15 - Dec 9 2013: Violin Unit 7  
 Oct 15 - Dec 9 2013: Violin Practicum  
**Contact:** Timothy T Durbin  
 Phone: 505-312-1616  
 Email: ttdurbin@aol.com

**Studio of Carol Cross, Ellensburg, WA**  
 Oct 25 2013 - Apr 16 2014: Piano Unit 1  
**Contact:** Carol Cross  
 Phone: 509-925-3104  
 Email: decross@kxleeve.com

**Lakewood Elementary Suzuki Strings, Eufess, TX**  
 Nov 16 - 17 2013: Suzuki Principles in Action  
**Suzuki Association of Minnesota, Bloomington, MN**  
 Jan 25 - 26 2014: Suzuki Principles in Action  
**Contact:** Andrea French  
 Phone: 612-767-3396  
 Email: french.andrea@macphal.org  
 Website: www.suzukimnnesota.org

**Centro Escolar Decora, Ciudad de Mexico, DF, Mexico**  
 Mar 15 - 18 2014: Fillosofa  
**Contact:** Ricardo Salinas  
 Phone: 521-354280851  
 Email: rsalinas@suzukimexico.org  
 Website: www.suzukimexico.org

Now is the time to plan SPA courses! Would you like to have SPA offered in your area?

Check out what's involved in hosting a course at: <http://suzukiassociation.org/teachers/guides/spa/>

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## Teacher Workshops

**University of Louisville, Louisville, KY**  
 Oct 15 - Dec 9 2013: Violin Unit 1  
 Oct 15 - Dec 9 2013: Violin Unit 5  
 Oct 15 - Dec 9 2013: Violin Unit 6  
 Oct 15 - Dec 9 2013: Violin Unit 7  
 Oct 15 - Dec 9 2013: Violin Practicum  
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**Contact:** Ricardo Salinas  
 Phone: 521-354280851  
 Email: rsalinas@suzukimexico.org  
 Website: www.suzukimexico.org

**Indianapolis Suzuki Academy, Indianapolis, IN**  
 Mar 29 - 30 2014: Suzuki Principles in Action  
**Website:** indianapolis.suzukiacademy.org

## New Active Members

**USA**  
**Alaska**  
 Rebecca Dunne, Fairbanks  
 Tiffani Dill, Sitka  
**Alabama**  
 Holly Gettinger, Birmingham  
**Arkansas**  
 Debra K Downs, Fayetteville  
 Debra L Oliver, Fayetteville  
**Arizona**  
 Derek Goud, Scottsdale  
 Sarah Hartman, Tempe  
 Glenn Miller, Dewey  
 Elizabeth Pickens, Scottsdale  
**California**  
 Saik Andrianti, Woodland Hills  
 Victoria Biez, San Diego  
 Vicky L Boone Sr, Woodland Hills  
**Colorado**  
 Jillian Brockel, Escanedo  
 Stephanie Clegg, Waterford  
 Kristine Lundgren, Durango  
**Connecticut**  
 Marta Guevara, Waterford  
 Annette Hallford, Berkeley  
 Kristin Hall, Santa Rosa  
**Delaware**  
 Samantha Harvey, Verona  
 Matthew Holmes-Linder, San Francisco  
**Florida**  
 Jason Jeffrey, Geneva  
 Ann Lane, San Francisco  
 Sandy I Lapp, Roseland  
 Ann Lee, San Francisco  
 Brad Liu, San Francisco  
 Loreta E McBride, San Francisco  
 Cristin McIntire, San Pedro  
 Robert Nance, San Francisco  
 Dennis Ng, Sunnyvale  
 Julie Pautz, San Diego  
 Paul R Skes, Sacramento  
 Tannay Tai, Cerritos  
 Deborah Vukotic, Thousand Oaks  
**Georgia**  
 Yu-Ting Wang, San Jose  
 Vivian Francine Wells, San Francisco  
**Idaho**  
 Molly E White, Encino  
 Clara N Wong, Daly City  
**Colorado**  
 Rebecca Berg, Denver  
 Maia Biese, Lakewood  
 Jerry Diaz, Boulder  
 Molly Evans, Berthoud  
 Kathy Jones, Loveland  
 Lucena McDonald, Englewood  
 Lianne Shelton, Golden  
 Melanie Sheridan, Boulder  
 Brittany Ware, Colorado Springs  
**Connecticut**  
 Jeffery Albright, Shelton  
 Katherine Carlson, New Britain  
**Illinois**  
 Susan Ellis, Northford  
 Rionne Isonka, Moline  
 Patricia Knight, West Hartford  
**Indiana**  
 Jennifer Lacin, Waterbury  
 Martina Mijic, Manchester  
 Sven A Rainey, West Hartford  
 Michael J Winter, West Hartford  
**DC**  
 Nancy Cho, Washington  
 Harry C Rhodes, Washington

**Florida**  
 Begun BC Calimi, North Miami Beach  
 Ali Darwish, Miami  
 Allison Larson, Key Biscayne  
 Catherine Pashas, Spring Hill  
**Georgia**  
 Gregg Ryan Cockman, Winter Park  
 Ayako Yonetai, Orlando  
**Illinois**  
 Lisa Gendler, Westmont  
 Emma Dunlop-Grobc, Amherst  
 David Jones, Canton  
 Carol L Hutter, Northampton  
 Tiffany Watson, White Oak Park  
 Carol Perkins, Boxford  
 Nadine Salka, Amherst  
**Michigan**  
 Ann Arbor Suzuki Folk School, Ann Arbor  
 Kristin Boer, South Saint Marie  
 Sidne Butler, Calumet  
 Hsuen Chen, Lansing  
 Neil Galligan, Ann Arbor  
 Ruth Hoyle, Grosse Pointe Park  
**Minnesota**  
 Amanda Mendoza-Chick, Ancker Park  
 Jennifer Palmatier, Flat Rock  
**Missouri**  
 Cheryl R. Rowan, Ann Arbor  
 Ryan Miller Seal, East Lansing  
 Gwen Scan, Ann Arbor  
 Colleen Wang, Ann Arbor  
 Krystal Wojtowicki, Waterford  
**Minnesota**  
 Julie G. Galen, Fridley  
 Erin Daniels, Minneapolis  
 Sally Davis, Plymouth  
 Jay Gordon, Excelsior  
 Joseph Schenkel, Minneapolis  
**Missouri**  
 Jennifer Geaur, Springfield  
 Keni Newman, Springfield  
 Elizabeth Ramos, St Louis  
 Marita Robinson, Ballwin  
 David West Lafayette, Lee's Summit  
**Montana**  
 Sylvia M Allen, Missoula  
 Melanie Taylor, Great Falls  
 Sam Taylor, Whitefish  
**New Hampshire**  
 Laura Cassin-Rugh, North Hampton  
 Paul Rossini, West Lebanon  
**New Jersey**  
 Ariane Alexander, Jersey City  
 Nathan D Mark, Hays  
 Shih-Hsun Fan, Lawrence  
 Shuang-Ying Fan, Lawrence  
 Shanna Liu, Bloomfield  
 Julieanne Pate, Mountain  
 Susako Nishi, Paramus  
 Yuma Tsuji, Paramus  
 Jessica Timpanaj, Elmwood Park  
**New Mexico**  
 Darren Becker, Corrales  
 Terri Beck, Los Ranchos  
**Nebraska**  
 Mary Spencer, Gibson  
**New York**  
 Kelly Dunson, Gary  
 Aaron Friedl, Cripp Hill  
 Katie Lee, Greenlief

**North Carolina**  
 Harriet Kaplan, Silver Spring  
 Allison Resinger, Annapolis  
 Tisha Reichen, Rockville  
 Catherine Taylor, Rockville  
**Massachusetts**  
 John Ewelle, Brookline  
 Serdar Cam, Somerville  
 Marie Desrosier, Arlington  
 Alex Brinkley, Marquette  
 Emma Dunlop-Grobc, Amherst  
 David Jones, Canton  
 Carol L Hutter, Northampton  
 Tiffany Watson, White Oak Park  
 Carol Perkins, Boxford  
 Nadine Salka, Amherst  
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 Sidne Butler, Calumet  
 Hsuen Chen, Lansing  
 Neil Galligan, Ann Arbor  
 Ruth Hoyle, Grosse Pointe Park  
**Minnesota**  
 Amanda Mendoza-Chick, Ancker Park  
 Jennifer Palmatier, Flat Rock  
**Missouri**  
 Cheryl R. Rowan, Ann Arbor  
 Ryan Miller Seal, East Lansing  
 Gwen Scan, Ann Arbor  
 Colleen Wang, Ann Arbor  
 Krystal Wojtowicki, Waterford  
**Minnesota**  
 Julie G. Galen, Fridley  
 Erin Daniels, Minneapolis  
 Sally Davis, Plymouth  
 Jay Gordon, Excelsior  
 Joseph Schenkel, Minneapolis  
**Missouri**  
 Jennifer Geaur, Springfield  
 Keni Newman, Springfield  
 Elizabeth Ramos, St Louis  
 Marita Robinson, Ballwin  
 David West Lafayette, Lee's Summit  
**Montana**  
 Sylvia M Allen, Missoula  
 Melanie Taylor, Great Falls  
 Sam Taylor, Whitefish  
**New Hampshire**  
 Laura Cassin-Rugh, North Hampton  
 Paul Rossini, West Lebanon  
**New Jersey**  
 Ariane Alexander, Jersey City  
 Nathan D Mark, Hays  
 Shih-Hsun Fan, Lawrence  
 Shuang-Ying Fan, Lawrence  
 Shanna Liu, Bloomfield  
 Julieanne Pate, Mountain  
 Susako Nishi, Paramus  
 Yuma Tsuji, Paramus  
 Jessica Timpanaj, Elmwood Park  
**New Mexico**  
 Darren Becker, Corrales  
 Terri Beck, Los Ranchos  
**Nebraska**  
 Mary Spencer, Gibson  
**New York**  
 Kelly Dunson, Gary  
 Aaron Friedl, Cripp Hill  
 Katie Lee, Greenlief

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 Brooke Babina, Portland  
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 Kirk Koshok, Portland  
 Eric Lambert, Portland  
 Rachel Hill, Troutdale  
 Ekavusa Shaer, Ashland  
 Tricia Snelk, Portland  
 Steve Spivey, Eugene  
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 Serphus Bell, Copperburg  
 Shawn Davis, Lebanon  
 Sara D Galabati, Havertown  
 Nancy Ann Philadelphia, Elise Heikelman, Pittsburgh  
**Massachusetts**  
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 Julie Huggins, Drexel Hill  
 Emily G Karas, Bloomsburg  
**Illinois**  
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 Ryan Foley, Storm Brook  
 Heather Garcia, Virginia  
 Christine DeCaudralo, Hill  
 Luchpork Bernicke, Michigan  
 Ann Arbor Suzuki Folk School, Ann Arbor  
 Kristin Boer, South Saint Marie  
 Sidne Butler, Calumet  
 Hsuen Chen, Lansing  
 Neil Galligan, Ann Arbor  
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 Gwen Scan, Ann Arbor  
 Colleen Wang, Ann Arbor  
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 Sally Davis, Plymouth  
 Jay Gordon, Excelsior  
 Joseph Schenkel, Minneapolis  
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 Keni Newman, Springfield  
 Elizabeth Ramos, St Louis  
 Marita Robinson, Ballwin  
 David West Lafayette, Lee's Summit  
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 Sylvia M Allen, Missoula  
 Melanie Taylor, Great Falls  
 Sam Taylor, Whitefish  
**New Hampshire**  
 Laura Cassin-Rugh, North Hampton  
 Paul Rossini, West Lebanon  
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 Ariane Alexander, Jersey City  
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 Shuang-Ying Fan, Lawrence  
 Shanna Liu, Bloomfield  
 Julieanne Pate, Mountain  
 Susako Nishi, Paramus  
 Yuma Tsuji, Paramus  
 Jessica Timpanaj, Elmwood Park  
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 Terri Beck, Los Ranchos  
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**New York**  
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 Aaron Friedl, Cripp Hill  
 Katie Lee, Greenlief

## Spring 2013

**Alaska**  
 Alvin Johnston, Earlington  
 Anne Jones Jr, Fair  
 Michelle Krog, Edness  
**Low-Cost Music Programs**  
 Richardson  
 Counties John, Austin  
 Lynn Ludford, Richardson  
 Lisa Maier, New Bradford  
 Wade C McNeil, Middlefield  
**California**  
 Anna Hoopes, Chemo  
 Bo Yvon Kim, Salt Lake City  
 Julia Marshall, Salt Lake City  
 Low-Cost Music Programs  
 Richardson  
 Counties John, Austin  
 Lynn Ludford, Richardson  
 Lisa Maier, New Bradford  
 Wade C McNeil, Middlefield  
**Canada**  
 Swoon Nam, Mossburn  
 Punita Panatier, Canton  
 Kevin Peterson-Patt, Dallas  
 Sarah Plunkett, Houston  
 Elizabeth Houston, Houston  
 Madeline G Salinas, Lubbock  
 Marci Smith, Lubbock  
 Olga Sack, Houston  
 Sarah Thomas, Georgetown  
 Shelby Thompson, Georgetown  
 Steve Vredenburg, Austin  
 Eric Wether, Amarillo  
 Laura Wehler, Angelo  
 Jennifer Starr, Madison  
 Jonette Stinson, Marquette  
 Anna Eckert, Hartford  
**West Virginia**  
 Janelle Glass, Bluefield  
**Wyoming**  
 Erica Johnson, Jackson  
 Lara Meredith, Rock Springs

**Canada**  
 Alberta  
 Mark Rodgers, Lethbridge  
 Alison Avery, Lethbridge  
 Delisa Komori, Calgary

**Germany**  
 GB Boiken, Quebec  
 Julia Valero, Montreal  
 Priscilla Cestivo, Montreal  
**Latin America**  
 Norma Vala, Guadalajara, Mexico  
 Claudia Kruger, Argentina  
 Anna Katrina Aguiar, Curitiba, Brazil  
**Other Countries**  
 V. Marjo, Willemstad, Curaçao  
 Anne Mekorian, Baghdad, Iraq  
 Chang Ying Chan, North Point, Hong Kong  
 Suzanne Mottolo, Malaysia  
 Joak Lov, Singapore  
 Kim Bishop, Moore, Alberta  
 Australia  
 Pu, Kari Vienna, Australia  
 Elie McMurran, Sydney, Australia  
 Margarita Valerdes, Santiago Chile  
 Rosmaria Walsh, Bahrain, Bahrain  
 Min Sae, Farnham, United Kingdom  
 Heigo Scholz, Buchloe, Germany

# Nurtured by Love Book, Revised Edition

By Dr. Shinichi Suzuki  
 Translated by Kyoko Selden with Lili Selden

Now in a new translation, this book is Shinichi Suzuki's exploration of the concepts of his Talent Education philosophy through a personal narrative of discovery and experiences.

Taken from the original Japanese directly into English, this new work provides fascinating insight into the mind of the master. Both the original Nurtured by Love and Nurtured by Love Revised Edition are a must for any teacher, parent, or devotee of Dr. Suzuki's teaching and promise to inspire new generations.

Available at [www.suzukiassociation.org/store](http://www.suzukiassociation.org/store) or call the SAA at 1-888-378-9854.

## Resources for Teachers & Parents

**Everything Depends on How We Raise Them - Educating Young Children by the Suzuki Method**  
Shigeki Tanaka  
Translated by Kyoko Selden, 114 pages.  
US/CAN \$14.99

**First Class Tips for Suzuki Parents**  
A collection of the best *American Suzuki Journal* articles for parents from the past 20+ years. US/CAN \$10

**Focus on Suzuki Piano**  
Mary Craig Powell  
Ideas and techniques for parents and teachers, compiled from articles that first appeared in *Suzuki World* magazine between 1982 and 1987.  
US/CAN \$21.95

**Group Lessons for Suzuki Violin and Viola**  
Carolyn McCall  
Group lesson ideas for violin and viola, organized by book level and technique/skill. US/CAN \$14.99

**Helping Parents Practice**  
Edmund Sprunger  
*Helping Parents Practice: Ideas for Making it Easier* is a response to the most common concerns of parents who practice a musical instrument with their children. US/CAN \$20

**The Life and Letters of Frederic Chopin**  
Malgosia Lis  
Four-part series on Chopin by Malgosia Lis, which features original translations of Chopin's letters by the author and was originally published in the *American Suzuki Journal*. Now conveniently bound together in a single volume. The 41-page book is spiral bound and includes photos. US/CAN \$12

**Math Fun**  
Andy J. Felt & George Kung  
Developing math skills is fun with this two-part book is filled with activities for Suzuki parents to enjoy with their kids, ages 3-7. Includes a game board your child can personalize. US/CAN \$17.50

**Nurtured by Love: The Life and Work of Shinichi Suzuki**  
Narrated by actor Noriyuki "Pat" Morita, *Nurtured by Love* is an intimate journey through the life of one of the world's most influential music educators, Dr. Shinichi Suzuki. Winner of Gold World Medal and National Telly Award. DVD, PAL VHS and VHS (with Japanese Subtitles) US/CAN \$34

**Recollections of a Peripatetic Pedagogue**  
John Kendall  
The recollections of Suzuki pioneer John Kendall's life and career. Including over 50 photographs. US/CAN \$19.95



**New!**  
**101 Japanese Children's Songs**  
Yoko Abe  
A collection of 101 Japanese children's songs which were mostly composed from 1884 to 1921. This delightful collection has been compiled to improve note reading and sight reading skills for young students. US/CAN \$16

**Teaching with an Open Heart**  
Edward Kreitman  
A guide to developing conscious musicianship for Suzuki parents, teachers, and students. US/CAN \$19.95

**The Vehicle of Music**  
Dr. Masaaki Honda  
Filled with personal anecdotes and interesting stories, this book offers insights into Dr. Suzuki's philosophy as well as inspirational advice on handling life's challenges. US/CAN \$24.99

**To Learn with Love**  
Practice, motivation, learning, nutrition, competition and family lifestyles are a few of the topics discussed by these experienced teachers, performers, and parents. US/CAN \$16.95

**New!**  
**Which Pitch Is Which? Interactive Learning Program**  
Mary Kay Waddington and Phala Tracy  
Which Pitch Is Which? takes students on a musical adventure that brings pitches to life! Interactive CD ROM includes ways to practice recognizing the pitches. Includes several sets of flashcards. All ages from preschool to adult will find this an easy, exciting way to learn to read pitches. US/CAN \$42.00

**Winning Ways**  
Sequel to *First Class Tips*. New resource for parents and teachers. US/CAN \$12

**Young Children's Talent Education and Its Method**  
A collection of essays written by Dr. Shinichi Suzuki. Topics include "How to Foster Ability," "The Power of Habit," "Memory and Absorption" and "Educational Systems." Translated by Kyoko Selden. 72 pages. US/CAN \$21.95

## Books by Dr. Shinichi Suzuki

**Nurtured by Love**  
Translated by Waldemar Suzuki. *Nurtured by Love* is a collection of Dr. Suzuki's thoughts on the ideas that guided his life and work. US/CAN \$13.95

**New!**  
**Nurtured by Love: Revised Edition with New Translation**  
Now in a new translation, this book is Shinichi Suzuki's explanation of the concepts of his Talent Education philosophy through a personal narrative of discovery and experiences. US/CAN \$13.99

**Ability Development from Age Zero**  
Translated by Mary Louise Nagata. A companion book to *Nurtured by Love*. The focus of this book is on the parent and child. US/CAN \$14.95 each

### Fun Ways to Practice

**I Know a Fox With Dirty Socks**  
William Starr  
Short and easy songs for beginners, keeping learning motivational with fun lyrics set to familiar tunes. Available for violin, viola and cello. US/CAN \$6.95 each

**Vibrato from the Ground Up**  
Joseph Kaminsky  
A sequential series of exercises designed to introduce a string student to the concept of vibrato. DVD - US/CAN \$24.99

**Technique Mastery for Violin**  
Joseph Kaminsky  
**Volume 1** 20 page book and compact disc include all two-octave major and minor scales, tuning pitches, vibrato development, rhythms, finger dexterity exercises and more. Useful for Suzuki students in Books 1-3 and up.

**Volume 2** 14 page book and 2 compact discs contain all three-octave major and melodic minor scales, three octave major arpeggios, string crossing and finger dexterity exercises, vibrato exercises in six positions and more. Useful for Suzuki students in Books 4 and up.

**Volume 3** 16 page book and compact disc contain many shifting, dexterity and warm-up exercises for advanced violin students in Suzuki Books 6 and up. US/CAN \$15.99 each

### Spanish Titles

**Desarrollo de las habilidades desde la edad cero**  
Through simple language and anecdotes, Dr. Shinichi Suzuki explains the fundamentals of the world-renowned Suzuki Method. US/CAN \$15.50

**Inspirando niños**  
Translated by Adan Aguilar Esquivel. Spanish version of *First Class Tips for Suzuki Parents*. US/CAN \$13

**Educados con Amor**  
Translated by Luis Fernandez Carbonell and Elena Gil Lopez. Spanish version of *Nurtured by Love*. US/CAN \$13.95

Item	Item Price	Quantity	Total
101 Japanese Children's Songs <b>New!</b>	\$16.95/US/CAN		
Ability Development from Age Zero - paperback	\$14.95/US/CAN		
¿Cómo se de las habilidades desde la edad cero	\$15.50/US/CAN		
Everything Depends on How We Raise Them - paperback	\$14.99/US/CAN		
First Class Tips for Suzuki Parents - paperback	\$10/US/CAN		
Focus on Suzuki Piano	\$12.95/US/CAN		
Group Lessons for Suzuki Violin and Viola	\$14.99/US/CAN each		
Helping Parents Practice - paperback	\$20/US/CAN		
I Know a Fox With Dirty Socks - Violin _____ Viola _____ Cello _____	\$6.95/US/CAN each		
Inspirando niños	\$13/US/CAN		
The Life and Letters of Frederic Chopin	\$12/US/CAN		
Math Fun	\$17.50/US/CAN		
Nurtured by Love - paperback <input type="checkbox"/> English <input type="checkbox"/> Spanish	\$13.95/US/CAN		
Nurtured by Love: Revised Edition with New Translation <b>New!</b>	\$13.99/US/CAN		
Nurtured by Love: The Life and Work of Shinichi Suzuki <input type="checkbox"/> DVD <input type="checkbox"/> PAL VHS <input type="checkbox"/> VHS (with Japanese Subtitles)	\$34/US/CAN		
Recollections of a Peripatetic Pedagogue	\$19.95/US/CAN		
Teaching with an Open Heart	\$19.95/US/CAN		
Technique Mastery for Violin - Volume 1 _____ Volume 2 _____ Volume 3 _____	\$15.99/US/CAN each		
To Learn With Love	\$16.95/US/CAN		
Vibrato from the Ground Up - DVD	\$24.99/US/CAN		
The Vehicle of Music	\$24.99/US/CAN		
The Violin Column - paperback	\$8/US/CAN		
Which Pitch Is Which? Interactive Learning Program <b>New!</b>	\$42/US/CAN		
Winning Ways - paperback	\$12/US/CAN		
Young Children's Talent Education and Its Method	\$21.95/US/CAN		

### Additional Suzuki Products

American Suzuki Journal - back issues (please inquire at the SAA office)	\$7/US/CAN each (members) \$8.50/US/CAN each (non-members as available)		
Creating Learning Community brochure	\$20 each/US/CAN Min 12)		
2012 SAA Minijournal	\$30 each/US/CAN Min 12)		
SAA Minijournal Past Issues <b>FREE</b> 2010 2011	Charge plus \$4.00 shipping		
Suzuki Achievement/Graduation Certificates	\$3/US/CAN		
Suzuki Twinkler Flyer	\$20 each/US/CAN Min 12)		

Please call the SAA office for shipping charges at (303) 444-0948. Mail order and payment to: SAA, PO BOX 17310, BOULDER, CO 80308. These products and more are also available for purchase online at [www.Suzuki-Association.org/Store](http://www.Suzuki-Association.org/Store). Prices are subject to change.

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# Intermountain Suzuki String Institute

Save the Date!

June 16-21, 2014

Teacher Workshops June 12-21  
Draper, Utah

-Featuring-  
Violin, Viola, Cello, Bass, the Advanced String Camp and  
Advanced Chamber Music Camp with the Fry Street Quartet

Teacher Workshop Courses for  
violin, viola and cello offered



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## SAA Conference 2014: Powered By Community— Student Events

Video auditions will be conducted  
for the following student  
participation opportunities.

Applications Available Now—

See <http://suzukiassociation.org/conference2014/students/>

- Master classes in all instruments
- Instrumental Choirs
- Piano Concerto
- Suzuki Youth Orchestras of the Americas (SYOA) 1 and 2
- International Ensembles Concert
- Plus two exciting new events:
- Suzuki Young Artists String Ensemble (SYASE) for young string players, ages 12-15.
- Suzuki Americas 2014 featuring the Latin American Suzuki Ensemble and additional special events for all Suzuki students from all parts of the SAA region—North, Central, and South America! More details to come.



December 15: Piano Concerto

Keep a copy of the application and video for your records. Your application materials and videos will not be returned. Submit all materials and application fees online (strongly recommended) or by mail to the SAA:

SAA Conference Audition  
1900 Folsom St Suite 101  
Boulder CO 80502

### Fees

Application Fees:

- \$10 for SAA Master Classes, Piano Concerto, chamber music groups and all performing ensembles
- \$70 for International Ensembles Concert—one fee per group. Registration Fees (in addition to application fees) and additional forms will be required in advance for the following activities if selected:
- \$125 for SYOA
- \$75 for Flute Performing Ensemble, Guitar Ensemble, Recorder Consort, and Bass Choir

### Selection Process

In addition to a high musical standard, the application review committees will consider a balance of ages, levels, instrumentation and geographic area when prioritizing their results.

### If Selected

- Student must pay for own transportation, room, board, and any required fees.
- Students must be available for participation any time during the course of the conference weekend and during the days indicated for rehearsals and performances.
- In most cases, students will be selected to participate in no more than two activities. SYOA participants are generally unavailable for participation in other events.
- Student must be accompanied at all times by a parent or

### I. Requirements for All Applicants Criteria

Applicants must:

- Study with an Active SAA Teacher Member.
- Be high school age or younger, unless age limits are specified for the activity.
- Have a flexible schedule for May 22-26, 2014, as final event schedules may not be determined until January 2014.

### Application

- Application forms will be available on the SAA website by September 1.
- The applicant should record with the best lighting and sound quality available for professional results. Attention should also be paid to attire.
- Applicant's teacher must send a recommendation letter including information on reading and chamber music experience, where relevant.
- Separate application forms and fees must be submitted for each application, as applicable.
- All materials must be submitted online or postmarked by the following dates—no exceptions.
- September 30: International Ensembles
- October 15: Master Classes, Flute Performing Ensemble, Recorder Consort, Bass Choir, Guitar Ensemble, SYOA, and SYASE

- guardian while at the conference (signed release required).
- While students and their parents may be invited to attend specific sessions and performances, parents interested in attending other parts of the conference must pay the full participant conference registration fee for the day or days attending. Students selected for any of the events are eligible to participate in Suzuki Americas 2014 at no additional cost.
- Student and parent or guardian must release to the SAA the rights to photograph and/or record sessions in which the student participates.
- It is the policy of the SAA that no personal video recording take place in any sessions, rehearsals, concerts or master classes. Please note the SAA employs a professional video company for recording selected events at the Conference. Those recordings are generally made available to Conference participants for purchase.

## II. Specific Audition Requirements

Where appropriate, accompaniment is required for all instruments for all auditions, except piano, guitar, harp, recorder and chamber music groups. Piano concerto requires second piano accompaniment. Memorization is required, except for chamber ensembles.

### Master Classes

Applicants accepted for an instrument master class and/or a chamber music group master class must perform the piece submitted on their application video, no exceptions.

#### Chamber Music Group Master Class

Chamber groups may include any recognized Suzuki instrument and must be two- to seven-member ensembles, with one person on a part.

Submit one movement from the standard chamber music repertoire, appropriate to the level of the group (beginning, intermediate or advanced). Less advanced groups should submit at least five minutes of appropriately selected early- and middle-level ensemble repertoire.

#### Violin Master Class

Submit either:

- One piece or movement from Mozart Concerto level or beyond
- One piece from the SAA's Suggested Supplementary Repertoire for Violin Books Six-Eight

#### Viola Master Class

Submit either:

- One piece in Suzuki Viola Book Seven or above.
- One piece or movement from beyond the Suzuki repertoire.

#### Cello Master Class

Submit one of the following:

- A movement from a standard Concerto

- A movement from a Bach Solo Cello Suite
- A selection or movement from the Suzuki Cello Books Six-Ten
- Supplementary Repertoire: A selection or movement from a standard developmental work (e.g. J.C. Bach/Cassadesius Concerto or Frescobaldi/Cassado Toccata, etc.)

### Piano Master Class

Students will be chosen from each of the following categories of repertoire for master class participation:

- **Beyond the Suzuki Repertoire:** Submit one piece/ movement from beyond the Suzuki repertoire. Student must be beyond Mozart K. 331 level.
- **Later Suzuki repertoire:** Submit one of the following pieces from Books Five, Six, Seven:
  - Bach, Inventions in C Major or F Major, Prelude & Fugue in D Major, WTC I
  - Bartok, Romanian Folk Dances, Sz. 56
  - Chopin, Waltz in a minor; Op. posth. Nocturne in c-sharp minor, Op. posth.
  - Daquin, The Cuckoo
  - Debussy, La fille aux cheveux de lin
  - Granados, Spanish Dance No. 5
  - Grieg, Notturmo, Op. 54, No. 4
  - Haydn, Sonata in C Major, Hob. XVI/35, one movement
  - Mendelssohn, Venetian Gondola Song, Op. 30, No. 6
  - Mozart, Sonatas, K. 330, K. 545, K. 331, one movement
  - Villa-Lobos, O Polichinello
- **Intermediate Suzuki Repertoire:** Submit one piece/ movement from Suzuki Books Three or Four.
- **Early Level Suzuki Repertoire:** Submit one piece/ movement from Suzuki Books One or Two.

### Bass Master Class

All levels welcome to apply. Submit your current polished piece.



Masterclass with Brian Lewis at the SAA 2012 Conference, photograph courtesy of Jay Brasch.

### Guitar Master Class

Submit one piece from the Suzuki repertoire in Books Three and beyond.

### Flute Master Class

Submit one piece from Suzuki Book Six (or its equivalent) or above.

### Recorder Master Class

Open to all levels. Submit most advanced polished piece on each recorder size available. Suzuki repertoire is required for soprano and alto recorders.

### Voice Master Class

Audition pieces to be determined. Other voice student opportunities may be offered too.

## Instrument Choirs

### Flute Performing Ensemble

Submit one piece from Suzuki Book Three (or its equivalent) and above.

### Bass Choir

All levels welcome to apply. Submit current polished piece. Bass Choir applicants will also have the opportunity to participate in additional group classes presented at the conference.

### Recorder Consort

Submit most advanced polished piece on each recorder size available, with at least one piece at the Suzuki Book Three level and beyond (i.e., one piece on soprano; or one piece on soprano and one on alto; or one each on soprano, alto, and tenor; or one each on soprano, alto, tenor, and bass).

### Guitar Ensemble

Submit Waltz from Sonata No. 9 by Paganini.

### Cello Choir

Cello choir will be made up of master class participants. Repertoire will be chosen and distributed well ahead of time based on the master class audition.

### Piano Concerto

Choose one of the following:

- Bach, Concerto in g minor, BWV 1058
- Beethoven, Concerto No. 2 in B-flat Major, Op. 19, 1st or 3rd movement
- Haydn, Concerto in D Major Hob VIII, no.11, 1st or 3rd movement
- Mozart, Concerto in d minor, K. 466, 1st or 3rd movement
- Mendelssohn, Concerto in d minor, Op. 40, 1st movement



SYOA, SAA 2012 Conference, photograph courtesy of Jay Brasch.

## Suzuki Youth Orchestras of the Americas (SYOA)

Activities tentatively scheduled from the evening of May 22 through late afternoon on May 25.

### Orchestra I

Students born on or after January 1, 2004, and studying at the following minimum levels:

- Violin: Book Five and above
- Viola and Cello: Book Four and above
- Bass: Book Two and above (bass students born on or after January 1, 2002)

Audition pieces for SYOA I:

- Violin: Vivaldi Concerto in a minor, 3rd movement
- Viola: Bach Bourree
- Cello: Humoresque
- Bass: Bach Minuet 1 or beyond (must have studied at least eighteen months)

### Orchestra 2

Students born on or after January 1, 2002, and on or before December 31, 2003, and studying at the following minimum levels:

- Violin: Book Seven and above
- Viola: Book Five and above
- Cello: Book Six and above
- Bass: Book Three and above (students born on or after January 1, 2000, and on or before December 31, 2001)



Flute Choir at the SAA 2012 Conference, photograph courtesy of Jay Brasch.

#### Audition pieces for SYOA 2:

- Violin: Fiocco Allegro
- Viola: Telemann Concerto in Gm, 2nd movement
- Cello: Brevat Sonata, 2nd movement
- Bass: Saint Saens "The Elephant"

#### Suzuki Young Artists String Ensemble (SYASE)

Students born on or after January 1, 1998, and on or before December 31, 2001, and studying at the following minimum levels:

- Violin: Book Eight and above
- Viola: Book Six and above
- Cello: Book Seven and above

#### Audition pieces for SYASE:

- Violin: Bach a minor Concerto, 1st movement
- Viola: Marais La Folia
- Cello: Squire Tarantella
- Bass: One piece from Book 4 or beyond.
- Flute: Submit one piece from Book 6 or beyond.

#### International Ensembles Concert

The exact day and time of the concert is to be determined.

In addition to Section I above, the following applies:

- Groups who wish to apply may be composed of any instrumentation (primarily Suzuki-recognized instrument areas). Groups must include eight or more members.
- Ensembles must be affiliated with program or teacher with a current SAA active membership.



Buffalo Suzuki Strings at the SAA 2012 Conference, photograph courtesy of Jay Brasch.



Harpeh Suzuki Strings at the SAA 2012 Conference, photograph courtesy of Jay Brasch.

- Performers are expected to meet the age requirements noted in Section I.

#### Requirements for All Applicants.

- Performing groups from the 2012 SAA Conference International Ensemble Concert are ineligible.
- All expenses must be borne by the group.
- Criteria for selection include but are not limited to: the overall quality of the performance, geographical representation, and presentation of a balanced and varied program.

#### Audition and Application Requirements:

- Video material must be representative of the repertoire to be performed at the Conference and generally must include the students who will participate in the event.
- Recorded performance of well-polished repertoire must be ten to twenty minutes.

#### If Selected

- Selection process should be completed no later than November 10, 2013. Selected groups will be required to respond by November 30, 2013 whether or not they will accept the invitation to perform.
- If selected, the performance at the conference must not exceed eighteen minutes in length including stage setup and any costume or stage changes, etc.
- Groups to perform will be required to submit the following by January 30, 2014: final program with exact timings of each piece, group photo, complete list of students to perform, any special staging or accompaniment needs or other special needs. Final program may include repertoire from the audition video.
- Performance groups will be provided a space for rehearsals (up to one hour) in a private space and thirty minutes in the performance venue on stage.
- Special equipment or other performance requirements must be approved by the SAA, arranged by the group, and additional costs paid by the group.
- Each group is required to provide an adequate number of adult chaperones and must accept full responsibility for their group throughout the duration of their stay at the conference.
- A limited number of conference events may be open to the student groups. Additional fees may apply. Any additional (non-conference) activities must be planned and chaperoned by the group. **cs**

## Suzuki Americas 2014

### Have you heard about Suzuki Americas 2014?

May 26, 2014 – Hilton Minneapolis and Minneapolis Convention Center

Students and families: Plan to be in Minneapolis for the weekend events or follow the events online! Set up a studio fundraiser to help Suzuki students from countries throughout Latin America perform and participate in special musical and social activities with North American Suzuki kids!

Go to <http://suzukiassociation.org/conference2014/pledge/> and learn what other teachers, programs, studios and families are doing to support the events! Post your pledge now!

### Suzuki Americas 2014!

The first official gathering of Suzuki students from throughout the Americas will take place next May in Minneapolis, Minnesota, at the conclusion of the SAA Conference! As the umbrella organization for Suzuki education throughout North, Central and South America, the SAA wishes to invite all Suzuki students to be a part of this cross-cultural musical event! Your Suzuki students are all invited to participate!

The challenge is ours to help students traveling from Latin America, so that the opportunity can be shared by many of them as well. You may remember the 2008 Latin American



Ensemble's performance at the May Conference. After 6 years, a new Latin American Suzuki Ensemble is forming, and the group hopes that their trip can be supported in part by SAA teachers and parents.

U.S. and Canadian studio teachers are beginning to pledge their support to help make this project inclusive of all interested Suzuki kids. Your help is needed!

Join us in this project. Help bring Latin American Suzuki students to Minneapolis to make music and form friendships with their North American Suzuki brothers and sisters.

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# Reflections on My First Suzuki Conference

By Christine E. Goodner

I am a goal setting type of person—perhaps it's a result of being a Suzuki violin student since the age of three. I love making goals, working to meet them, and sometimes, revising them along the way. Looking forward to plan what I can do next has been a weekly part of life for me for as long as I can remember, and I wouldn't have it any other way!

In 2012, after thinking about it for many years, I made the goal to attend my first SAA Conference. I am involved in my state's Suzuki association and have attended many institutes and workshops, but every time I thought seriously about attending

**I was so inspired by the sessions I attended, the student concerts I watched, and the wonderful teachers I met. It was just what I needed to fine tune my plans for my new teaching adventure.**

an SAA conference, I would get sidetracked with all the other things going on in my life and put it off one more time.

Last year, I knew it was time to attend. I was finishing a ten-year teaching position at a great music school to go out on my own and start my own Suzuki studio full time. I was both very excited and full of questions about how to handle all the details. The 2012 SAA Conference was scheduled just a few days after my final teaching day at the school; the timing pushed me to finally attend for the first time.

I was so inspired by the sessions I attended, the student concerts I watched, and the wonderful teachers I met. It was just what I needed to fine tune my plans for my new teaching adventure. I soaked up all the sessions and came home with pages and pages of notes full of possibilities for my students, and I found new areas that I would like to study to further develop my teaching. Information about the Suzuki Early Childhood Education classes stood out as an exciting new possibility for me.

During the conference, at a celebration dinner for the SAA's fortieth "birthday," attendees were asked to fill out a postcard saying how we personally plan help to take the SAA into the future. On the postcard we were given, I made

**I think of being involved as a member of the SAA as a way of giving back.**

three specific goals: 1. Write an article for the *American Suzuki Journal*. 2. Provide Minijournals to families in my studio, and 3. Plan a workshop for students in my program and open it up to other teachers.

Since I am big on setting goals, this activity made me really think about how I could personally make a difference. The activity also inspired me to think about what else I could do to continue to grow as a teacher. I left the conference with the additional goals of taking another teacher training course this summer and attending a Suzuki Principles in Action workshop in the next year.



Top: Christine teaching her grandfather to play violin.  
Above: Christine teaching young violin students.

Growing up a Suzuki student taught me not only how to play the violin but how to break huge achievements in life into manageable chunks. It also taught me to always set goals for myself and to believe I could achieve them if I kept working at it a little bit each day, and it taught me to see music as a way of experiencing life, not just a skill to be learned. My Suzuki experiences helped my parents to learn to work with me at a very young age and to understand how all four of the kids in my family learned, were motivated differently, and how to help us succeed. I think of being involved as a member of the SAA as a way of giving back.

As I work with the students and parents in my studio, it is my hope to help develop excellent musicians and pass on the life lessons I have learned through my own Suzuki upbringing. Attending my first SAA Conference gave me renewed energy and ideas about how to accomplish that, and I can't wait to attend in 2014! **CE**



Christine Goodner teaches violin and viola lessons at Brookside Suzuki Strings in Hillsboro, OR. She is an experienced teacher with a 4-year degree in Early Childhood Education and has completed extensive teacher training through the Suzuki Association of the Americas.

Christine was on the faculty of the Valley Catholic Music School for 10 years, and has taught early childhood music classes at Gombocze Play & Music, in addition to running her private studio.

Her program includes private lessons, monthly group lessons, and two formal recitals each year. Students also have many opportunities for informal performances. This fall, Christine is excited to begin a home school violin program in the Hillsboro area.

Christine teaches students ages 3 to adult and provides fun, engaging lessons for her students, while challenging them to constantly improve. Many of her students play in their school orchestras, local youth symphonies, and community orchestras. Her ultimate goal is to give her students a life-long love of music while helping them reach the highest potential possible on their instrument.

Christine is an active member of the SAA, ASTA (American String Teacher's Association), and the OSA (Oregon Suzuki Association).

More information about Christine's studio can be found on her website at [url=http://www.goodnerviolin.com/link?url](http://url=http://www.goodnerviolin.com/link?url)



## Kaleidoscope Concert DVD

In celebration of its 40th anniversary and over 50 years of Suzuki education in the Americas, the Suzuki Association of the Americas proudly presents this special event. This concert DVD showcases a selection of young student performers representing several instrumental disciplines and stages of study.

In addition to outstanding musical performances, the program features guest host Bill McLaughlin and interviews with the students.

Recorded at the 2012 SAA Conference in Minneapolis, MN.

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# Conferences and Retreats: We Need You!

By Stacy Smith

In the past year, I've been privileged to attend both the biennial Suzuki Association of the Americas Conference in Minneapolis in 2012 and the SAA Leadership Retreat in Columbus, Ohio, in 2013. As a first-time attendee of both events, I wasn't quite sure what to expect, and was maybe even a bit nervous. I'm now convinced, however, that planning to attend SAA events the weekend before Memorial Day for professional development is one of the best things I can do, both for myself and for my teaching.

## We Need Each Other

Teaching is all too often a solitary endeavor. We can go weeks or sometimes even months without coming in face-to-face contact with friends or colleagues who share our interests and our passions. There is, unfortunately, no Suzuki "water cooler" where we can gather regularly to bounce ideas off one another. All of that changes at the conference and retreat. We have the opportunity to be surrounded by our colleagues from all over North and South America, people who spend their time and energy doing exactly what we do every day.

We share a common desire, a common passion: to teach students to play beautiful music and enrich the lives of the students and parents we come in contact with. This creates an instant bond among all those we associate with at SAA events. I left the SAA Conference and the Leadership Retreat not just with new professional contacts, but with new friends. It was especially exciting to reconnect with some of them when I attended in-state this past week, and I know that these are friendships that will continue throughout the years.

## We Need the Inspiration

At the conference in Minneapolis, there were sessions on topics ranging from starting lessons with a three-year-old to the teaching points of the Bach Solo Sonatas and Partitas, and that was

just for the violinists! We were treated to amazing concerts, lectures on pedagogy and philosophy that reached across the

It is incredibly energizing at the end of a full year of teaching to return home with a notebook full of new ideas that I can implement to keep my teaching fresh and current.

instrumental spectrum, panel discussions from those who studied with Dr. Suzuki, as well as delicious meals and social events.

At the Leadership Retreat, I was able to join in on conversations about the challenges of teaching adult students between sessions, Suzuki in the Schools during lunch, and how to balance our teaching lives with our family lives after dinner. I stayed up way too late far too many nights in a row, laughing and talking, simply because there were so many good ideas to be shared and I didn't want to miss a single one! It is incredibly energizing at

the end of a full year of teaching to return home with a notebook full of new ideas that I can implement to keep my teaching fresh and current. Just as a student may go to an institute and come away with one new idea that completely transforms her playing, I am a better and more complete teacher because of one or two ideas from these SAA

I was quickly impressed by how welcoming and willing to share everyone was. Not once did I feel like I wasn't old enough or experienced enough to be there.

events that I've been able to incorporate into my teaching.

## We Are All Needed

I admit, being a relatively new Suzuki teacher (and doesn't it seem that everyone who has been teaching less than ten or fifteen years is considered a "new" teacher?) and knowing very few people outside of my state organization, attending the SAA Conference and Leadership Retreat was

somewhat intimidating. I felt a bit awkward at times while I mingled with teacher trainers whose courses I had taken and came face to face with people whose books and articles I had read and admired, but I was quickly impressed by how welcoming and willing to share everyone was. Not once did I feel like I wasn't old enough or experienced enough to be there. On the contrary, I had a fantastic time sitting down with teachers from all over the country and both listening to and sharing ideas. It was

The SAA needs all kinds of teachers to contribute; there are roles for us to fill if we are willing to step up and participate.

fascinating to be among talented teachers of all instruments, and to be welcomed with open arms into such a caring and knowledgeable organization.

And the truth of it is, the SAA needs us. Our organization needs the excitement, enthusiasm and new ideas that younger teachers can bring. The SAA needs all kinds of teachers to contribute; there are roles for us to fill if we are willing to step up and participate. You probably have an idea or a suggestion that no one else has thought of. We will be enthusiastically welcomed and encouraged as we navigate our paths.

So come! Join us! Start planning and saving. The time, the money, and the effort will be well worth it, I promise. And if you're nervous about not knowing anyone, come sit by me! We can swap stories about our newest batch of Twinklers together. ☺



Stacy Smith has a degree in violin performance from the University of Utah and has done Suzuki teacher training primarily with Edmund Sprunger, Jeanne Grover and Linda Fiore. She has served on the board of the Suzuki Association of Utah, currently serves on the board of the Intermountain Suzuki String Institute, and is a sought-after clinician and adjudicator all over the Intermountain West. Stacy lives in a small town outside of Salt Lake City, Utah, where she has twenty-two violin students, homeschools her children, and is raising one daughter who plays violin, one daughter who plays piano, two toddler boys who beg daily for lessons, and a small flock of chickens.



Networking at the 2001 SAA Leadership Retreat. Photo by Arthur Montzka

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Since 1984

By Joseph Kaminsky

# Music Personifies Life: What the Notes and Symbols Can Teach Us

What is it about music that appeals to us all universally, almost without exception? Certainly there is the nostalgic element. Hearing songs that we first heard many years ago brings back good memories of times past, bringing to mind who we were with and what we were doing when we first heard those tunes. Then there is the physiological aspect, where our bodies become in tune with the music, creating variations in breathing and heart rate that parallel the excitement of the music. This enhances the musical experience through bodily sensation. There is also the emotional aspect of music, where music seems to evoke the essential elements of emotion (happiness, sadness, anxiety, love, humor, etc.) in all individuals regardless of culture. More discretely there is the intellectual aspect, where listening to the work of a musical genius will tend to focus the shape of our own thought patterns. This chronic "tuning" of our brains helps us become more creative with our own endeavors.

But could there still be even more? A movie or play is a concrete depiction of life through the eyes of an artist. Could not a piece of music be much the same, albeit in a more abstract paradigm? Functionally, music is more like poetry than prose—abstract, and thus more subject to personalized interpretation. Conceptually farfetched, perhaps, but if music is a microcosmic depiction of life, why couldn't the symbols involved in music be instructional to us? Each of the musical notes and symbols is a little instruction of what we should do in the music, but the things we learn from those symbols can teach us a little about life, too, if we really pay attention. Looking closely at the music can offer us a small clue about how we may approach life.

**Learn from the Time Signature:** Life will not always be 4/4 and predictable. Just when you think you have it all together, the meter will change. The person who is able to quickly adapt to the new situation or meter will be less likely to be derailed in life. Never become complacent.

**Learn from the Whole Notes:** Long notes never just sit there; they always need to be going somewhere. A note that is played without a thought of where that note is ultimately going is an unmusical note. For instance, one will often crescendo on a long note if one is heading towards a climactic point in the music. Long notes at the end of a phrase will most likely taper off. Life is pretty much the same; never remain stagnant and always strive to know where you are going. Music has both short-

term and long-term arrival points, so does life: Plan ahead for them as best you can.

**Learn from the Form:** Just as in music, life will fall into completely distinctive sections, each with its own individual characteristics. Some episodes will be transitory and some will be long-lived. There are salient points to be learned from each section or period. In each new period, we will be faced with new obstacles to overcome and new ideals coming our way. Strangely though, unique as each section is, there is always some relationship to the previous sections. Therefore we should view each new section not as a separate entity, but as an offshoot of the experiences learned from the past. Life's recapitulation may bear a striking resemblance to its early form. In Hinduism, there is a belief that life and creation are circular and that the Western world believes it to be linear. One who traverses a small section of a circle will tend to believe they are traveling in a straight line. Remember that the world used to be "flat!" Music has many forms, but generally they all dance around the idea of circularity.

**Learn from Allegro:** Allegro means *fast*, but it also means *joyful*. Allegro is probably the most common tempo musicians play in. Life, too, is most often a fast-paced train we have to catch. While we are speeding through life, it is easy to forget the "joy" part. Don't!

**Learn from the Harmony:** People strive for harmony in life. With harmony there is peace and contentment, but there may be little growth. Dissonance will enter our lives just as it enters our music, and it will shape us just the same. Usually, the episodes of dissonance will be short-lived, but still disconcerting. How we resolve these dissonances will partly determine how long the next period of harmony will last. Sometimes, the greatest growth comes from that unexpected dissonance.

**Learn from the Double Bar and Fine:** Just as every life has a beginning and an end, so does a musical composition. The success of a composition lies in the effect it has on the audience and the longevity of this effect. Some pieces will become classics that withstand the test of time. So will some lives.

**Learn from the Thirty-Second Notes:** When life enters frantic mode, one must be extremely careful not to lose focus. It is so easy to start rushing ahead and make the situation worse. Keeping a steady pace and a clear mind is the best way to deal with the stress. Learn to breath slower in such times. Young

students will usually rush when a difficult passage is presented and also when the music is supposed to get more exciting. Being able to separate the heart and the head is a skill we only learn as we get older. While a crescendo in music builds excitement, and an accelerando in music also builds excitement, being able to make a huge crescendo while keeping the tempo steady requires an excited heart but a calm head. Keeping a de-cluttered mind, not getting caught up in every note, and thinking slightly ahead of what you are currently playing will actually seem to make time slow down and present a greater opportunity to navigate the hazard successfully. Remember this in life when everything seems to be starting to collapse around you.

**Learn from the Performance:** Performing offers us several allegories.

Just as the artist and audience both benefit from a performance, living on this earth is not just about your interests as an individual. Sometimes it is easy to forget this.

There is a time after a performance to relish in it. There is also a time for critical listening and a time for non-critical listening. After a performance, don't dwell on the little things that went wrong. Dwelling on the bad can't change the outcome, and it dampens the joy that should come with the performance. There will be plenty of time to analyze the performance and learn from your shortcomings. The same concept could be said for the inevitable mistakes that befall us in life. The person who can decouple from the subjective disappointment of their mistakes and later objectively learn and change from those mistakes will undoubtedly be better served. Those individuals grow quickly, untethered by the bonds of those mistakes.

**Learn from the Sforzando:** At times, force will be required to overcome an obstacle. These times will be rare. When the time comes you should only use the minimum force necessary to do the job and remove that force as soon as it is effective. Too much force crushes total resonance and becomes counterproductive. A sforzando means "sudden emphasis" and is always momentary. Often in life, all that is needed to change directions is a sudden push to get the momentum going. An object in motion will tend to stay in motion.

**Learn from the Repeats:** At times in life we will begin to have the notion that we have gone through this experience before—a *déjà vu* moment. Perhaps it is just coincidence, but perhaps we are presented with an opportunity to rectify what we didn't get right the first time. If we experience a "repeat" in life, it is important to remember what happened the first time through and make sure this second chance goes even better. In music, the repeat is an opportunity to correct any initial flaws, but also an opportunity to do something a little different, a little better, to make the repeat worthwhile to the audience.

**Learn from the Coda:** Not every life will get a coda. Some lives will end suddenly and unexpectedly. Other will wind down gradually. The coda is the last time to make a difference in the world and leave your mark. If you are presented with the opportunity of a coda, then make it spectacular.

**Learn from the Melodic Lines:** Not everything you do will be of equal importance. In music we want to bring out the melodic line; those notes of special significance. We want to downplay the notes surrounding the melodic notes in order

to accentuate the melody. If every note is accentuated, the listener will eventually lose interest, as the important notes are obscured. Even in life we can practice this. In this day of instant information and social networking, it is so easy to share everything with everybody else. Life can be so filled with social clutter. There is also the "crying wolf" phenomenon—bringing something up excessively tends to eventually deflect attention. Remember the story about the Buddhist monk who never spoke all his life and then uttered one word at the end? Whatever word came out was bound to be interpreted as profound. Prioritize your communications.

**Learn from the Tempo:** Each period of life will be set in a different tempo. The tempo of adolescence is different from the tempo of childhood. Having children will hasten everyone's tempo, while arriving at retirement may slow down the pace of life. The tempos in different periods of your life will all be different. Usually we can choose our tempo but sometimes it will be chosen for us. If you choose too slow a tempo, you may ultimately miss out on learning all you can while you are here. If you choose too fast a tempo, you may ultimately miss out on life's pleasures.

**Learn from the Rests:** The rests are just as important as the notes. What you decide not to do may be just as important as what you do. What you decide not to say in a heated moment may be just as important as what you do say. Everyone needs periodic times of rest. A performer on a wind instrument needs time to catch their breath in order to carry on the next phrase. Remember this as we go through life. Being able to catch your



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breath will renew your energy and set you up the next stage of involvement.

**Learn from the Key Signature:** Each person resonates in a different key. You may meet people who resonate in the same key as you do. They will become your friends. You may meet people who resonate in a key that clashes with yours; they will rub you the wrong way and you will most likely try to avoid those individuals. Don't, as they are simply different and can open up new horizons for you. You may meet people who resonate in a key complementary

to yours (parallel, relative, dominant, etc.). You will learn the most from those individuals. Perhaps one day you will marry one of them.

**Learn from Your Mistakes:** Mistakes present us with an opportunity to learn and to foster self-improvement. We should always try to learn from our mistakes but not to blow them out of proportion. Neither should we try to rationalize or excuse them. Instead, try to keep a quiet confidence that once we learn from the mistakes of the, life will be a little easier for us and that will be

a good thing. Mistakes are our friends. Don't take your mistakes personally, take them objectively.

**Learn from Talent:** Talent is overrated. Many of us have things that seemingly come easy to us, but we never take the time to develop those skills. Paradoxically, we may feel that if we have attained something with little effort that we don't value the significance of that achievement. The few who are able to develop their skill into artistry are almost always a byproduct of focused hard work. Those who have the thirst for learning and who have the patience to delve deeper into their "talents" will be the ones who become the artists. Remember that those individuals who are called "talented" just have a head start, nothing more. If I remember correctly, the tortoise can eventually catch the hare. Whatever skill one pursues will take perseverance.

I have learned so much from my teachers and from my schooling. I have learned so much from my friends and colleagues. I have learned so much from my students and their parents. But still I know so little of what I want to know. Be open minded, because learning can come from the least expected places. How ironic that the very same things we are supposed to be teaching are at the same time symbiotically teaching us! All we have to do is to pay attention. ☺

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 Amita Yamos, and Shinichi 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 MAESTA "Private Teacher of the Year" in 2000. He is a frequent contributor to the *American Suzuki Journal*.



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By MaryLou Roberts

# A Code of Trust

As members, we demonstrate responsibility toward the Suzuki Association of the Americas by:

- Participating in Association activities that promote and upgrade the Suzuki teaching profession.
- Carrying out our responsibilities toward the SAA in a manner that brings credit to the SAA and to Dr. Suzuki's name.
- Respecting and supporting the values and vision of the SAA.
- Respecting privileged information received in confidentiality.
- Demonstrating an open, sharing spirit and cooperation and collegiality toward other teacher members.
- Avoiding activities that seek personal gain at the expense of the Association's integrity or growth.

The second section of the SAA Aspirational Code of Ethics deals with our responsibility to the SAA. The Suzuki Association of the Americas is organized in order to facilitate and develop excellent Suzuki education in the Americas. As teachers, we are leaders, and our responsibility is to help this growth so that each parent, teacher and child benefits from loving, excellent, vibrant teaching. The SAA carries the torch for us, holds the ideals for all to see: that the environment a child is raised in matters, that being positive allows learners to become clear and focused, that "Where love is deep, much can be accomplished." The SAA exists for us, helping organize a wide variety of programs for our benefit. Our participation, carrying out our responsibility, support, respect, cooperation and integrity makes Suzuki teaching in the Americas stronger for every parent, teacher and child.

**"Participating in Association activities that promote and upgrade the Suzuki teaching profession."**

Learning is a lifestyle, always renewing and refreshing what we teach. It creates more happiness in our life's work.

Suzuki ideals that come from him in take time, exposure and encouragement. Meeting new people at conferences, workshops and courses are life lessons. The groups we work with in our home programs are our mentors. Feedback from parents and peers acts like a mirror. Our personal growth becomes exponential the more we participate.

"Be honest with yourself. You can never have an impact on society if you have not changed yourself... Great peacemakers are all people of integrity, of honesty and humility."

— Nelson Mandela

Stephen M. R. Covey, in *The Speed of Trust*, states that getting better is "based on the principles of continuous improvement, learning, and change. It is what the Japanese call *kaizen*, and it builds enormous trust." His summary is to "Continuously improve. Increase your Capabilities. Be a constant learner. Develop feedback systems—both formal and informal. Act on feedback you receive. Thank people for feedback."

*Participation is the environment.*

**"Carrying out our responsibilities toward the SAA in a manner that brings credit to the SAA and to Dr. Suzuki's name."**

Every teacher is a voice for Suzuki education. Our care with each other, education in the philosophy, and dedication to fine teaching is our unique contribution to the greater Suzuki community and ultimately to the life of each child and parent. This involves loyalty, and involves the intention to contribute to a bigger ideal. To show loyalty, we can "give credit freely. Acknowledge the contributions of others. Speak about people as if they were present. Represent others who aren't there to speak for themselves."

"I believe that to meet the challenges of our times, human beings will have to develop a greater sense of universal responsibility. Each of us must learn to work not just for oneself, one's own family or nation, but for the benefit of all humankind."

— the Dalai Lama

*Support is essential.*

**"Respecting and supporting the values and vision of the SAA."**

The Suzuki Association of the Americas enhances what teachers, parents, and students do every day, by promoting the philosophy, setting guidelines to promote excellent quality in teaching, facilitating ideas and principles, and leading the way for children to play with a singing tone and a beautiful heart. The structure supports the human. Keep in touch with the current vision being explored. Our Board of Directors is creating vision for our mutual growth. Cooperation, respect, and participation help create new ideas, challenge our routines, and keep the Suzuki method growing and relevant.

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"Cooperation is part of being human. The human spirit is enhanced and strengthened through the efforts of working together. The key to triumph in all of life is unity of purpose."

—Stephen M. R. Covey

Participation is active and engaging and it sparks creativity. That vision to create a sharing organization depends on all members to contribute time, talent, and even money to create an environment of kindness, nurturance and trust.

Learn by doing.

**"Respecting privileged information received in confidentiality."**

At the root of the word confidentiality is "confidence." Let our colleagues be confident in our discussions, and we will be better able to help. Even in the best sense, many times things said in confidence cannot be accurately translated, leading further away from the truth. Listen to understand, listen with ears, eyes and heart. Allow privileged information to inform your actions and decisions: "Make keeping commitments the symbol of your honor."<sup>2</sup>

Listen more than talk.

**"Demonstrating an open, sharing spirit and cooperation and collegiality toward other teacher members."**

Dr. Suzuki writes: "Professor Einstein and his friends were all experts par excellence in their respective fields.

But each of them loved art, and they were extremely modest and kind. I was, to use a Japanese expression, a mere student boarder and novice with no skills to speak of, but I never once had the experience of being treated lightly or contemptuously by them. Instead, I was always enveloped by warmth and pleasure."<sup>4</sup>

Your fellow Suzuki comrade is another voice, another learner, and can offer even more depth and understanding of the total picture. Like Cubist art, one view is not the complete picture. Finding a balance between accepted ideas and challenging ideas keeps everyone thinking and growing. Being open creates abundance, since there will always be room for more. Allow ideas from other people to be freely expressed, listen for the essence,

follow and lead. Extend trust, and create an environment that brings out the best in others.

*Unlimited potential means unlimited abundance.*

**"Avoiding activities that seek personal gain at the expense of the Association's integrity or growth."**

Using mind, heart, and consciousness as a guide, be aware of the overall impact of each activity on the greater Suzuki community. Our integrity, honesty and way of working all have a great effect on those around us. Covey states:

"The motive that inspires the greatest trust is genuine caring—caring about people, caring about purposes, caring about the quality of what you do, caring about society as a whole...

"Building trust with each other involves listening to truly understand, acknowledging the contributions of others, speaking about people as if they are present, allowing private information to remain confidential."<sup>5</sup>

*Be in harmony with the organization that has given so much.* **CS**



MaryLou Roberts teaches classical guitar for the Ann Arber Suzuki Institute and has been coordinator since 1992. She is an active SAA teacher trainer since 2006 and ESA teacher trainer since 2010, 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 Valedictory 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.

#### Notes

1. Stephen M. R. Covey, *The Speed of Trust* (New York: Free Press, 2006), 181.
2. Ibid.
3. Ibid. 221.
4. Shinichi Suzuki, *Nurtured by Love*, rev. ed., trans. Kyoko Seldin with Lilie Seldin (Van Nuys, CA: Alfred, 2013), 99.
5. Covey, *The Speed of Trust*.

By Kelly Williamson



## The Art of Practicing

How can we get the most out of our practice time? Isn't that what everyone would like to know? I had an interesting experiment on that topic just this morning, when I did a novel turn as an artists' model. Laurie Worlton Nolan is a prominent local artist who has become known for painting musicians while they perform. My massage therapist, Nancy Brent, is also an artist and takes occasional classes with Laurie. Nancy suggested to Laurie that I would be a good person to come in and play for a class—we talked about it at one of my appointments and it definitely sounded intriguing! Finally Laurie contacted me. The end result was that today I played solo flute for two hours while three women and one man drew and painted me. (I even got to keep my clothes on, in case you were wondering.) It was an interesting and rewarding experience, and gave me the invaluable opportunity to evaluate my practice routine by making me do it in public.

My regular practice routine is as follows. I practice every day for at least an hour when I'm preparing for a concert. I discover that I can find at least another hour, late at night if I have to. I start with a warm-up, which might be long tones, soft breath attacks, or the beginning of Book One. These days I have regularly been playing something from Tallfain and Gaubert (also known as the flutist's Bible), but I admit to being lazy about that. I generally include some Suzuki repertoire review and some review of repertoire outside of the books, frequently including an art song or a jazz ballad for expression and tone color (and also personal pleasure). The rest of the time is devoted to whatever is on the next concert program. Most often I am playing my flute with the local community orchestra or with my guitarist partner. I need to play my piccolo every day for one week if a "regular" concert is within the coming week, or more frequently if the next program is really heavy in piccolo parts, or if they are really high. It's hard to learn new repertoire as well, but I try to keep pecking away at something new. This year I was learning Robert Dick's "Fish Are Jumping." The multiphonics are great for tone, even if my husband hates it when I practice it! Before I practice, I have attended my hot yoga class (three times a week) or exercised for thirty-five minutes on the treadmill, alternating running and walking. This used to be more sporadic, but it makes such a difference to my practicing that I don't like to miss a day anymore.

Being a musical model turned out to be a great opportunity to see what is working well in that routine and what is weak.

Laurie invited me on Friday to come in on Monday. During the intervening practice sessions, I was more aware than usual of that kind of visual image I might be presenting while playing. When I practice, my main concern is to keep relaxed and balanced posture so that I am playing in as effortless a manner as possible. I try to be aware of when I have been leaning all of my weight on one foot for a long period of time, or sinking into one or the other of my hips, or—God forbid—drooping down to the right in an excess of fatigue. I don't think about moving at all, except in a natural way, and to keep from being static or locked up. Would I be boring to look at, especially given that this was definitely not going to be a prepared two-hour solo recital?

I planned to play without a music stand, since that would probably be the best visual presentation for the painters. Thank goodness for all of that (memorized) Suzuki repertoire that I would have at my fingertips! During the previous week I had been reviewing the Swiss Air variations (Book Five), Melancholic Fantasy variations (Book Ten), and *The Brook* (Book Seven—definitely my least favorite Suzuki repertoire piece). Since my husband had passed favorable comments on the first variation of Swiss Air—unlike Fish Are Jumping—that seemed like a good one to keep in mind for the first "set." As I flew out the door on Monday morning, late, I grabbed a music stand and whatever books were on the top of the pile, just in case I started to run out of ideas.

Laurie's studio is in an old furniture factory. The large open space has been floored in golden hardwood; as might be expected, there's lots of light, and Laurie's landscape paintings cover the far wall. The sun was streaming in the windows as I arrived at the class. In the center of a semi-circle of easels, there was a traditional model's chair set up in front of a draping of white veil. I pushed the chair out of the way, stood on the spot where it had been standing, and got ready to play. Having got up too late to warm up at home, I played one or two notes. As I drove, I had decided to do my usual warm-up, technique and all, since I had gone to my yoga class but had not yet warmed up. And wouldn't the artists be focused for the most part on how a flutist stands and holds the instrument when playing? However, given that they were to take their inspiration from what I played, I decided to skip the preliminary warm-up and jump right in with "A Chorist" (Reynaldo Hahn), one of my favorite opening songs for centering my sound. I always hear Susan Graham in my ear when I play it, and who could ask



Clockwise from top left: Artwork by Laurie Wolf for Nolan, Mary Lou Hiller, Laurie Wolf for Nolan, Paul Gitschner.

As my own artistic muscles began to feel a little more ready, I launched into some pieces that were technically more ambitious, but still part of my regular repertoire, like the Chaminate concerto (Book Ten). I was unpleasantly surprised to find that, although I could play it all, my technique was pretty messy. Mayday! All of those years of neglecting technical practice decided to converge on me at this unsuspecting moment. (Note to self: Work on Taffanel and Gaubert, without fail, every day before playing in the hearing of any other person. Postscript to the note: One measly little exercise every day is definitely not enough.)

In addition to this technical unreliability, I noticed a difference in the level of creativity and freedom that I felt playing various pieces. I could tell which pieces I had recently been practicing with a rather mechanical focus on placing each note exactly where I wanted it. The tone was consistently well-centered, and there were dynamics and rubato as needed, but I didn't feel spontaneous. At certain moments I even found myself wondering what the next note was—which astonished me, since I hadn't noticed that problem at home in those pieces. In other pieces, including ones I had not reviewed recently at all, I was so completely on top of the technical aspects that I could be completely free on a musical level, and didn't care for a

moment what the next note might be. Even if I didn't know what note it was, I knew I'd be hitting it. Ah! I thought. This is how my students should feel when they are playing a piece that they are really ready to perform. Of course none of this is news, but it is good to be reminded—and vicariously—that as professionals, we are frequently forced by circumstances into playing things that we have not internalized to that high level. It isn't the ideal, but we do it. It can become a habit. On the other hand, how fabulous it feels to play the other way. I thought about how I could zero in on that really creative playing for a larger portion of my practice. With the time I put in, surely more of my pieces should be in the free zone, if I were practicing the right way? A simple solution seems to be to include performance in my practice by recording myself. Again, this is something I know I should be doing, but I am either too lazy to put the knowledge into practice, or else I forget that I should be doing it regularly. I have taped myself on SmartMusic a few times, especially when preparing a piece for a concert. Clearly I don't do it neatly enough. Also, SmartMusic is a little bit inspiring, but nothing like playing with a real person. I should make more effort to book dates with a collaborative pianist, and let my repertoire benefit from getting out of the practice studio.

Another thing that I really need to do is videotape myself playing one of the pieces which I expect to be in my repertoire at any given time (like the Chaminate), even if the performance is for myself alone. And then watch the video! I remembered that I had recently read an article written by Jeff Nelsen, associate horn professor at Indiana University and coach of Fearless Performance workshops at Jacobs School of Music. I had the good fortune to play in a woodwind quintet with Jeff when we were both studying at McGill University, before he went off the play with the Canadian Brass (among others). The article, called "Fearless Philosophies with Jeff Nelsen," was published in the February 2007 issue of Horn Call, the International Horn Society's magazine. He includes the following in a list of key questions:

**Here are some potential "wake-up calls" for us to investigate:**

1. How high of a standard of excellence do we bring with our inhalation every time we bring the horn to our lips?
2. How often do we perform without having an absolutely clear idea of what sounds we want to create?
3. How often do we perform something and hope it's good enough? And if it was just good enough to get by, what do we do with the next moment after we've slid by?

Ahhhh. Hmum. Yes. (You can read the whole article at [www.jeffnelsen.com](http://www.jeffnelsen.com); choose the menu "Get Fearless," and under "Articles," click on "Dreams First Step." It is also available in Spanish.)

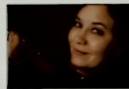
The piece opens with a quote from magician Eugene Burger: "The first step in following your dreams is to wake up." So, consider me woken up! My flute and I have an important appointment tomorrow at 10 a.m., same location as usual. Agenda: subject to change, without notice.

On the plus side, returning to today's experience, I really loved the paintings that the artists produced. I asked if I could

include the images with this article, and they immediately and graciously shared their work. Looking at the pictures, I think each of them connected with something personal in my playing. For my part, though I didn't love all of them, I did love how I played some of the pieces. And the artists seemed to really enjoy the music: one commented particularly on my "wonderful sound." (Music to our ears, every time.) The Gluck Minuet, Dance of the Blessed Spirits, and the slow movement of the Mozart D Major Concerto came in for special murmurs of appreciation. So I haven't been missing the boat entirely in my daily practice sessions. To quote Howard Jones—things can only get better! **es**

Mary thanks to artists Laurie Wolf for Nolan, Cathy Amos, and Mary Lou Hiller for allowing their work to illustrate this article!

Kelly Williamson holds a BM (performance) with distinction from McGill University, and a MM from l'Université de Montréal. Influential teachers include Tim Huchings, Denis Blateau, Toshio Takahashi, Geoffrey Gilbert and Peter Lloyd. She was a freelance musician in Montreal for many years, maintaining a studio of 25 private students, and was also Suzuki flute coordinator at the McGill Conservatory before relocating to London, ON. Kelly has been a frequent clinician and festival adjudicator, and is invited to teach at workshops in Canada, the US, South America and Tanzania. She was appointed as a teacher trainer in May 2006, and contributes regularly to the ASJ.



for better inspiration than that? Laurie had asked the artists just to do a series of gestures or outlines for this part of the class, rather than a detailed drawing or painting. Similarly, she wanted them to be directed as much by what they heard, as what they saw. I followed Chloris with parts of the Blavet sonata (Book Four), and then the Telemann minuet (Book Two) for something brighter. I considered that for some of the listeners, this beginning of the class might actually be an introduction to the sound of the classical flute—variety would keep us all from getting too tired, too soon.

Sure enough, since I had been playing without music, one of the artists asked if all of these pieces were

my own compositions. I explained that they were all standard classical works. I also explained a little bit about the physical process of warming up, as it works for me—that I choose exercises or pieces based on what I feel that I need to do, physically, to get myself set up for whatever the next step will be. Laurie drew a few parallels to the processes that they were using to warm themselves up, as visual artists. I played Humoresque next (Book Three), and everyone immediately nodded their heads in recognition. The pencils moved over the paper. Laurie drew the artists what she had drawn, as well as going round the room to see their work, and give comments and suggestions. They moved on to painting.

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# Learning More Than the Music:

## The Influence of the Suzuki Method in the Life and Career of Dr. Whitney Kelley

Interviewed by Libby Felts



**F**lautist Whitney Kelley has worked for the Suzuki Association of the Americas for four years as administrator for chapters and institutes. In spring 2013, she graduated from the University of Colorado with her DMA in flute performance and pedagogy. We spoke recently about her research, her upbringing in the Suzuki Flute Method, and her plans going forward.

Tell me about your background—how you got started in the Suzuki method.

My grandparents housed a Finnish exchange student who was studying Suzuki flute with Rebecca Paluzzi at East Tennessee State University, and I fell in love with both her and the instrument during her time in Tennessee. I was three, almost four, when I told my parents I wanted to learn how to play the flute, too. They thought it must be a phase and were reluctant to agree right away, but when I continued to beg them through the next few months, they decided to give me a flute as a Christmas present. That January, at the age of four, I began Suzuki flute lessons with Rebecca Paluzzi by splitting rice on the steps of the ETSU Music Department, and I continued to study with her for thirteen years before leaving for college.

It was a few years into my college studies that I decided to begin Suzuki training, a result of my growing interest and questions surrounding teaching. I've completed three units of training now, and have my own little Suzuki flute studio, which is rapidly growing.

How did you feel about being a Suzuki student when you were growing up?

Growing up as a Suzuki student was certainly a rewarding experience. Although there were not many other Suzuki flute students in my area (and only

a couple my age), I had a sense of pride about being labeled a "Suzuki student" by my friends and fellow musicians. This gratification came from several different aspects of Suzuki. First, and probably most simply, as a young kid, I was able to play at a level that consistently impressed both adults and my non-Suzuki friends. Because of this, school talent shows and performances at my church were exciting to me, rather than nerve-racking. Similarly, the early exposure to performances as a part of group classes also helped me feel more comfortable in many performance settings later in life, and because of the many outreach performances that our studio would give, they provided me with a perspective of performing as a way to give music to others.

But beyond the enjoyment of showing others that a young child can play the flute, and perhaps play it well, I also had a sense of pride regarding the relationships that I was able to build through my Suzuki studio and summer institutes. One of these unique experiences was meeting and building relationships with other Suzuki flutists across the country and even the world. I became friends with students from all over South America, Australia, and Europe, and these relationships made me excited to be involved in the widespread Suzuki flute movement. Additionally, these intensive friendships challenged and inspired me to play at even higher levels—they provided a healthy competition that was able to spur me on throughout the year. My local musician friends were rarely, if ever, given the same kind of motivation on a regular basis.

Finally, I felt an appreciation about being a Suzuki student because my musical abilities did not stop with the flute. I was able to read and write music early on, which enabled me to place in state-wide music composition competitions as early as second grade, and I could pick up melodies I heard on recordings or the radio and play

them on my flute. I also learned to play in many different styles and genres, including Celtic, jazz, and traditional Japanese, in addition to the Suzuki repertoire. And I had an extensive repertoire at my fingertips from memorizing the Suzuki pieces. I felt that the Suzuki method (and my Suzuki teacher) taught me how to use music as an expressive tool, and even though I did not yet have the technical skills of a professional flutist, I still had the freedom to explore both music and expression with a much deeper ability than many of my friends.

When you were young, before college, did you always know that you wanted to go into performing and teaching?

Performing, yes, teaching, no. As a teenager, I was very adamant that I didn't want to become a teacher as the basis of my career—I wanted to be a performer. It's interesting how my heart and vision has changed, but at that time, I wanted to be a performer. In pursuit of this, I competed in national and international competitions, traveled to study with various teachers in master classes and festivals, and took part in many events inside and outside of the SAJ. I found that I was not only a successful flutist, but I really enjoyed playing and performing. I

**After I took Suzuki training and began my first Suzuki students, I found that I wasn't just investing in the student—I was also investing in the parent and the whole family.**

was fairly certain by end of middle school that I wanted to pursue a career in music, and by high school, there was not a doubt in my mind. The ensemble opportunities that opened up to me in high school really laid the foundation for my love of chamber music and collaborations with other musicians, and I knew that music was the career path I wanted to take.

During the "self-discovery" years of college, I found I also have a strong desire for serving other people in a way that even performing didn't satisfy. I didn't originally think this ambition would be met in teaching, but when I started teaching a few students out of necessity, for extra income, I found that I loved it. Time in lessons flies by, and I really enjoyed being able to invest in other people's lives. After I took Suzuki training and began my first Suzuki students, I found that I wasn't just investing in the student—I was also investing in the parent and the whole family. It was very rewarding to come alongside the parents to help foster growth within the student and be involved in their family in an integral

way. Since then, I've found that I almost have a bigger heart for teaching than I do even for the music itself.

What have you learned about the Suzuki method as a student, and now as a teacher?

I found that the Suzuki method, in not just a method, it's also a community that is loving and beautiful. Teachers, students, and parents are challenging, encouraging, and inspiring one another, and as a young teacher, this was a huge realization for me. As a kid, community was certainly influential, but as a teacher, I see even more how impactful the Suzuki community really is. I also now see the commitment of Suzuki teachers, who teach beyond the commitment of musical learning to a commitment on a relational level for a long period of time. The relationship I have with my former Suzuki teacher is very deep—we still talk, she still invites me through meals I have with me teaching, and we still just keep up with one another through the ups and downs of life.

Additionally, I have discovered the flexibility and adaptability of the method. Before taking Suzuki training, I was fearful that I was going to be thrown into a box, where I would be expected to be trained in a prescribed way. Instead of being restricted, I found that, as with many things that

have structure, it's within that structure that I found my greatest freedom. While the Suzuki method does provide a lot of structure, it's a very positive and effective structure, and within it, I have an enormous amount of freedom to be my own individual self and to teach to the individual needs of the student. Having that kind of freedom was something that I didn't expect, and is an aspect of the method that has been very satisfying.

This myth of rigidity, that the Suzuki method is almost a doctrine, is something that's commonly misunderstood, but once people start teaching, they understand that it's not. How would you explain this to someone who is outside of the community?

I think one way I would explain it is that there are certain elements in which we are designed to work well. For example, a fish won't function very well out of water, but in water, it has the potential to thrive. When we put ourselves in optimal circumstances, such as a group and class community, parental involvement,



1997, East Tennessee Suzuki Flute Institute with Kenneth Udoe



1997, East Tennessee Suzuki Flute Institute with Toshiro Takahashi

1990, Whitney's First Flute



1991, Whitney Practicing



East Tennessee Suzuki Flute Institute Final Performance 1996

having the support of the family, and a nurturing and supportive relationship with a teacher—when we have these elements that are provided within the Suzuki method, they actually allow the student to thrive, and it makes room for the individual styles and techniques of the teacher with each student to be used effectively. Think of music itself: No two pieces are the same, and yet they all function within the same musical boundaries. This is not because music is restrictive, but because these musical boundaries are creating an environment that allows for personal expression. It is the same way with the Suzuki method: the elements of structure that make up the Suzuki approach not only makes room for student and teacher's own individuality, but it enables these individual styles to be used more powerfully.

#### Tell me about your graduate research.

In general, all of my research has been centered on the psychology of music learning and particularly how students can learn more effectively, efficiently, and deeply, to be better prepared for the world ahead of them. I started out my research by exploring mental practicing, which is the training of the brain to represent a musical goal and then guide the physical body in the best and most efficient way possible in order to achieve that goal. My Suzuki experiences helped initiate my interest in this concept (for example, through creating aural representations of a piece by listening to the Suzuki CDs), and when I developed injuries in college from over practicing, I knew I needed to explore ways to practice more efficiently to physically protect myself. I found that when I started using mental practice exercises away from the instrument, I actually improved far more than when I was practicing every day. This led me to ask, what does research in other fields say about the mental side of playing an instrument,

#### The Suzuki method is not just a method; it's also a community that is living and breathing.

and what is an effective way to actually teach these exercises to my students? The answers to these questions became the bulk of my master's thesis work.

From there, my research began to shift in part because I was taking on more students and wanting to explore new ideas centered on teaching. My students were all distinct individuals, and I found that I didn't always understand their learning preferences right away. I researched about how, from day one, we can understand a student—how they learn and how we can reach them most effectively. This subject of discovering learning styles became the material for my pedagogy thesis, which was a required portion of my doctorate. If you study with a teacher over several years, that teacher begins to understand how you learn best, but to be able to understand that from the very beginning lesson with the child makes a big difference in the child's initial progress and motivation to continue in lessons. In addition, learning styles can change over time and in different circumstances. Because of this, I determined to create a simple way for teachers to evaluate and check in on their student's learning preferences. I made up

a fun activity using origami that has very specific instructions requiring the student to rely on various learning skills. Their success (or frustration) then helps provide suggestions for how the child would like to learn. It's a fun activity for the kid, and at the same time, it's very informative for the teacher.

I chose to conduct my dissertation research around resilience training, which was something that had been on my mind for years. Resilience is the ability for a person to take a challenging (and often negative) circumstance and use it to fuel their success and growth. While resilience is something that often naturally occurs in difficult situations, the intentional development of this skill has been largely unexplored and underutilized. We all meet challenges—every kid, every adult—and the way that we deal with these challenges determines how we will grow through them or give up or lose ground. A lot of my research really died into what builds resilience and how teachers can actively use this knowledge. I wanted to see how that was being done in the music field, in particular, and then I compared these elements with what other disciplines provide in their training programs. I created a training program for undergraduate and graduate musicians, but certainly this research is applicable to everyone—young musicians and old.

I think using music as a venue to build life skills is something that Suzuki consistently talked about, and it's something that I'm really interested in as well. I want to build character and strengthen students' abilities to be individuals who can have a strong voice in the world. These skills are not only for when they come across musical problems; they also apply when dealing with other challenges in life.

#### How has your research changed you as a performer and as a teacher?

My research really developed out of a desire to be a better teacher and performer, and it has definitely shaped who I am today. From a teacher perspective, it has deepened my understanding of many concepts that have been presented to me through Suzuki. For example, I questioned "what is nurturing?" Suzuki teachers emphasize "creating a nurturing environment," but what is nurturing? What elements are really factors in this kind of environment, and what can I, as the teacher, control in creating this nurturing environment? My research gave clarity to my formerly nebulous notion of nurturing, and it was easier for me to be able to create

this kind of environment for my students. I could list many other examples, but overall, my research has helped me to understand the concepts of great teaching at a much deeper and applicable level.

I've also become more attuned to individual learning preferences, my teaching style, and how I can manipulate what would be my preferences to better accommodate the students. Unfortunately many times we, as teachers, teach in a way that we would want to be taught, instead of teaching to the individual student's needs. I have become more attuned to that in my own teaching and with each of my students. I am not perfect, certainly, but I am growing in this area as a result of my research.

As a performer, it has really helped me be more efficient with my time and intentionality, knowing exactly what I want to be doing and how to get there. I had some pretty major obstacles and setbacks in my own flute-playing, and much of



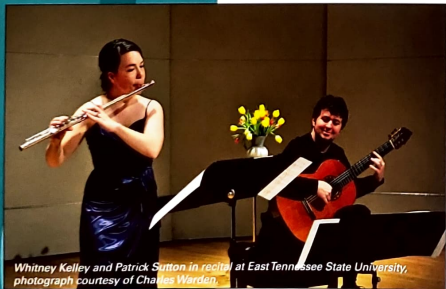
Above and below: Whitney Teaching



my research helped me overcome them. Testing strategies that resulted from my research on myself not only helped me overcome these hurdles as a performer, but it also refined how I might be able to teach them to others.

#### You've just reached a huge personal educational milestone. What does the principle of life-long learning mean to you?

I think it means more than being the best performer or teacher I can be. It means I am



Whitney Kelley and Patrick Sutton in recital at East Tennessee State University, photograph courtesy of Charles Ward

aware of and changing with the environment around me, and I am striving to understand the people around me on a deeper level. With this awareness, I can learn and grow with the culture, providing input to issues that I may not have ever encountered myself. This applies to my life as both a

**Using music as a venue to build life skills is something that Suzuki consistently talked about, and it's something that I'm really interested in as well. I want to build character and strengthen students' abilities to be individuals who can have a strong voice in the world.**

teacher and performer. How do performers reach today's audience? How do teachers reach a new generation? How can we enable music to be as powerful an instrument as it has been in the past? This is what life-long learning means to me right now.

**Can you talk about your position as a Suzuki teacher in working with parents as they navigate a culture they are new to, as well?**

I have had a unique experience in the last year with one of my students as she was diagnosed with a mental disorder. I saw her mother go through a grieving stage, where she was in shock and devastated by the news. And then I walked with them through the stage when she had teachers at school referring her to outside help. Both parents, though I interacted more with the mother, really had a tough time feeling that their child was underserved because of her lack of progress, and were afraid that her teachers would simply give up on her. Although we went over the same piece for weeks and weeks, I felt that my role, as a Suzuki teacher, was to support my student and her family—to be able to listen in every lesson and to believe in her ability to learn and become a beautiful individual despite her disability and seeming lack of physical progress. Will this student ever be a fantastic musician? Maybe not—but every child can learn, and she is learning, enjoying, and growing into a stronger and more resilient individual, and that's what is important.

**You've had a lot going on in the past several years. How have you balanced the very different areas of your life?**

Very carefully!  
It's actually very rewarding to have so many facets of life. It keeps life interesting when there's always something going on. But as Suzuki teachers know, when wearing many hats, you have to be careful not to get burned out and not to take on too much. To avoid this, I've really compartmentalized

my life—I've designated a certain period of time where I'm devoted to research, planning lessons and teaching, practicing or rehearsing, etc., and I try to commit myself fully to those areas during that time period. When that time is over, I have to be able drop my work and move on, which, as a perfectionist, was being difficult for me to do. To help myself effectively do this, I carry around a notebook, and I'll have an idea for a student while I'm practicing, for example, I jot it down, and continue practicing. I can go back to that thought when I have time to plan lessons. I'm constantly re-evaluating my priorities to be sure that I am allocating my time well. But, above all, I truly believe that my Christian faith strengthens me, helps me to prioritize, and enables me to navigate through all of the areas of my life.

Another crucial element is that I have to schedule in time to live and to be a part of the community as well—to be with friends, to engage in activities outside of music, things that will help mend the wear and tear of business. I think having this balance of personal and work life is important. Setting aside time to reflect and write down my goals as a teacher and as a performer also helps me know when to say "no" to something. It's hard to say no, especially as a young professional who's trying to build a career. But to have something in writing that says, "this is what I'm trying to move towards" makes it easier to draw boundaries. And, finally, I have to have a lot of grace for my many mistakes! Thankfully, those around me have been extremely understanding and gracious when I make mistakes or am not performing at my best. Sometimes my career feels like a circus act, but it is very gratifying in the end.

**What is next for you? How does your vision correlate with Dr. Suzuki's vision?**

I think my vision correlates to Dr. Suzuki's in many ways. Dr. Suzuki set out to make beautiful individuals, to build character and to make the world a better place through music. My goals are very similar. I want to shape each of my students to be finer individuals, full of character and expressive ability with an understanding of their own strengths, and to give them the gift of music to share with others. More specifically, I really have a passion to reach out to disadvantaged children and those who have experienced

abuse or other traumatic experiences. My hope is to use music as something that is pure, beautiful, and expressive that can help them through their many challenges, present, past, and future. I have a passion to use Suzuki as a way to build relationships with these students, give them the tools to express their voice, and help them to move past the dark times in their lives. That's one aspect.

Another aspect is that I have discovered in my graduate studies that I have a passion for teaching people how to teach. I've given several talks and lectures and written articles to help direct teachers in how to teach more effectively through providing and challenging them with skills, tools, and various teaching perspectives. I would love to eventually teach at the college level and work with young teachers before they go out into their careers, which is in part why I decided to pursue a doctorate. Just as with Dr. Suzuki's vision, I see teachers, students, and communities transformed by the power of music, relationship, and the nurturing of beautiful, unique, and involved individuals. ☪

Flutist Whitney Kelley is praised for her innovative performances and pedagogical methods which have inspired audiences across the country. Acclaimed for her "considerable

technique" by the *Winston-Salem Journal*, she has appeared as soloist in numerous orchestral and recital settings, including guest appearances with Hollywood film composer Dave Grusin, jazz flutist Nestor Torres, and performances in the Ravinia Summer Music Festival, Texas Music Festival, Denver Pops, Jefferson Symphony, and Longmont Symphony Orchestras. Whitney currently performs as piccolino and section flutist for the Denver Philharmonic Orchestra and as a member of the Airde Ensemble, a woodwind sextet based in Boulder, Colorado.

In addition to her solo and chamber pursuits, Whitney is an innovative pedagogue, presenting her research, teaching philosophies, and musical perspectives to music educators and performers through lectures, masterclasses, online videos, and publications in the *National Flute Association Pedagogy Anthology Vol. 2*, *American Suzuki Journal*, and *Colorado Flutist*. While maintaining thriving Suzuki studios in Boulder and Golden, Colorado, Whitney additionally actively serves as a clinician, adjudicator, and coaching staff for music programs across the country.

As an arts administrator, Whitney staffs summer institutes, chapter affiliates, and training registration for the SAA at their headquarters in Boulder and currently serves as president of the Colorado Flute Association. She recently received her D.M.A. in Flute Performance and Pedagogy from the University of Colorado with Christine Jennings. Other teachers include Rebecca Palazzi, Dr. Shelly Binder, Dr. Tadeu Coelho, and training with Suzuki flute founder Toshio Takahashi.

Whitney lives outside Denver with her husband, Shawn, and their energetic puppy, Nellie. In her free time, she enjoys reading, photography, and hiking in the beautiful Rocky Mountains. For more information, visit [www.whitneykelley.com](http://www.whitneykelley.com).



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# A Special Send Off for WWII Veterans: Barcel Suzuki String Academy Performs for Honor Flights

By Renee Riddle



*Pablo Casals, the world famous cellist, once said, "Perhaps it is music that will save the world." The students of the Barcel Suzuki String Academy, located in the suburbs of Milwaukee, Wisconsin, are learning the impact music has on the heroes of a past generation: World War II veterans who really did save the world. As believers in Dr. Shinichi Suzuki's philosophy to nurture the whole child, it is important to instill in our students a sense of gratitude for the freedoms they have now as well as for the sacrifices that were made years ago. The BSSA faculty and families have had a unique opportunity to learn these lessons of gratitude and service through our experiences with the Stars and Stripes Wisconsin chapter of the Honor Flight. With our minor sacrifices of arriving at the airport at 4 a.m., playing our violins for two hours, and extending practice times to learn new repertoire, we are learning the bigger meaning of gratitude, growing beautiful hearts and seeing the immediate impact of creating music for others.*

—Cäzren Fitzgerald, Executive Director of the Barcel Suzuki String Academy



World War II Memorial, Washington DC. Photo by Sandra Davis.

It's 4:30 a.m. at Mitchell International Airport in Milwaukee, Wisconsin. Before dawn breaks, the terminal is packed. There are hundreds of people helping some two hundred elderly passengers (all are in their 80s and 90s) slowly make their way through airport security to the departing gate; some are walking, others are in wheelchairs. The process is slow, but no one is rushed or impatient as you might expect from an airport crowd. In fact, these travelers even stop to hear the music—the music of young violin students filling the terminal with patriotic songs.

The violinists are members of the Barcel Suzuki String Academy. The elderly passengers are veterans of World War II who are arriving at the airport before the crack of dawn to board their Honor Flight. Two chartered Boeing 757 airplanes will take the veterans and their guardians on a one-day trip to Washington, DC, to see the memorials that stand in their honor. The violinists were invited by the local Honor Flight chapter to send these veterans off in style.

The Honor Flight program is a wonderful story of communities coming together—just in time—to honor the Greatest Generation. Honor Flight is a national network with 123 hubs from coast to coast. Each hub is run by volunteers who raise their own funds to fly WWII veterans from their area to see their memorial in Washington. While WWII was one of this nation's largest conflicts in terms of scope and casualties, the memorial dedicated to this defining event of the twentieth century was not built until sixty years later. Despite a four-day dedication ceremony over Memorial Day weekend in May 2004, the majority of these now elderly veterans never had a chance to see the memorial honoring their service. Most WWII veterans do not have the means—either physically or financially—to make the pilgrimage to Washington, DC. In fact, of the 16 million who served, only 1.5 million are still with us. According to the US Department of Veterans Affairs, almost nine hundred WWII veterans die every day.

Many people have the image of the WWII veterans being celebrated, as in the famous Times Square photo of the sailor



Students with Veteran Walter Roob



Mr. Roob playing with Barcel students

kissing a nurse in the midst of falling confetti on VJ Day. The reality of these soldiers' homecomings, however, was quite different. Most WWII veterans will tell you they came back from the war, threw their duffle bag in the hall and never talked about it again. In their minds, they didn't want to burden their families with the horrors of war. They also didn't think what they did was particularly special. They just answered the call to serve, like so many other Americans.

Enter Honor Flight. The idea started with Earl Morse, a physician's assistant at a VA medical facility in Ohio, who wanted his WWII veteran patients to see their memorial. When he realized none of them thought a trip to Washington, DC, was possible for them, Morse made an offer to one of his patients that surprised even him. "Why don't you let me fly you to Washington," said Morse, who was also a private pilot, to his patient. So Morse got a dozen other pilots from his local flying club together to make the trip. The only catch was the pilots would foot the bill—the WWII veterans would not spend a dime on this trip. So with that, the pilots and their precious cargo of two dozen WWII veterans left for a day trip to Washington. Morse says once he saw the veterans' reaction to their memorial, he was hooked. Morse came back from that trip determined to make the same experience happen for more veterans. Today, more than 125,000 WWII veterans have taken an Honor Flight.

In Milwaukee, the local Honor Flight hub is called Stars and Stripes Honor Flight. It's a very successful hub that has raised more than \$1.5 million to take eighteen flights hosting more than 2,500 veterans. Part of the secret to its success is the support of the Milwaukee community. The people of southeastern Wisconsin have embraced the Honor Flight mission with all their heart and soul. I have seen this first hand as a member of the Stars and Stripes Honor Flight board of directors and a parent of two Barcel Suzuki String Academy students.

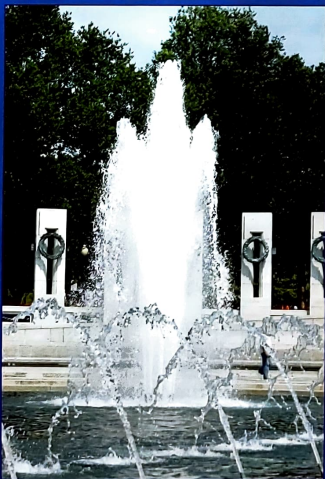
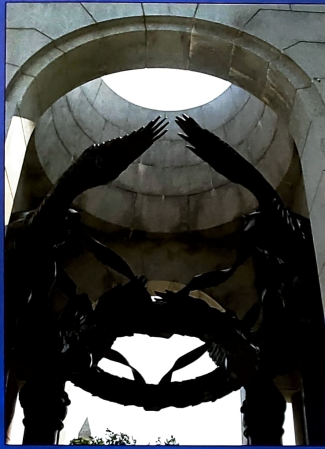
"I love to get up at 3 a.m. to play for the veterans," my eleven-year-old daughter said after performing at her second Honor Flight send-off. If there was any doubt that we could motivate a couple dozen children to wake up in the middle of the night to

go to the airport and play their violins for two hours straight, it was quashed after our first Honor Flight performance in May of 2010. Our Barcel teacher, Barbara Schaefer, worked up a playlist that included a few songs from the Suzuki repertoire, but mostly included new songs for the students to learn featuring all the traditional patriotic songs and service medleys. Mrs. Schaefer told the children, "Our goal is to provide a joyful experience to each veteran." Little did we know just how much joy the children would truly bring.

The students got to the airport by 4 a.m. so they would have time to go through security. We submitted all of our names and dates of birth beforehand, but the students needed to bring some form of picture ID (not always easy for an elementary student) in order to get the special TSA security clearance to go to the gate without a ticket. Honor Flight is an amazing operation of a couple hundred volunteers greeting veterans, pushing wheelchairs, helping the elderly travelers through security. The airport was abuzz with color guards and active military, all on hand to greet and thank the veterans who forged the path for them. Our violin group felt like we were part of a well-oiled "Thank You" machine.

We set up to play next to the departing gate and the young violinists were the first thing the veterans heard and saw as they approached the waiting area. As you might imagine, boarding a large aircraft loaded with passengers in wheelchairs does not happen quickly. The live music is a welcome distraction to the lengthy boarding process. But it's more than an entertaining diversion for these veterans. It's also their first glimpse of the day to come—a day that is so much more than a sightseeing trip to Washington, DC. This day is about expressing gratitude and saying thank you.

The violinists knew they won over their crowd when on our first flight, one of the veterans whipped out his harmonica and started playing with our students. The music seemed to take eighty-seven-year-old Walter Roob back to that eighteen-year-old man who went off to war, playing his harmonica. Roob served as a photographer in the United States Army Air Corps



Top and above: World War II Memorial, Washington DC.  
Photos by Sandra Davis.

in Europe. He served for the last two years of the war and compared his Honor Flight with the thrill of coming home from war all over again.

"Holy cats, God. You got us back and we're still alive. What a feeling to be alive," he said as tears welled up in his eyes.

Roob wore his emotion on his sleeve as he joyfully jumped in with the Barcel students, playing his harmonica from his wheelchair, surrounded by young violinists who were surprised, yet delighted, by their impromptu guest performer.

The Barcel Suzuki String Academy kept in contact with Mr. Roob, inviting him to our Festival Concert where the veterans were once again honored. Since his Honor Flight, Roob suffered a massive stroke, but his face still lit up at the sight and sounds of the violinists. He said, "I was thrilled and honored to play with such talented children. It was like joy to the world hearing them play. I was proud to have met them and enjoyed watching them play."

It was an admiration that went both ways. As Suzuki parents, we stood in the terminal with one ear to our children's music, but our eyes firmly planted on the veterans' faces. We saw veterans tear up after listening to the children play. Some even had to be pushed away in their wheelchairs when the emotions came on too strong. Through it all, the children kept playing. The gift of music was seeded in their hearts along with the tremendous gratitude that would color their entire day.

I received this email from one of my fellow Suzuki parents after our children performed for an Honor Flight.

*I know I'm speaking for all the kids, teachers and parents who were at the airport yesterday morning: THANK YOU so much for giving our kids the opportunity to do this!*

*It was so rewarding, touching and simply an honor to add our little violin program to this amazing event.*

*We were so touched by this great "Honor Flight" that my husband and I actually went back to the airport last night to greet the veterans when they came back home, even though we didn't know anyone really.*

*We could not have imagined the crowd of thousands of people and the spirit of appreciation for what these veterans did so many years ago. I have never seen anything like it!*

*There was an about fourteen-year-old boy standing near us, who would try to shake as many hands of veterans as possible and thank them personally.*

*Many of the veterans were crying when they saw this great reception. They were overwhelmed and clearly didn't expect anything like this. They will never forget this day!*

*Walter Roob, our friend with the harmonica, was sobbing when he was wheeled down the aisle. Then he stopped, took out his cell phone and videotaped the crowd! We heard that he played his harmonica all day long and kissed all the girls he could find. He had a blast.*

Once the veterans were all boarded on their airplanes, our job as the morning entertainment was done, but the veterans' day was just beginning. Their Honor Flight takes them on a

whirlwind sixteen-hour day and the surprises keep coming.

Before takeoff in Milwaukee, their planes are given a water cannon salute, a thrilling display when fire trucks come to the tarmac and spray an arch of water at the airplane as it taxis towards takeoff. Then, once the plane lands in Washington, DC, the veterans are greeted by crowds of total strangers cheering for these veterans like they are their own grandparents.

And so it goes throughout the day in Washington. Visitors to the spectacular WWII Memorial, which rests between the shadow of the Washington Monument and the Lincoln Memorial, are treated almost daily to groups of Honor Flight veterans. The veterans can barely go five feet without someone wanting to come up to them and shake their hand and say, "Thank you for your service." Americans have gotten much better about recognizing and honoring the sacrifices of our veterans since 9/11, but for these WWII veterans this trip can be their first official thank you. Perhaps that is because many veterans never talked about their service. Many family members have told us they never heard details of their loved ones' service in WWII until their Honor Flight experience gave them permission to open up. After a long day touring the war memorials and visiting Arlington National Cemetery where the veterans see the Changing of the Guard at the Tomb of the Unknown Soldier, the already emotional day climbs to a new level. As the plane flies back to Milwaukee, each and every veteran is given a packet of mail from home in a good old-fashioned "Mail Call" just like they had during WWII. Of course, letters from home were the only form of communication back then, so Honor Flight recreates that experience. The letters are secretly gathered by family and friends and given to Honor Flight volunteers for the veteran's personalized mail call packets. We've had veterans tell us that they didn't realize their family still loved them until they opened that packet of mail.

As if that were not enough, the real fun begins when the veterans deplane back in Milwaukee. They have no idea of the crowd that has gathered at the airport to greet each Honor Flight when it returns—sometimes very late at night. Crowds of 6,000 people and more wait for hours to line a makeshift parade route through Milwaukee's airport. Bagpipers, marching bands, cheerleaders, uniformed active duty military all come out to welcome the veterans home. Families go all out for their veterans, wearing matching t-shirts or holding banners and poster-sized service era pictures of their loved ones. It's a history lesson and a love story all wrapped into one amazing present. When the veterans step off the plane into the arms of the adoring crowds there isn't a dry eye in the house. I have seen flight attendants get off the plane to take a peek at the crowd, and they come back to the plane in tears. The homecoming crowd is simply a sight to behold and the veterans cannot believe that all these people are there for them. It will take almost two hours for all the veterans to make their way through the airport terminal into the arms of their cheering family. The crowd will be just as enthusiastic for the last veteran as it is for the first. No one leaves until all the veterans have id

their walk down the parade route. It is a homecoming they have never had. A final thank you, more than seventy years late—but just in time.

The Barcel students have had the privilege of performing at many more Honor Flight send offs since that first one in 2010. The same core group of performers comes back time after time—despite that crazy, early wake up call—to play for the veterans. With each flight, the students learn another song from the WWII era, like "Hello Ma Baby" or "You are My Sunshine." And each new flight brings more smiles and more tears. We also had the unique experience of performing for the veterans at Miller Park (home of the Milwaukee Brewers baseball team) last summer. The event was called Field of Honor: A Salute to the Greatest Generation. More than 30,000 people filled the stadium in tribute to these veterans. It was a chance to salute all WWII veterans, especially those too frail to undertake the long day of an Honor Flight. The event featured the world premiere of the documentary film *Honor Flight*, which chronicles the story of Stars and Stripes Honor Flight and the community that came together to make the experience possible. If you get a chance to see the film, you'll catch a glimpse of our violin students playing for the veterans during one of those early morning send-offs. A brief moment on film, but an experience that will shape our violin students for the rest of their lives. Honor Flight taught them that music is a gift best shared, and it can say *Thank You* in a way more powerful than any words. **CS**

For more information on an Honor Flight hub near you, visit [www.honorflight.org](http://www.honorflight.org).

To find out where to see the documentary film *Honor Flight*, visit [www.HonorFlightTheMovie.com](http://www.HonorFlightTheMovie.com).

To see more pictures of the students playing for Honor Flight, visit the Barcel Suzuki String Academy website at [www.barcel.suzuki.com](http://www.barcel.suzuki.com).



Renee Riddle is a proud Suzuki parent with two children studying violin at the Barcel Suzuki String Academy. Since 2009, Riddle has served on the board of directors for Stars and Stripes Honor Flight serving veterans in southeastern Wisconsin and was part of the team producing the film *Honor Flight*, now a bestselling documentary on Amazon and iTunes. Riddle has also worked as a television news anchor/reporter for several stations in Wisconsin and New Mexico.



Samuel Beckett  
Photograph by Roger Po (Public Domain) - Wikimedia Commons

## Beckett and Suzuki

By Eric Davenport

Who would think that writer Samuel Beckett would have anything to do with Shinichi Suzuki? Beckett was an Irish-born, English-speaking modernist playwright. His play, *Waiting for Godot*, is one of the most significant English language plays of the twentieth century. What some may not know is that Beckett originally wrote that play in French, translating it later into English. Beckett had been a professional writer, but adopted this unique method of writing which at first may seem absurd. He moved to Paris where he continued to write for an English audience by writing plays and essays first only in French and then translating them to English. When writing in English, Beckett felt his prose was too prejudiced with an innate style he could not control because English was so automatic for him. Writing in French forced him to say exactly what he meant in a plain and efficient way. Further, writing in a second language ensured that he slow down and think. Beckett wrote some of his most famous works after he adopted this method.<sup>1</sup>

Taking time to think was the subject of a recent study which demonstrated that otherwise intelligent people make poor decisions when given questions phrased in a certain way.<sup>2</sup> If they would have taken more time to think, they would have seen that a better decision was possible. But when bilingual subjects were given the same test in their second language, the one that they do not know as well, they overwhelmingly chose the better answer. The researchers concluded that because the subjects were forced to take time to think, they could interpret the problem more efficiently than if they had read the question in their native language. The native speakers did not have to slow down, were swayed by the leading way the challenge was worded, and thus chose the poorer answer. They fell into the researcher's trap.

After reading this study, I remembered that Suzuki had lived in Germany. During his first trip there, his German language skills were rudimentary. Yet, it was his struggles with the language that started him thinking about why children, a fraction of his age, spoke German so much better than he. Taken one step further, one might conclude that without his initial experience of being forced to speak German, Suzuki might not have developed his theories of teaching music. It is unlikely that when Suzuki lived in Germany that he thought that his theories of elementary music



Dr. Shinichi Suzuki with violin

pedagogy would be influenced merely because he took longer to speak in German than in his primary language. Perhaps he slowed down to process his methodology as he struggled with the second language. There may be a parallel between Beckett and Suzuki's experience with using a second language. This fascinated me because I am an American Suzuki violin teacher living in Peru where I must speak and teach in Spanish.

In January 2013, I moved to Peru. In my first month here, I attended the South American Festival in Lima as a teacher, and I was fortunate to study Book One with Nancy Lokken. Perhaps the one thing that anyone taking her course will carry away with them is her priority of using the stopped bow that Suzuki pioneered. The stopped bow accomplishes and allows us to do many things. Stopping the bow allows us to listen more closely, control the bow easier, create a pure deep tone from beginning to end, and ready our left hand before playing the note (finger, bow, go!). All these things are accomplished because stopping the bow forces us to slow down and think.

By taking more time to think while using a stopped bow, we hear the beginning of the note, the articulation of the start of the note, the tone of the middle and how we end the sound, as well as the intonation. We can comprehend so much more. As it is with speaking a foreign language, using a stopped bow is put through a thought process rather than simply executed without any consideration as when we speak in our native tongue or play fast. As Ms. Lokken reminded us, "It is easy to play fast, but it is difficult to play slow."

While in Peru, I find that there is no choice for me but to speak conscientiously, that is, to slow down. I am literally translating (as best I can) while speaking. I have to do this, or I leave a store without getting what I came for! Playing with stopped bows, however, takes self-discipline, unless you have a teacher who insists upon it! Students, especially students who are not accustomed to listening to themselves, are frustrated when asked to play this way. But even impatient students begin to hear the difference in tone, intonation, and articulation when they use the stopped bow to slow down and think. In Peru, all of my students are "transfer" students (although I am really a transfer teacher here!) and they are not used to this short bow practice. I have introduced it slowly by creating a "short bow practice piece" in each lesson. An easy or intermediate review piece is good for introducing stopped

bows into your studio. Depending upon the age of the student, you can make them aware of how fuller their sound is, how much better their intonation is, and how cleaner their string crossing is. If the student is younger, under seven or eight, you can query the parent about what the difference is in playing a piece on "regular" saw and playing the piece with stopped bows. Many parents will hear the difference and be won over to this new way of playing. Of course, the started, stopped bow approach, and sound is not the finished product of most pieces, but it is the foundation of a finished piece that will eventually have a more legato smooth sound.

I believe the stopped bow is one of Suzuki's great gifts to us. The parallel between language and music is a natural one. Although I don't know that Suzuki was thinking of how he had to slow down to process in a second language when he started using the stopped bow, it is an interesting coincidence. The stopped bow reminds us to slow down and remember we have plenty of time to perfect the art of playing the violin. ☪

### Notes

1. Jonah Lehrer, "The Benefits of Being Bilingual," *Frontal Cortex*, *WUOL Science Blog*, Mar 5, 2012. <http://www.wuol.com/wuol/science/2012/03/the-benefits-of-being-bilingual/>. Accessed January 15, 2013.
2. Boaz Benari, Sivan L. Hozakawa, and Sam Guo An, "The Foreign Language Effect: Thinking in a Foreign Tongue Reduces Decision Biases," *Psychological Science* 23 (2012): 661.



Eric Davenport has been teaching music for over 13 years. He holds a Bachelor of Arts degree from the University of Wisconsin-Madison, a Bachelor of Music degree from Shenandoah University, and a Master of Music Education from the University of Georgia.

Before founding the Davenport Suzuki Music School, Eric taught elementary general music and middle school orchestra in Georgia. In Washington DC, he directed string orchestras and taught private violin lessons at the Levine School of Music.

Eric's Suzuki training began in Washington DC, where he took classes from Ronald Cole, Ed Sprunger, Linda Case. He attended the Northwest Suzuki Institute and trained with Vera McKay-Sytenko, and is currently consulting with David Stron.

Besides Suzuki training, Eric is registered in OUP Level 1 training and is a licensed Kodokumusic teacher.

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# The Power of Holding

By Cecilia Calvelo

We know that when working with a beginner we cannot underestimate the importance of the early set up of the instrument and bow hold. These early steps of holding the instrument and bow with comfort and ease are crucial to the development of good technique and tone production. During the Pre-Twinkle stage we are setting important expectations and laying a path that will allow for a detailed attention to posture and physical freedom, which will translate later into possible musical expression. But how exactly do we make parent and child understand how vital it is to work with the body's correct alignment and a balanced physical approach? The first and most important thing is to spend valuable lesson time on this subject, because if we do not spend time making the point of how important it is for the child to hold the bow properly, then the parent will not do it on either. It is also very important to send the parent home knowing how to work so that the student is able to stand with feet in holding position, with flexible knees, and holding the instrument on the shoulder

consistently on the same spot before we can move on to any playing. However, often we encounter students who moved on too quickly from the early stages of learning how to "hold" without playing, however which later causes a large amount of time spent on fixing sloppy posture.

So, I have come up with the term "power of holding" to refer to the important yet simple fact of holding to develop basic muscle memory. By eliminating movement, the mind just focuses on the way the body feels. I call that the "tower alignment" and it goes like this: feet, knees, hips, shoulders, head, violin on shelf. I check their feet, hips, shoulders, and head alignment constantly so that parents remember to do that at home too. We call the chin rest "jaw rest" and check every time if the jaw, and not the chin, is on there. I also train parents to look at child from behind to make sure neck stays straight, aligned with the spine and that the left elbow and violin are on top of the left foot. If they are not aligned properly, or if they turn a little to the left or a little to the right (getting the hips out of alignment with the knees and

shoulders) then the bow arm will have a hard time bowing straight on the right "lane" (Kreisler Highway).

One common exercise many teachers do early on is to have the beginner hold the box violin (or the bow, or both) while the teacher plays for them a variation or theme. I continue to do this exercise for a long time, well after they are already playing on the real violin. After a while, I may have the student hold a little longer while I play a couple of variations or a longer piece, the point being incrementing the amount of time they can hold with ease in one go without changing the way the violin sits on the "shelf" (shoulder) or the way the bow hold looks. I do this not only at the beginning of the lesson but again in between coordination exercises, singing, bow exercises, or reciting a small poem. Also, I may ask them to go walk with violin or bow in their correct holding position while I play something, later adding the layer of walking to the beat of something with a strong rhythm. This kind of holding exercise is part of a big component of the early lessons which I call "quiet body, quiet mind." The students cannot talk when they are holding their instrument; the jaw focuses on resting comfortably on top of the jaw rest and really rests there! The weight of the head is all on the violin and the instrument almost feels like a pillow. We do not stare at the instrument the whole time, but instead train the eyes to be "spy eyes" which can peek here and there but not stare constantly. I keep doing that for a long time (even when they get the real violin), and little by little, the instrument becomes an extension of the body, becoming "one" with the player. Also, every time a beginner joins in a group class, we all hold in beautiful

play position just to share with them that "quiet" moment whenever we see something deteriorating with an older student regardless of what book the child is in. We can hold with left hand in an upper position, hold with bow at the frog or tip, etc., making the hold more relevant to the child's technical level. With these students we might want to ask questions while they hold (music theory, math, geography, anatomy, synonyms, etc.) and have them answer the questions. We surely are not always thinking of "holding" while we play, so with the older students it is good to have the mind focused on something else while they do the "only holding."

Many times I choose not to play anything while they hold. Instead I open my eyes really big (or grab a magnifying glass if necessary) and look under the bow for a bent thumb, point at the violin arm's elbow under the violin and on top of the left foot, or look at that pretty round bow hold with the correct spacing between fingers, checking also on a flat violin on top of the shoulder, feet in play position, neck straight from behind, etc. We may use a sand timer and wait in "holding position" until all the sand is on the other side, or I may hold with them myself, listening to the silence in the room, and parents, while there is nothing but silence, get the point that this is very important.

As I introduce the strings beyond E, I have them hold again in that new position, feeling their right elbow just a little higher for A. We do it again when we introduce D, and finally with G. I want them to feel the different angles of the right and left elbows, while left hand fingers lay on top of the new string. We do silent string crossing from the time we add A to E, later adding the other strings, and every time it is with detailed attention of the tower alignment and bow placement on the string. We talk about "dancing elbows," meaning the elbows are partners and therefore move in parallel motion (as the right elbow drops from a lower string to a higher one, the left elbow swings on that same direction to have curved left fingers on the "new" string, and vice versa going the other way). Of course by then, the student is playing a lot, but I still check on their "holding power," they are constantly growing, so the familiar feeling goes away sometimes. I have to remind myself that their bodies are not like ours, they are constantly changing (ours are too, but at a much slower pace). The need to check the "power of hold" is constant, with special attention needed when they change to a new instrument size.

We can also use this same holding activity whenever we see something deteriorating with an older student regardless of what book the child is in. We can hold with left hand in an upper position, hold with bow at the frog or tip, etc., making the hold more relevant to the child's technical level. With these students we might want to ask questions while they hold (music theory, math, geography, anatomy, synonyms, etc.) and have them answer the questions. We surely are not always thinking of "holding" while we play, so with the older students it is good to have the mind focused on something else while they do the "only holding."

We should not feel pressured by student or parent to move on quickly to anything else until we see this beautiful posture being the only way in which the student holds the instrument and bow. I think that moving slowly through the early stages is a must to ensure parent and child get the point of how important posture is, how important the quiet body quiet mind is, and how deliberate to be with this throughout their life as a Suzuki student. I invite you to visit the "power of holding" and be creative with it, since it can be a very satisfying activity and a calming experience to slow down and start the journey of seeing the student become "one" with their instrument. [cs](http://cs)



Cecilia Calvelo-Hopkins is an Argentine violinist, daughter of Martha Baccal, who came to the United States twenty years ago to study violin with Gailly Neufuss and Patricia Morel at the New World School of the Arts. Currently Cecilia teaches violin at Monarch Suzuki Academy and is her own Suzuki studio, Clave de Sol. Cecilia holds a BA in music education from the University of Houston and a MA in Renaissance Music from San Francisco State University and is a Texas through 12th TX Certified Music Teacher and a TX Certified Bilingual Teacher. Besides teaching Suzuki Violin and Suzuki ECE classes, Cecilia loves languages and speaks Spanish, English, Italian, and Portuguese, and edited the latest translation to Spanish of Shinichi Suzuki's Memorial by Louis, published by Sammy-Birchard in 2004. She is a visiting clinician in Suzuki Festivals and String Programs and a Suzuki parent and teacher to her own children, who play Suzuki cello and violin.

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# Waiting for Megan

By Tom Yang

*Many of the ideas I share in this article are noted in the *Love and Logic* series by Jim Fay, David Funk and Foster Cline. I enthusiastically recommend this series to you for further reading.*

**T**here are certain advantages to being both the piano teacher and the practice parent to my two girls. For one thing, I always seem to understand exactly what my girls' piano teacher wants. So if one of my girls were ever to say to me, "Mr. Yang wants it fingered with finger one, not two," I can always tell them. "Let's ask Mr. Yang." The dialogue might run like this:

"Hi, Mr. Yang, this is Mr. Yang. Megan wants to finger this passage with finger one, I think that it should be finger two. Who is right?"

"Mr. Yang, you are right—tell Megan that you are always right and that she should always do whatever you ask of her. Tell her that I think that you are the greatest parent-coach in the history of Suzuki."

"Thank you, Mr. Yang—you are a great piano teacher."

Excepting this advantage, I find, like everyone else, that it is very challenging to be a practice parent. For one, it's an everyday challenge—it's not a thing that you can check off your "bucket list." You have a great practice session and you feel like you should be able to bask in the glow for the next week, right? Wrong! Tomorrow, you get to start all over again. I have begun to think about the behind-the-scenes question, "When will my child want to do music on his own?" is really the question "How long do I have to do the heavy lifting of providing the enthusiasm, the energy and the initiative for my child's practice sessions?" I believe that while helping our children learn is a long journey, it can be an easier one for both the child and the parent if the child is given more and more responsibility for how the practice session goes. One way that has helped me with my own children is to allow for what I call "waiting time." Some examples: Waiting time is used to allow my daughter to quiet down on her own. Waiting time is used when she is setting her posture, hand position and mental readiness *without interference*. Waiting time is used to allow her to figure out what needs correction or improvement. Waiting times are short intervals of independent learning within the context of a supervised practice. Putting it another way, waiting time is when I shut up so that Megan can think.

It is tempting for a parent to take over the practice session by providing solutions as soon as it appears that the child is off course, unfocused or about to make a mistake. We do this

because we think that it saves time. In fact, by doing this, we are removing an opportunity for our children to develop their skills as independent learners. Further, it makes practicing more tiring to us and more unpleasant for them. If we want our children to take ownership of their music making, we need to build in intervals where they can figure things out on their own. We need to encourage them to actively take part in the learning. Building waiting time in your practice sessions is a way to do this. When we allow our students the time to work through, process or resolve problems on their own, they will gain experience in applying what they know in their heads to solve problems on their own. As our student progresses, we will need to allow increasing amounts of time for her to process, because our goal is to gradually let him take over practicing and fluently. It is highly risky to bring our students to independent learning without having loosened the reins beforehand. It is important for us to prepare our children for independence by getting them to actively participate in the practice sessions while we are still working with them.

It stands to reason, that if our children's parts in practice sessions are growing, our parts must be shrinking. As "shrinking parents," we give fewer directives and spend more time watching and waiting. We stop giving explanations and speak more in terms of hints. We look less for the response of "okay" and more for the reaction of "I get it!"

My daughter Megan is a talker with a strong personality who loves to fiddle with anything that catches her attention. Getting her to reach the stillness necessary to play the piano using

**The problem was that I was giving her information that she already knew, but I wasn't really giving her time to work with the information that she received before repeating it to her.**

outside prompting (i.e., giving her "the look," bombarding her with too many instructions, duct tape) is probably going to be a lost cause. It's taken a while, but I've finally realized that I will never win in a talking contest with Megan. When you try to "teach" a talker with talking, the talker seems to take that as a challenge to outtalk you—better to concede defeat, let her do her victory dance and then have her quiet down *on her own*.

My natural tendency when practicing with Meg is to attempt to anticipate and head off problems before they occur—that

is, I tend to micromanage Megan's practice sessions. The problem is that when the whole goal of a practice session is heading off problems, the parent is going to get very tense when problems occur. You know the feeling: you're silently pleading "Please play it accurately this time—I want this practice to be over!" Further, my

directions became more like nagging (see if you recognize any of these): "Meg, set your feet." "Meg, keep your wrist level." "Meg, sit tall." Frequently I would get tired and irritated while Meg would get bored or mad. She would occasionally respond to my directives by sitting with an exaggerated "fall posture" or by moving either ridiculously close or far away from the piano. The problem was that I was giving her information that she already knew, but I wasn't really giving her time to work with the information that she received before repeating it to her.

So I set out to find out what she could figure out on her own. I started out by assuming that she knows that we practice every day and that she could figure out that it is more fun to get something done rather than sit and be bored. After Meg would get to the piano, I began with statements such as, "We can begin when you are ready—take your time and let me know when you want to begin." If Meg was particularly fidgety, I might get up and say, "While you are getting ready, I'll be in the kitchen, let me know when you want to start." It should be said that while waiting seems long, it probably does not take as much time as we think it takes. Further, it is time that is well worth spending. By waiting for our child to tell us that they are ready to practice, we are getting an acknowledgement from them that if they want their practice to get going, they will need to do something. We are teaching our child that coming to practice time is a joint responsibility—not a parental one.

When you think about it, the amount of verbal communication needed to pass on to a child playing an instrument is really quite small. Most music students know in their heads what to do but haven't trained their hands and arms to

easily do what they know is right. Hence, "reminding" (a.k.a. nagging) a child to sit tall or set their hands in a beautiful position is not adding to their fund of

**If you want your student to develop independence, he will need to know what the goal of his practice is and whether he is getting closer or further to the goal.**

information. What we have to do is to get our student to take the initiative for practicing what they already know. We do so, by waiting and giving them a chance to attempt to master skills on their own. It also reminds them that for the practice to proceed, they will need to do something.

## Giving Hints with Questions

It was said earlier that the "shrinking parent" replaces directives with hints. Asking questions are good ways to pass hints that help our children learn on their own. By replacing our directives with questions, we do more listening and less talking while our children do more talking and more thinking.

My work with Megan provides an example of how this might work. Before she plays, I give her the ready directive. If she doesn't look ready, I'll ask questions such as "Do your feet look okay? What do you think?" "Do your hands look beautiful?" "Are you comfortable?" "Would you remind me what we are going to do?" These questions imply that she is the checker of her sitting position, hand position and mental readiness. If she is ready, I try to wait two or three seconds before giving her the instruction to play. (I want to give her a chance to experience what "ready" feels like, and also to train her to be quiet before playing.) If Meg starts the piece by playing the wrong note, I tell her to go to "rest" position. After a pause, I ask her to set herself up again. I don't need to tell her what the problem was, she usually knows what's wrong, she just needs a chance to fix it *on her own*, and she usually does.

Note that the wait gives both the student and the parent space to think. Let's face it, mistakes are setbacks that can raise tension. Quiet time soothes tension and allows the child to figure out what

went wrong and allows the parent to do some silent diagnostics, so that when the parent does need to say something, it will be more effective.

After the playing, train your student to evaluate the repetition by asking him how it went. "How did it go?" "Were you happy with that?" "What did it feel like?" "Did

you intend to play louder?" "Is that what you want?" At first, your student may not want to say anything about a repetition—after all, he's been accustomed to you doing all the evaluations for him. If your student needs help in evaluating what he has done, ask about specific aspects of the performance. "Did you keep a steady pulse?" If your student still doesn't know whether he was successful, you can say "Let's find out! Why don't you play that phrase again and see if you hold a steady pulse." If you want your student to develop independence, he will need to know what the goal of his practice is and whether he is getting closer or further to the goal. Without developing this independent sense of whether she is "getting there," her repetitions will be meaningless. Your child needs to know what she is trying to do and after trying to do it; she needs to know whether she succeeded in doing it.

It is very tempting when a child plays something in a particularly beautiful manner to tell him how wonderfully he has done. I'm sure that every school teacher thinks it's more fun to give out A grades rather than C grades. It strikes me that this puts an external pressure on the child ("That sure made Dad happy—I'd better quit while I'm ahead!") You want your child to think "I did it!" but you want him to come to that conclusion on his own. You can lead him by saying "Did you like the way that went?" "Was the sound beautiful to you?" Leading statements like these will remind them their goals; help them to reflect on what they did, and help them to realize that they were successful. When this happens you can confirm their thinking by saying "I agree."

## Check Yourself before Intervening

I recently introduced my older daughter, Olivia, to a procedure for

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# REPETITION CAN BE FUN!

By Laura Yeh

"Can't just start from the beginning?" I am sure we have all heard that question! Breaking passages down into "practice spots" and repeating the spot ten, twenty, or more times is necessary for mastery but is usually the last thing a young student wants to do. Such practice often feels dull since kids just want to play pieces. In my studio, I have found that repetition games are very useful in making the process of repetition fun for young students, parents, and teachers too.

There are a number of things to consider in making repetition games an effective part of practice. Since young students often can't see some time in getting their posture set up and will often stall during this process, it is best to assign as many repetitions as possible to each "turn" in the game. Otherwise you will have

**Games should be saved as an occasional treat or for a day that everyone needs a little mood boost. If used in excess, kids will often get overly focused on playing games rather than the enjoyment of playing music.**

a very long and inefficient practice! Depending on the length of the practice spot, two to five correct repetitions is usually a good number. Games should be saved as an occasional treat or for a day that everyone needs a little mood boost. If used in excess, kids will often get overly focused on playing games rather than the enjoyment of playing music. Lastly, since games take a little extra time in the practice session it is best to save them for days that do not feel rushed.

Because students may complete the desired number of repetitions before completing the game, I often just continue the game with the next few practice spots and finish up with a run through of the whole section or piece. Games are also a wonderful way to fit in some extra review pieces when a practice spot has been completed. Instead of an assigned number of repetitions, the student can play one piece for each turn in the game. With a little creativity, repetition games can be used for any part of the practice session and are not just limited to drilling practice spots.

Over the years, I have scoured toy and puzzle stores to find games that are easily adaptable to music practice. Here are a few favorites in my studio:

1. **Pop-Up Pirate:** This is a game from years ago, but it's still a lot of fun. It consists of a pirate on a spring inside a plastic barrel and some colorful plastic swords. The object is to make the pirate "pop" out of the barrel by pushing the swords into the barrel. Each time the child completes a certain predetermined number of correct repetitions (usually between one and

five) both child and teacher/parent take a turn. Keep doing repetitions till the pirate "pops!"

2. **Piranha:** In this game we have a little plastic hat dangling above a pond of piranha. After each correct repetition or group of repetitions, we both hang a plastic piranha from the hat. The object is to get all the fish on the hat without knocking any off—no easy task when you get to twenty five or thirty fish! For competitive kids, you can take score based on who (adult or child) was able to hang the most number of fish and knock off the fewest. Otherwise, just keep repeating till you cannot fit any more fish on the hat or you run out of fish.

3. **Mr. Potato Head game:** All you need for this is a Mr. (or Mrs.) Potato Head and a bunch of parts. For each correct repetition, the child puts a part on the Mr. Potato Head. For extra fun, have two Mr. Potato heads, one for parent or teacher to build and one for the child to build. This game can occasionally get a bit silly, so it's good to save for the end of the lesson or practice session.

4. **Pick one:** This is a good game for practicing endings such as the two different endings in Long, Long Ago. I use two tiny brightly colored rubber frogs, but any small objects of different shapes or colors will work. Tiny toys or brightly colored craft pom-poms are usually the most appealing. Assign one ending or practice spot to one object and the other ending or practice spot to the other object. Behind your back, place one object in each hand and have the child pick one hand. The child will then play the spot associated with the object chosen. This can go on for several "rounds." It is also fun to occasionally put two objects in one hand so that the student either has to play both spots or neither spot.

5. **Hot Hoops:** This is a mini basketball game with a small catapult for shooting the little plastic basketball. For each correct repetition or group of repetitions child and adult each get to shoot a basket. For some kids, keeping score makes the game all the more fun.

6. **Flipping Frogs:** In this game, we catapult little plastic frogs onto a plastic tree. Because this game is a little more time consuming, we usually do groups of five repetitions for each turn. At the end we see who got the most frogs in the tree.

7. **Pizza Pile Up:** This game has two variations. For the youngest students, (three to five years old) the game consists of a plastic pizza and toppings. For each correct repetition, the child can put a topping on the pizza. At the end we "bake" it for a tasty pretend treat. For older students (six to eight

years old) we balance the pizza on the little chef that comes with the game. As we put toppings on the pizza, we have to be careful to balance everything so the pizza does not fall over. We keep doing repetitions till everything falls off or all the toppings have been placed on the pizza.

8. **Lite Bright:** This game is particularly fun for kids who enjoy art. For each correct repetition or group of repetitions, the child puts a plastic color in the Lite Bright. Once the picture is complete, turn on the Lite Bright and admire the lovely picture!

9. **Penguin Pile Up:** In this game, we have little plastic penguins and a slippery, plastic ice mountain. The object is to get all the penguins on the mountain without falling off. For each correct repetition, both child and parent/teacher get to place a penguin on the mountain. Keep going till all the penguins are on the mountain.

10. **Mad Libs:** Mad Libs bring lots of laughter to the practice session and help kids with their language skills and creative thinking. For each set of repetitions (usually three to five) the child chooses a word for the mad lib. This is also a great game for a revision session. For each review piece completed, the child chooses a word. At the end of the practice session, the adult or child reads the Mad Lib out loud. Since the stories end up being pretty silly, it's a wonderfully fun way to end practice.

While we cannot play games like this at every lesson or practice session, they are an effective way to bring some enthusiasm to practice when a little extra fun is needed. Sometimes a child

**When our own attitude switches from feeling stressed or frustrated to a sense of fun, then the child can relax and have fun too.**

will come home from a difficult day at school needing some extra attention and taking the time to play a game lightens the mood and helps make the practice session a positive one. I have seen many a face brighten when I have asked "would you like to pick out a game to play today?" It is also good to pull out a game on a day that the child seems uncooperative or resistant to practice. When our own attitude switches from feeling stressed or frustrated to a sense of fun, then the child can relax and have fun too.

While parents and teachers may enjoy some of the games mentioned above, it can be fun to think creatively about how to create practice games from what you can find at your local toy store. Practicing may be hard work, but there is nothing like a good game to make it seem like play time! ☺



Laura Yeh received her Bachelor of Music degree in violin performance at the University of Illinois, Urbana-Champaign. She began musical studies with Suzuki violin lessons at the age of five and now a Suzuki teacher herself, Laura loves to share the fun of music she experienced as a Suzuki student. Along with teaching her own students, she co-founded and directed the St. Louis School of Music which served music students in the St. Louis area for nine years. Currently, Laura teaches privately in St. Louis, Missouri and co-directs Simply Strings, a tour group (or motivated violin, viola, and cello students).

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setting herself up to read a piece of music. I asked her to try to apply this to a short piece. For me, it seemed like Olivia was taking a long time to set up her hands. One of my weaknesses as a teacher is that when a student takes time, I frequently jump to the conclusion that she is stuck. Fortunately for Olivia (and me), she sometimes processes things out loud and I checked myself from intervening. She managed to set herself up on her own and her successive attempts to use the score to play became more confident. The worst thing that I could have done would have been to step in and "help" her. She was handling the reading on her own and gaining confidence in the procedure that she was learning to use. I just had to hold still while she worked it out.

The ideas discussed in this article: waiting on our children to give them time to learn, giving hints through questions rather than directives, allowing children the time to do their own evaluating, and learning to check ourselves from an understanding that teaching is more about guiding than directing. I have found that by allowing waiting time, the feeling of having total responsibility for the success of a practice session has dissipated somewhat. Megan, for her part has enjoyed being more in charge of her lessons and seems to relish reminding me that we forgot to cover certain pieces. (It is also a source of satisfaction that I will occasionally have to chase her away from the piano so that I can do my own practicing in peace). In general, I find it that our practice sessions are more satisfying and less stressful. Do I occasionally revert to directing mode? Of course! But if I'm patient and learn to wait on myself, perhaps even I might improve as a musical guide for my daughters. ☺

This article first appeared in the March 2013 issue of the *Ambassador*, the newsletter of the *Aber Suzuki Center at the University of Wisconsin-Stevens Point*. Reprinted with permission.

## Notes

1. Many of the ideas I share in this article are rooted in the *Love and Logic* series by Jim Fay, David Funk and Foster Cline. I enthusiastically recommend this series to you for your next reading.
2. Jim Fay and Foster Cline, *The Parents of Love and Logic for Parents and Teachers*. Golden, CO: Love and Logic Press, 2000.
3. Jim Fay and David Funk, *Teaching with Love and Logic: Taking Control of the Classroom*. Golden, CO: Love and Logic Press, 1995.



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 Menasha 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. He resides in central Wisconsin where his life continues to be enriched by three lovely women: wife Jenni, older daughter Olivia and younger daughter Megan.

# Pitch Perfect: The Connection between Absolute Pitch and Language Acquisition

By Jessica Jenkins Davis

With the idea that “just as all children develop the ability to speak their mother tongue, any child who is properly trained can develop musical ability,” Dr. Shinichi Suzuki’s approach to music education was developed, and it transformed the way music was taught. It is important that as Suzuki teachers, we do not rely only on our own ideas or the ideas of Dr. Suzuki, but we must consider outside research to advocate and direct our teaching methods. Listening to music in the home as well as starting musical training at a young age are two aspects of the Suzuki approach that can find validation and support through current scientific research. Research regarding absolute pitch and tonal languages supports Dr. Suzuki’s idea that musical ability and language acquisition are connected.

## Absolute Pitch

Wouldn’t it be great to hear a song once and be able to know exactly what notes were played? This skill, known as absolute pitch, is the ability to recognize and produce a pitch without any reference. Absolute pitch is possessed by less than one in a thousand people in the general population, and it has been linked to many famous musicians, from Beethoven to Yo-Yo Ma. Researchers in the fields of psychology and music have studied how people develop this skill, as well as its value to modern musicians. Many music educators and musicians have tried to teach themselves and their students absolute pitch, but are usually unsuccessful. People with absolute pitch can sing or identify pitches very quickly, with hardly any thought, and compare the skill to the simplicity of identifying colors; most people with absolute pitch do not remember ever learning it.<sup>1</sup>

Age plays an important role in developing absolute pitch. In a recent study, infants as young as eight months old were able to perform tasks that required recognizing absolute pitches of tones.<sup>2</sup> In a survey of more than six hundred musicians, it was found that 40% of musicians who began music lessons before the age of four developed absolute pitch, while only 2.7% of musicians who started studying music after the age of twelve had developed absolute pitch.<sup>3</sup> These statistics show that there is a correlation between the development of absolute pitch and the age at which music lessons begin.

The average person is able to hum popular songs very closely

to the song’s original key, but unable to verbally label the keys in which she is humming.<sup>4</sup> This demonstrates that humans have excellent and reliable long-term memory of pitches, but most people are unable to identify the pitch with a verbal label. Dr. Diana Deutsch compares this lack of ability to people with color anomia, which is the ability to recognize but not label colors. There are only twelve tones in the octave scale, and people without absolute pitch can recognize that the tones are different, and that they are familiar, but cannot label them. Some researchers now believe that absolute pitch must be developed at an early age and is directly linked to the parts of the brain that is primarily used for language acquisition. Recently, researchers have speculated that learning absolute pitch is similar to developing the nuances of a native tongue.<sup>5</sup>

## Speaking Naturally: Language Acquisition and Absolute Pitch

Native speakers of tonal languages such as Vietnamese or Mandarin use specific pitches when pronouncing words. For example, in Mandarin the word “ma” translates to “mother” on one pitch level and to “hemp” at another pitch level.<sup>6</sup> It was also discovered that the pitch range of a person’s speaking voice is not determined by physical characteristics of a person, such as height or weight, but by the person’s community. In a study about tonal languages, Vietnamese speakers were asked to recite the same list of words on two separate days and were recorded to see if they read each word at the same pitch level on different days. The speakers proved to be very consistent with their pronunciations of the different words and most of the time had a difference of less than a semitone between the two days. Because tonal language speakers consistently associate a verbal label with a specific pitch, it is believed that they have developed a form of absolute pitch.<sup>7</sup>

In response to these findings, researchers hypothesize that the ability to associate verbal pitches with labels is usually acquired within the first year of life, during the critical period during which infants acquire other features of speech.<sup>8</sup> The critical period is a time sensitive phase during a person’s development in which he or she has an intensified ability to acquire particular skills, such as the ability to speak their native tongue. If absolute pitch can be developed during the short critical period linked to language acquisition, then it is possible that absolute pitch originally evolved as a part of speech and not a musical ability. These findings show that language acquisition might be more related to musical ability than was previously believed by scientists. This theory supports Dr. Suzuki’s belief that people develop musical ability in the same way that they develop their native language.

## Difficulties in Absolute Pitch Acquisition

Although not impossible, it is very challenging for adults to learn a second language, because the critical period for language development has ended. Similarly, when compared to adults, it is more likely that a child will regain the ability to speak after experiencing a brain injury.<sup>9</sup> Scientists believe that this is also due to the critical period of language learning. In an effort to teach absolute pitch to adults, some participants improved their ability to identify pitches, but none were able to reach the same level of accuracy as someone who has absolute pitch.

So why is it that some non-tonal language speakers have developed absolute pitch without being exposed to verbal labels of pitches before the age of one? It is believed that certain people have an exceptionally long critical period for speech acquisition, and this allows them to memorize pitches as young music students. Such a predisposition for an extended critical period might be determined by genetics and is possibly connected with brain organization. Absolute pitch is more commonly found within families, and even between siblings, suggesting that there might be a genetic link to an exceptionally long critical period for language acquisition. Musicians with absolute pitch tend to exhibit an unusual form of brain structure. It has been found that people with absolute pitch have greater leftward asymmetry in the part of the brain that is involved with speech processing.<sup>10</sup> Again, these findings point toward the idea that absolute pitch is connected to speech development.

## How Does This Affect Teachers and Parents?

There has been much debate among musicians over the value of absolute pitch. Some say that they would love to have absolute pitch while some possessors of absolute pitch wish that they did not have the skill. Although many great musicians are known to have had absolute pitch, this ability alone does not make a superior performer. In fact, some musicians with absolute pitch make octave errors when naming pitches, have trouble playing in unstable pitch environments, and have difficulty playing pieces outside of their original keys.<sup>11</sup> Many musicians and performers believe that having a strong sense of relative pitch, or understanding

of the distances and relationships between notes, is a more valuable skill to hone.

As Suzuki teachers and parents, it is important to understand how the research that is taking place in fields outside of music can support the ways we teach and understand music. Research showing how the development of absolute pitch is linked to language acquisition reinforces Dr. Suzuki’s idea that, “musical ability is not an inborn talent but an ability which can be developed.” It is our job as teachers and parents to nurture the inborn talents of our students, and to understand that the potential of all children is boundless. ☼

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Jessica Jenkins Davis directs the Suzuki strings program at Meredith College in Raleigh, North Carolina and is currently a doctoral candidate in music education at the University of North Carolina at Greensboro. Jessica began her musical studies in San Diego, California, as a Suzuki violin student.

Her teachers include Maria Alexander, Philip Tyler, Mary Gerard, and Shirley Stafford. She has written many articles about the benefits of music education and is committed to bringing the joy of music into the lives of as many children as possible.

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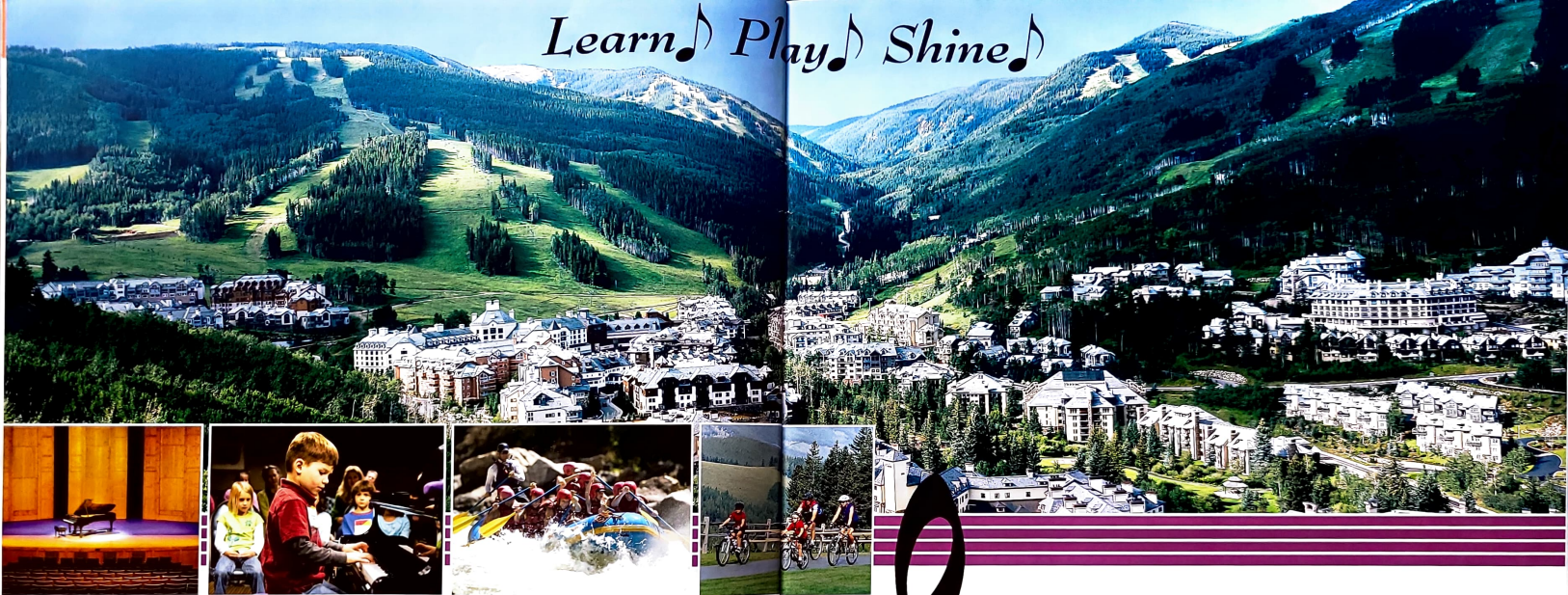
## Violins

J.R. Giadagnini, Milan c.1753  
Lorezco Stradivari, Cremona c.1700  
Lorezco Stradivari, Cremona 1784  
Jacob Stainer, Abauem c.1800  
Carlo Tomini, Naples 1780  
Euglio Scarlatti, Naples 1780  
Ferdinando Gagliano, Naples 1781  
J.E. Vuillaume, Paris c.1847  
J.E. Vuillaume, Paris c.1855  
Guth Amelio Testore, Milan 1742  
Lorezco Ventapiano, Naples c.1820  
Tommaso Luigi Galimberti, Milan c.1780  
Vincenzo Florio, Naples c.1780  
Joannes Theodorus Dupro, The Hague 1792  
Jacques Reppel, Paris 1715  
Vincenzo Postiglione, Naples 1922  
G.A.L. Sissach, Milan 1557  
Pierre & Cappone Stradivari, Lyon 1915  
Renzo Antonazzi, Milan c.1910  
Carlo Giuseppe Oddone, Turin 1922  
Enrico Marchetti, Turin 1923  
Riccardo Genovese, Montiglio 1924  
Giuseppe Tarascano, Milan c.1900  
Giorgio Gatti, Turin 1929  
Glorio Gatti, Turin 1941  
Gaetano Sparabotto, Milan c.1910  
Jacques Pierre Thibault, Paris c.1910  
Euglio Scarlatti, Milan 1924  
Carl & Becker, Chicago 1930  
Carl Becker, Chicago 1940  
Giuseppe Ortolli, Milan 1927  
Nicola Micheli, Turin c.1910  
Giuseppe Locchi, Genoa 1937  
Alfredo Contino, Naples c.1930  
Alfredo Contino, Naples 1944  
Greta Oak, Genoa 1939  
Ermilio Farina, Milan 1909  
Emilio Germain, Paris 1967  
Giovanni Ferraro 1927  
Pietro Galinotti, Solmi 1911  
Nestor Audiot, Paris 1911  
Nestor Audiot, Paris 1933  
Sergio Peresson, Hudsonfield 1911  
Sergio Peresson, Hudsonfield 1983  
Giuseppe Castagnolo, Chivari 1922  
Nicola Vallatano, Paris c.1855  
Lionel Hill & Sons, London 1895  
George Craske, Manchester (2)

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## Suzuki Parenting Has Inspired My Work as an Early Childhood Educator

By Julie Peipert Oudin

**M**any years ago, during my tenure as Preschool Principal of the Beth Yeshurun Day School in Houston, Texas, as I remember it, I wrote an article to the parents in which I shared the story of the beginning of my daughter Jessica Oudin's musical career.

I began by describing the vignette on the television show *Sesame Street* in which, as I remember it, Mr. Izhak Perlman arduously climbs four or five steps of a brownstone building using his crutches, after which he proceeds to serenade us with a beautiful melody, as only Mr. Perlman can. Immediately thereafter, a little girl of five or six years old, scampers up the very same steps, violin in hand. When she reaches the top alongside Mr. Perlman, she delicately places her instrument under her chin and artfully plays a simple, well-practiced melody. I honestly can't remember who speaks first, but the message that they each convey to one another is, "Some things that are easy for you are very hard for me." It is a poignant moment during which an important lesson is learned by all.

Perhaps you've seen the segment. I must confess, with grown children I am no longer a viewer of the celebrated TV show, so I don't know if it continues to be run, but at one time, it clearly had a decisive and powerful influence on my daughter, as from the moment she saw it, at the age of eighteen months, all she could speak of was wanting to play the violin.

I honestly thought she was too young for such things. We all know better now! Not long after, another television show caught my attention, a local morning news program, during which a group of Suzuki children no more than three to five years old was being featured. I couldn't take my eyes off of them. Was this possible? Clearly it was. From that moment on, my interest in Suzuki education and Suzuki philosophy was sparked, and I began to investigate options for Jessica near our home in Houston.

As the article continued, I went on to describe Jessica's earliest lessons with her wonderfully skillful teacher, Pam Reith—how Jessica's attention span was not terribly long, and yet how sensitively Miss Pam met her where she was, accepting her need to run across the room periodically before introducing another element into the lesson. I describe Jessica's slow but steady progress, measure by measure. Our practice sessions and her lessons were always characterized by love and nurturance. And so, because I did not push excessively and because Jessica was certainly not a prodigy, it took her one whole year to master the

staple of the Suzuki repertoire, Twinkle, Twinkle, Little Star.

After continuing on with my own philosophical assumptions about how children "need to be children" and need not be pushed too hard for fear that we will "rob them of the childhood they so rightly deserve," I then shared with the readers that on the upcoming Saturday night, my daughter, Jessica Oudin, at twenty-one years old, would be performing the Brahms Sextet with Mr. Perlman at his summer home in Shelter Island, New York.

I can only imagine the surprise, and hopefully delight experienced by all who were following my story to learn that Jessica was well on her way to becoming a professional musician.

Therein lies perhaps one of the most successful attributes of the Suzuki approach; learning can and should be fun.

especially after my detailed explanations of practice sessions that lasted no more than fifteen minutes when Jess was four years old. After all, it was my utmost desire not to do anything to squelch the passion and love of music that was brewing deep inside her.

I suppose I was drawn to the Suzuki approach and underlying Suzuki philosophy because I viewed it as, to quote a perhaps cliché phrase, developmentally appropriate. I found Dr. Suzuki's mother tongue approach, based on the way a parent teaches a baby to talk, very much in sync with how early childhood educators continue to foster language development. For me, it was a comfortable approach to working with young children, one in which I felt at ease. If nothing else, I loved the way my daughter's efforts were met with reassurance and encouragement by her teacher, always with a smile. I was equally taken with group, where multi-age children were supporting one another, actively engaged in cooperative learning.

My formal work as an early childhood educator will be drawing to a close at the conclusion of this academic year. At this time, I find myself reflecting back on all those things that influenced my work with young children. Without a doubt, the absolute first thing that comes to mind are all those years I spent working with Jess as a Suzuki parent—practicing with her each day, attending lessons and workshops, and reading the *Journal*.

Children are capable of the most extraordinary things if we only listen to them and do whatever it takes to nurture their talent. Each of us is born with talent. The Suzuki approach is

based on that fact, and I believe it with all of my heart. Something spoke to my daughter when she watched Mr. Perlman on *Sesame Street* that day; it touched something deep inside of her. The funny thing is that when she got to the Perlman Music Program many years later, and had an opportunity to talk with other young musicians just like herself, many shared similar stories—even when it comes to having seen that very same television segment!

Children develop at their own pace; some learn more quickly than others. The key is to match the instruction with the pace and learning style of the child. In order to do this, we need to listen to the child. Isn't the entire Suzuki approach based on listening, in numerous senses of the word? In Jessica's case, the

Everything about the Suzuki approach taps into young children's natural curiosity and love of learning.

key was not to push too hard. Perhaps, had I done so, she would have progressed more quickly through the Suzuki repertoire. I think, however, that it is far more likely that had I pushed her too hard, I would have squelched the passion that was very much a part of who she was.

So, from watching Jessica's musical progress, I learned that it is far more important to meet children where they are, to build on what they can do, to stay positive, and to gently "tip the ante" if you will, each time. Does it really matter how quickly you accomplish a goal as long as you are moving in the direction towards growth and mastery? Educators in the early childhood classroom do this all the time. Ideally, we try to follow the child's interests, we get a sense of what he or she knows, and then we build on that knowledge. That is called scaffolding. We may introduce a new idea. We may even demonstrate it ourselves. Can the child imitate us? Can he do it with our help? Can he do it again and again, presuming he is inclined to do so? For while repetitive rote learning is not considered developmentally appropriate, learning by repetition is what children do naturally. Repetition is another one of the foundations of Suzuki education.

Another cornerstone of Suzuki education, and one that I stress incessantly in my work as a consultant or trainer, is the importance of including parents in the process. I even use a slide depicting the Suzuki triangle relationship between parent, teacher, and child in my PowerPoint presentations with educators, with appropriate credit given, of course! On a personal level, I loved being included and valued in Jessica's lessons, and I do take some—although not too much!—credit for her success because of our consistent practice sessions at home. I am forever saying to teachers that no one knows a child better than his or her parent, and that to accomplish anything at all via the child you need to, on some level, "join with" the parent. That certainly doesn't mean that the parent takes the lead, for in Suzuki music instruction, it is the teacher that must do that (again, with strong attention being paid to where the child is), but there is no doubt that to benefit the child best, all three must work together. Here again, we have Dr. Suzuki to thank.

Finally, with young children, we have come to see that learning via social interactions, is the way to go. Children learn from watching and being inspired by one another. Dr. Suzuki has

been telling us this all along with the concept of group, whereby younger children are mixed in with older children, exposed to more advanced pieces and varying skill levels, all working together while rejoicing in one another's progress. Group is fun! Therein lies perhaps one of the most successful attributes of the Suzuki approach; learning can and should be fun. Regardless of the "work" to be done (and isn't play the work of young children?), when you turn anything into a game, it becomes intrinsically motivating. Everything about the Suzuki approach taps into young children's natural curiosity and love of learning.

Certainly, not all Suzuki children grow up to be professional musicians. That is not the goal Dr. Suzuki envisioned when he set out on this journey. But, hopefully, as Suzuki students, these children will grow up to be caring and confident individuals with sensitivity towards others and a deep sense of community, a sense of being a part of something greater than themselves. They will possess a love of music and a love of learning that will last them throughout their lifetimes. They will have learned that they are capable of a great many things previously not thought possible, because they were encouraged by teacher and parent, both of whom celebrated each and every step along the way. They will have learned that hard work pays off, that the discipline that comes with practice, with setting goals and working to achieve them even in incremental steps, can be transferred to any other pursuit.

Throughout my career as an early childhood educator, I have had the privilege of knowing and working with many children and their families. I have also been privileged to raise two incredible daughters, and while only one has chosen to become

More important than imparting specific curricula, we seek to foster the development of the whole human being, to develop each child with a sense of empowerment. What better gift than to give a child the belief that he or she is capable of just about anything!

a professional musician, both are hard-working, successful, and happy human beings with big hearts. Both benefited enormously from their musical instruction, and I can only hope that the children with whom I've come in contact over the years have benefited equally well from all I have gleaned as a Suzuki parent. It is one thing to read something theoretical or philosophical; it is another thing to live it.

I have many Suzuki educators to thank, perhaps too numerous to mention, who touched Jessica's life and helped her realize her dream and who, either directly or indirectly, shared their knowledge and expertise with me. Whether I learned from observation, from modeling, or from our many conversations, I learned, and I was able to then take this knowledge and share it with the many children, families, and early childhood teachers whose lives I have touched.

Whether we work as Suzuki educators, early childhood educators, or both, our goals, I would think, are similar. More important than imparting specific curricula, we seek to foster the development of the whole human being, to develop self-discipline, to enhance creativity, and to instill each child with

a sense of empowerment. What better gift than to give a child the belief that he or she is capable of just about anything! I am encouraged and excited by the new Suzuki early childhood education classes which do just that and merge these two not-at-all divergent worlds.

Thank you, Suzuki community, for all you have given to me and to my daughter. ☺

**Julie Oudin**, LMSW, has been a preschool director, a special needs consultant, a mentor teacher, parenting group facilitator, and a classroom teacher in Houston, Texas for over twenty years. She holds a bachelor's degree in psychology from Mount Holyoke College, and a master's degree in social work from the University of Houston. She and her husband, Chip, reside in The Woodlands, Texas, a suburb of Houston, where they raised their two daughters, Jessica and Jeanie.

**Jessica Oudin** is currently a violinist with the Atlanta Symphony Orchestra. She is also an active chamber musician in the Atlanta area. In Houston, following her initial instruction with Pam Reil, she was a student of Lucy Shaw ten years. It is hard to separate out Jessica as a musician from the person she has become, and that is, in large part thanks to Lucy Shaw. She then attended the Cleveland Institute of Music, where she was a student of Jeffrey Irvine, and the Juilliard School, where she was a student of both Heidi Castleman and Misha Amory, before returning to CIM for further professional studies with Robert Vernon.



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## Refresh and Renew

By Merry Bing Pruitt with inspiration and ideas from the Suzuki Piano Friends of Columbus, Ohio: Jennifer Hancock, Keiko Reeves, Allan Roth, and Jordan Werring

With the start of another teaching year, it is time to hit the “refresh” button. Some students (and teachers) have kept up their piano skills through the summer, but others are returning after several weeks of little or no listening or practice. To improve everybody’s comfort and ability to work together, it is useful to pay attention to verbal and non-verbal communication between teacher, parent and student. For anybody in the studio—teacher, parent, or student—there is no such thing as a dumb question. Some cues that a student might need to have a point clarified are: a confused facial expression, frustration, or moving somewhat stiffly, as if they have to think about each action. Parents might seem less interested, display defensive body language, or become uncooperative.

Refreshing your students: Spend a few minutes thinking about your students either as a group or as individuals. If you have a video or sound recording of them performing or taking a lesson, or if you have some notes on what they worked on last year, that might give you clues as to what would benefit, excite, and motivate them. Maybe some composition, jazz, a buddy system, ensemble work, or technology could be in order.

One question you might hear (or address even if you don’t hear it), *why should we listen to the recordings*

*of pieces we already know?* It seems obvious to the teacher that this is how we refresh our memory of how it goes and how we pick up on more details. The parent might think, if the notes are still in the memory, we don’t need to listen, and that our memories are perfect. It is a rude but necessary awakening to find and weed out any random wrong notes that have crept in and become part of how we remember the song.

Parents might need to refresh their knowledge and habits. The teacher might have worked with the parent a lot at the beginning of Book One, but not much since. Topics covered during the initial parent orientation may include studio policy, sharing of expectations, how to play the Twinkle Variations, how to work with the child’s hand, Suzuki history and philosophy, listening, review, and how the family must cooperate by allowing practice to proceed without distractions such as the TV. After that initial period is over, one teacher keeps parents up to date by occasionally handing out information to the parent. She tells the parent that there will be a short (two or three question) quiz on it at the next lesson with a reward for both parent and student if the parent answers the questions correctly. Sometimes the student will remind the parent to read through the information at home. If the parent comes unprepared, the teacher can give the parent two minutes to look

it over before the quiz. The reward for a good quiz score could be a piece of candy for parent and student.

Some parents do not follow through on the teacher’s directions, which limits what the student can accomplish. For instance, a parent may neglect to provide listening time.

Some parents may equate the child’s music lessons with sports: They think the parent just sits there and then the child improves under the coaching, even without practicing at home.

The Suzuki parent has a lot more work to do than the average soccer mom. Besides being the one in charge of practicing at home, most Suzuki parents are also responsible for making sure the student listens to the recordings. Fortunately, there are options for specific listening such as the iPod, so that the student can listen virtually anywhere.

If a parent allows “creative fingering” or other incorrect habits to develop, the teacher can explain that learning correctly is more likely to build confidence and skill, and it’s also more financially efficient.

When correct isn’t always right: Keep in mind that parents who seem concerned with only learning the correct notes, to the exclusion of technique and expression, risk the child’s physical and emotional comfort at the piano.

Refresh your studio: As much as you love your pets, you should not wait until there are tumbleweeds of cat hair decorating your studio. Also, please wipe off that keyboard cover before you tell a student to tap out a rhythm on it, so Johnny doesn’t start writing his name in the dust! Note: Using plants or flowers to freshen the air is safer than sprays or scents for students with very sensitive noses, as they can be whisked out of the room if they bother anybody.

You can put new wall art up, or display pictures of your students along with other musicians on the wall, on a corkboard, or in an album—imagine seeing your photo in the same family album as Tchaikovsky or Clara Schumann! Here’s a free idea: One

teacher has a Mystery Musician every few months, with a factoid posted every week, but the musician’s picture doesn’t appear until the end of the time period. Students who guess the answer usually love to keep the secret from other students.

Refresh your group class by playing game-show games—Hollywood Squares is one that kids love. Write questions based on music history or theory.

Refresh yourself. As teachers, we can learn new pieces or relearn ones that have been in our repertoire. We can pick up fresh ideas from new (or a review of old) books, videos, recordings, performances, museums, nature, or even food (Beethoven loved macaroni and cheese—can you connect with your students over this?). Have you read more than one book on Suzuki philosophy and teaching? While glancing at the glossary at the back of John Gillespie’s *Five Centuries*

of *Keyboard Music*, one teacher read that the minuet is the only Baroque dance to maintain its popularity in the Classical era. Then she read up on the passepied, and was reminded that Debussy was quite the radical guy for his minuet and passepied in *Suite Bergamasque*, which one of her students was currently studying.

Refresh your spirit: Read thank-you letters from students. Play for your own enjoyment. Pounded out a song you learned when you were five years old. Remind yourself why you teach, and it will keep you young at heart. ☺

Suzuki Piano Friends was founded in 2006 by Marjorie Kish, Merry Bing Pruitt, and Judy Scars with the goal of encouraging Suzuki piano teachers in the central Ohio area.

## 101 Japanese Children’s Songs

by Yoko Abe

From the author:

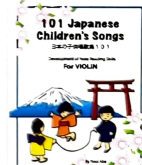
This book is a collection of 101 Japanese children’s songs which were mostly composed from 1888 to 1921. Japanese people admire the beauty of nature, season, and scenic places. Many lyricists and composers have expressed such beauty by creating songs for children. From 1912 on, Western music was accessible to the Japanese. Prior to that, however, they used the pentatonic five tone pattern, which is challenging to children who have not grown up hearing these tunes. Unable to guess notes or keys, they must truly read each note to play it correctly.

I hope that this collection not only improves note-reading and sight-reading skills for young students, but that it also provides them with pleasure while playing the tunes.

*“This book of Japanese folk songs is a wonderful gift! It is a fine collection of basic sight-reading material, mostly modal, and it strengthens the bond between Suzuki children of the Japanese and Western cultures. Dr. Suzuki would love this book!”*

— William Starr

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

## Part VI

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, and Parts Four and Five were published in ASJ 41.3, page 52.*

### Part Six: Dealing with Fears, Intimidation, and the "Older, Wiser" Parent

When Ruth Marie started her career as a Suzuki teacher at age twenty-six, there was one thing she really did not like about Suzuki: parents. Kids were easier to understand, she liked them and they liked her, but having the parent in the lesson made her feel like she was being watched and scrutinized, and seemed to afford her less freedom to do what she needed.

Intellectually we can understand the necessity of having parents in the lesson and in the home practice, but it can be very uncomfortable telling older, and seemingly wiser people what to do. What if you are wrong? What if they don't like you? As a twenty-something graduate student or new graduate, perhaps newly married and living in a tiny one-bedroom apartment upstairs from a bar, you may find yourself dealing with people five, ten, and fifteen years older, professionally established, owners of homes, raising children. Giving them advice may seem an impossible business. Several years later you will find that you now have a few parents in your studio who are of similar age or younger, which is a big relief!

That said, in addition to getting a little older there are two things which we have found to be extremely helpful:

The first is watching friends who have kids. If you do not yet have friends with children, find the blog of a new parent. You might be surprised to learn that most parents often have *no idea* what they are doing—even if they think they do. They do not know why their baby is crying, and they are conjecturing and making their best guesses as to how to deal with it. Many often do make effective choices, but parenting is a whole lot of trial and error and guesswork.

In comparison with actually raising the children, the task of teaching them the violin is pretty easy—particularly if you know exactly what you want them to do! Many parents may

come into the studio with a facade of confidence, and even start telling you how you "should" be doing something, but it is important to keep in mind that they are generally not completely sure on the inside that they're making the right choices. In addition, most know little about violin and even less about how to play it. This should lead you to sympathize with parents, rather than fear them. You have knowledge and skill that can help them—you are their ally.

Many young, childless teachers also find it helpful to read about child development and parenting. While there is really nothing like the experience of being a parent, a little more knowledge can give you confidence that in many situations, you may understand what is going on at least as well as the parent does, if not better, since you are physically and emotionally detached from their daily home lives. You work with children every week from a wide variety of families, and thus can transfer knowledge and experience from one family to another (with varying success!), whereas most of the parents who come in really only know their own children and a few others intimately.

When the teacher begins to realize that parents really do not feel they have all the answers, it may be empowering to see that the violin actually looks really complicated to them and empathize with their difficulties in learning about it. It is often easier for a child to learn the new skills than it is for the parent. Thus parents usually need *more* practice with something than children do, because they have a lot more personal baggage and inhibitions.

I (Ruth Marie) have been working with a new three-year-old boy and his dad recently. The dad is some type of surgeon. I do not know very much about surgery, but I assume anyone who practices it is extremely well educated, physically skilled, and calm. But with my new insight into the uncertainty of parenting, I am able to pick up on little cues from this brilliant and talented grown man that he is afraid to learn the violin and is afraid he will not know how to help his son at home. This enables me to remain the calm center of the room, repeat the same practice over and over with the dad, and make a little joke that violin is really tough, but even surgeons can figure it out. That the dad, I think, feels relieved to know it is okay to think violin is hard. I am able to share with him that most parents know very little about

violin at the first lesson, and everyone is able to catch on eventually.

When I was first a Suzuki teacher I had a very intimidating situation where I was teaching two sisters whose mom came to the lessons and oversaw the practice. I thought they were making good progress and I enjoyed them, but the dad called a conference with me to tell me how upset he was that I was holding the younger daughter back and how frustrated she was with how slowly she was progressing. I had not seen signs of this in lessons, but the dad was forcefully insistent that he knew better than I did. I was about to collapse under the weight of guilt and confusion, but I managed to politely suggest to him that he come to observe some lessons and afterward let me know what he thought I could do to help his daughter better. He did not take me up on the offer, and I realized afterward that he was afraid I thought his younger daughter was not as smart or talented as the older one, and so I was holding her back by not believing in her. However, those were his own feelings, not his daughter's. When he realized I was on his daughter's side, he no longer felt confrontational. In fact, when I moved away four years later, his younger daughter was one of my most dependable students, and this father was one of those most sorry to see me go. A person who can seem like your biggest critic can turn out to be one of your biggest fans.

### How to Handle Conflict

We all know that conflict is something that we will inevitably have to deal with at some point when we are in a "long-term" relationship with someone else, whether it be family members, a spouse or significant other, close friends, or families in our Suzuki studio. That said, sometimes conflict is something that can be foreseen at other times it can take a person completely by surprise. Regardless of which situation we might find ourselves in, it behooves us to be prepared so that we will have the tools in our box to be able to: 1. recognize that a parent's anger most often stems from a place of confusion and/or wanting what is best for their child; 2. listen in a way that allows our parents to feel that their concerns have been truly heard and understood; and 3. know how to respond in a manner that diffuses the tension and allows us as teachers to communicate our feelings and/or concerns effectively

and bring about a positive solution. So how do we do this?

For me (Lucy), the foundation for effective communication and conflict resolution is laid in my studio during parent education. I make sure that I tell my parents how much I value them, the time they are investing in their child by committing to being a Suzuki parent, their relationship with their child, and their thoughts and feedback. It is made clear that while I am the "expert" when it comes to teaching the violin, I recognize that they are the "expert" when it comes to knowing their child. This doesn't mean that I won't have thoughts about the child to share with the parent as I get to know them—in fact, teachers are often able to see things from a more objective standpoint than a parent, and this position allows us to be able to share insights with the parents that we are working with (if and when appropriate). However, parents are still our greatest resource, and I have found that it is very important to affirm them as such and discuss with them how much you value open, honest, and timely communication right from the beginning.

As the teacher, we need to be wise about how we set up guidelines for communication. Technology, unfortunately, can be a vehicle for communication that can escalate a situation rather than diffuse it since it can be very difficult to determine the tone of the person who is emailing you. Email is an important part of our communication chain with the families in our studios, but resolving conflict is much, much (did we say much?) better done in person, in the form of a parent-teacher conference outside of the lesson time, or, if need be, over the phone. If you do receive an email (or a text) that seems inflammatory, please again remember—it is much easier to misread the tone of something you have received electronically. If you are still fairly certain that you have not misunderstood the tone, then walk away from the computer or your cell phone and give yourself time to cool down and think rationally before responding to the parent. When you respond, do not do it via email or text unless you are going to simply reply to say, "When you have a good time for me to call you so that we can talk and resolve this situation?"

Sometimes conflict with a parent can also rear its head during a lesson, and

we also need to be prepared for that. If something comes up during a lesson with a parent, you can say something like, "I understand that you have some concerns, and I would like to talk these through with you, so let's find a time to talk about this outside the lesson. When would be a good time for me to call you?"

By the time you are able to connect with a parent on the phone it is possible that they may have calmed down enough that the conversation can be more constructive right off the bat. The opposite could be true, however, so we advocate being in touch with a parent as soon as possible once you know that there is an issue. Waiting too long to deal with something can only make it worse. If you teach through a music school and want to talk with your boss before communicating with the parent, then that is completely understandable (and often a very wise move depending on the situation). Just make sure that you let the parent know that their concerns are important to you and try to set up an appointment to talk with them as soon as possible so that they do not feel as though you are putting them off.

When you connect with the parent on the phone or in person, and if they are angry, always remember—they are coming from a place of wanting what is best for their child. As the teacher, you want the same thing, so try to keep a "team" mindset when there is conflict. Additionally, even though you may have every right to feel angry yourself, remember that kindness (without being patronizing) in the face of bad behavior is one of the best ways to diffuse a difficult situation and help a parent calm down. Be willing to listen to them and reflect what you are hearing from them—for example, when a parent shares a concern with you, valid or not as it may seem to you, you might say, "So what I hear you saying is ..." and then allow them to give you feedback until all their concerns have been heard. This helps parents clarify any miscommunication and lets them know you are listening to their concerns. Once they have felt heard, then they are much more likely to calm down and realize that you care about them and are on their side. This does not mean that you let parents (or anyone for that matter) walk all over you. If you have been able to stay calm, listen reflectively, and speak kindly, then when you need

to share your thoughts and/or set boundaries, chances are good that the parent you are relating to will hear what you are saying, because you have gained their respect through the way you have chosen to handle the situation.

When we gave this talk at the SAA Conference in May 2012, we included a section on our handouts that delineates some of the most common fear-inducing situations that young teachers face when dealing with older parents in their studio. We decided to include it here as well in the hopes that it will be a resource and an encouragement to you.

### Common Fears and Misconceptions That Young Teachers Experience

**Misconception:** Because these parents are older than me they must know more than I do.

Truth is ... they might be "older" in life experiences, but you are the trained, professional Suzuki teacher. This is your area of expertise and whether or not you realize it, they are choosing to respect you by bringing their child to you for instruction. You must be confident in the training and experiences you have and choose to put your best foot forward.

**Fear:** I'm worried that if I "lay down the law" with this parent who is out of line they will get really angry with me.

Reality is ... depending on the circumstance and the person you are dealing with, this could be a very real possibility! However, the kinder you are when you address issues, the less likely it is that they will react in an unpleasant manner. It's always important to remember that parents want what's best for their children and this is typically the underlying motive for all that they do. With that in mind, you can approach parents from the angle of also wanting what is best for the child. Honoring the Suzuki triangle relationship with open and honest communication and a teamwork mindset is one of the best tools you have in resolving conflict. All that said, if a parent is not willing to comply with your program guidelines and expectations, you should not be afraid to let them go elsewhere.

**Misconception:** Because I don't have children of my own, I truthfully am probably not qualified to give advice to parents about how to work with their children.

Truth is ... most parents are learning how to "parent" as they go. They might be "experts" on their children, but this doesn't necessarily make them "experts" in knowing how to constructively work with their children—especially when it comes to learning how to play a musical instrument. More often than not, the daily practice experience can prove quite a challenge for some parents, because they have to be willing to adapt and grow as well to be able to meet their child's needs and communicate with them effectively. For this process to be successful, parents really need all the help they can get, and that is what we as teachers are here for—to facilitate the growth process for the child and, yes, the parent.

**Fear:** I don't want to insult this parent's intelligence by giving them simple instructions

Reality is ... we often assume that parents "get it" or already know things, but really parents can be confused and often appreciate clarification and instruction!

**Fear:** What if I push too hard and then I overwhelm the student (and/or the parent)?

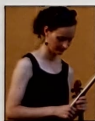
Reality is ... parents deal with fear and confusion too! Parents want to give a lot to their children and are sometimes afraid to make them do anything too hard because they don't want them to become frustrated. They also deal with the fears that their child is going to have to work really hard (and won't want to), or that they won't succeed after all the effort has been put in. You can soothe these fears by making sure that you stick to the "one point a week" rule for home practice and that your assignments are tailored to the student's specific needs (versus a goal like completing Book One by such and such a date).

We hope our thoughts have been helpful to you. We certainly understand that human relationships and successfully achieving healthy communication in all legs of the Suzuki triangle are challenges that we all face as Suzuki teachers and parents. If you have any additional thoughts or ideas that you would like to share with us, we would welcome them!

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. ☺

#### Notes

1. If you are teaching as a member of a school or organization, please know that it is better to ask for advice from your superior sooner rather than later. It's always a good idea to ask your teacher/superior that you can rely on for advice, but this is even more important when you have a challenging situation in your studio. Do not be afraid to go to these people for help—it is what they are there for and their advice could make a big difference in whether a situation ends positively or negatively. Learn from them and learn from them!



**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 in Birmingham, University of Alabama-Birmingham, Sanford University, Hochschule School of Music and Dance, Cleveland Institute of Music, and Crodo Chamber Music. She earned the SAA Certificate of Achievement in 2011, and enjoys reading, hiking, and baking in her spare time, of which there is precious little due to her new baby daughter.



**Lucy Lewis** is currently pursuing her DMA in Violin Performance at the University of Iowa, studying with Scott Conkin. In addition to her studies, Ms. Lewis is also on the violin and chamber music faculty of the Preucil School of Music. Ms. Lewis holds degrees in Music Education and Violin Performance from Andrews University, where she studied with Carla Trenchuk. 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 Rivercrest Elementary Public School, Central Park East I & II Public Schools, and the Opus 118 Harlem School of Music in East Harlem, 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 Accented Chamber Music Program. Ms. Lewis has registered Suzuki teacher training with Moshe Neumann, Edmund Spranger, Edvard Kreitman, Ann Montlake-Smoler, Alice Joy Lewis, Carol Dallinger, Nancy Lokvoss-Suman Kemper, Christie Felinger, and Mark Bjork.

# Why Music Matters

By Karl Paulnack

*The speech below was given to parents of freshman students at Boston Conservatory by Karl Paulnack, pianist and director of music division at Boston Conservatory, on September 1, 2004. Reprinted with permission.*

One of my parents' deepest fears, I suspect, is that society would not properly value me as a musician, that I wouldn't be appreciated. I had very good grades in high school, I was good in science and math, and they imagined that as a doctor or a research chemist or an engineer, I might be more appreciated than I would be as a musician. I still remember my mother's remark when I announced my decision to apply to music school—she said, "You're wasting your SAT scores!" On some level, I think, my parents were not sure themselves what the value of music was, what its purpose was. And they loved music: they listened to classical music all the time. They just weren't really clear about its function. So let me talk about that a little bit, because we live in a society that puts music in the "arts and entertainment" section of the newspaper, and serious music, the kind your kids are about to engage in, has absolutely nothing whatsoever to do with entertainment; in fact, it's the opposite of entertainment. Let me talk a little bit about music, and how it works.

One of the first cultures to articulate how music really works were the ancient Greeks. And this is going to fascinate you: the Greeks said that music and astronomy were two sides of the same coin. Astronomy was seen as the study of relationships between observable, permanent, external objects, and music was seen as the study of relationships between invisible, internal, hidden objects. Music has a way of finding the big, invisible moving pieces inside our hearts and souls and helping us figure out the position of things inside us. Let me give you some examples of how this works.

One of the most profound musical compositions of all time is the Quartet for the End of Time written by French composer Olivier Messiaen in 1940. Messiaen was thirty-nine years old when France entered the war against Nazi Germany. He was captured by the Germans in June of 1940 and imprisoned in a prisoner-of-war camp.

He was fortunate to find a sympathetic prison guard who gave him paper and a place to compose, and fortunate to have musician colleagues in the camp, a cellist, a violinist, and a clarinetist. Messiaen wrote his quartet with these specific players in mind. It was performed in January of 1941 for four thousand prisoners and guards in the prison camp. Today it is one of the most famous masterworks in the repertoire.

Given what we have since learned about life in the Nazi camps, why would anyone in his right mind waste time and energy writing or playing music? There was barely enough energy on a good day to find food and water, to avoid a beating to stay warm, to escape torture—why would anyone bother with

music? And yet—even from the concentration camps, we have poetry, we have music, we have visual art; it wasn't just this one fanatic Messiaen; many, many people created art. Why? Well, in a place where people are only focused on survival, on the bare necessities, the obvious conclusion is that art must be, somehow, essential for life. The camps were without money, without hope, without commerce, without recreation, without basic respect, but they were not without art. Art is part of survival: art is part of the human spirit, an unquenchable expression of who we are. Art is one of the ways in which we see, "I am alive, and my life has meaning."

In September of 2001 I was a resident of Manhattan. On the morning of September 12, 2001, I reached a new understanding of my art and its relationship to the world. I sat down at the piano that morning at 10 a.m. to practice as was my daily routine; I did it by force of habit, without thinking about it. I lifted the cover on the keyboard, and opened my music, and I put my hands on the keys and took my first notes of the keys. And I sat there and thought, does this even matter? But it's completely irrelevant! Playing the piano right now, given what happened in this city yesterday, seems silly, absurd, irrelevant, pointless. Why am I here? What place has a musician in this moment in time? Who needs a piano player right now? I was completely lost.

And then I, along with the rest of New York, went through the journey of getting through that week. I did not play the piano that day, and in fact I contemplated briefly whether I would ever want to play the piano again. And then I observed how we got through the day.

At least in my neighborhood, we didn't shoot hoops or play Scrabble. We didn't play cards to pass the time, we didn't watch TV, we didn't shop, we most certainly did not go to the mall. The first organized activity that I saw in New York, on the very evening of September 11, was singing. People sang. People sang around fire houses, people sang "We Shall Overcome." Lots of people sang America the Beautiful. The first organized public event that I remember was the Brahms Requiem, later that week, at Lincoln Center, with the New York Philharmonic. The first organized public expression of grief, our first communal response to that historic event, was a concert. That was the beginning of a sense that life might go on. The US Military secured the airspace, but recovery was led by the arts, and by music in particular, that very night.

From these two experiences, I have come to understand that music is not part of "arts and entertainment" as the newspaper section would have us believe. It's not a luxury, a lavish thing that we find from leftovers of our budgets, not a plaything or an amusement or a past time. Music is a basic need of human survival. Music is one of the ways we make sense of our lives, one of the ways in which we express feelings when we have no words, a way for us to understand things with our hearts when we can't with our minds.

Some of you may know Samuel Barber's heart wrenchingly beautiful piece *Adagio for Strings*. If you don't know it by that name, then some of you may know it as the background music which accompanied the *Oliver Stone* movie *Platoon*, a film about the Vietnam War. If you know that piece of music either way, you know it has the ability to crack your heart open like a walnut; it can make you cry over sadness you didn't know you had. Music can slip beneath our conscious reality to get at what's really going on inside us the way a good therapist does.

Very few of you have ever been to a wedding where there was absolutely no music. There might have been only a little music, there might have been some really bad music, but with few exceptions there is some music. And something very predictable happens at weddings—people get all pent up with all kinds of emotions, and then there's some musical moment where the action of the wedding stops and someone sings or plays the flute or something. And even if the music is lame, even if the quality isn't good, predictably thirty or forty percent of the people who are going to cry at a wedding cry a couple of moments after the music starts. Why? The Greeks. Music allows us to move around those big invisible pieces of ourselves and rearrange our insides so that we can express what we feel even when we can't talk about it. Can you imagine watching *Indiana Jones* or *Superman* or *Star Wars* with the dialogue but no music? What is it about the music swelling up at just the right moment in *ET* so that all the softies in the audience start crying a few minutes before the moment? I guarantee you if you showed the movie with the music stripped out, it wouldn't happen that way. The Greeks. Music is the understanding of the relationship between invisible internal objects.

I'll give you one more example, the story of the most important concert of my life. I must tell you I have played a little less than a thousand concerts in my life so far. I have played in places that I thought were important. I like playing in Carnegie Hall; I enjoyed playing in Paris; it made me very happy to please the critics in St. Petersburg. I have played for people I thought were important; music critics of major newspapers, foreign heads of state. The most important concert of my entire life took place in a nursing home in a small Massachusetts town a few years ago.

I was playing with a very dear friend of mine who is a violinist. We began, as we often do, with Aaron Copland's *Sonata*, which was written during *World War II* and dedicated to a young friend of Copland's, a young pilot who was shot down during the war. Now we often talk to our audiences about the pieces we are going to play rather than providing them with written program notes. But in this case, because we began the concert with this piece, we decided to talk about the piece later in the program and to just come out and play the music without explanation.

Midway through the piece, an elderly man seated in a wheelchair near the front of the concert hall began to weep. This man, whom I later met, was clearly a soldier—even in his seventies, it was clear from his buzz-cut hair, square jaw and general demeanor that he had spent a good deal of his life in the military. I thought it a little bit odd that someone would be moved to tears by that particular movement of that particular piece, but it wasn't the first time I've heard crying in a concert and we went on with the concert and finished the piece.

When we came out to play the next piece in the program, we decided to talk about both the first and second pieces, and we described the circumstances in which the Copland was written and mentioned its dedication to a downed pilot. The man in the front of the audience became so disturbed that he

had to leave the auditorium. I honestly figured that we would not see him again, but he did come back afterwards, tears and all, to explain himself.

What he told us was this: "During *World War II*, I was a pilot, and I was in an aerial combat situation where one of my team's planes was hit. I watched my friend bail out, and watched his parachute open, but the Japanese zeroes which had engaged us returned and machine gunned across the parachute cords so as to separate the parachute from the pilot, and I watched my friend drop away into the ocean, realizing that he was hurt. I have not thought about this for many years, but during that first piece of music you played, this memory returned to me so vividly that it was as though I was reliving it. I didn't understand why this was happening, why now, but then when you came out to explain that this piece of music was written to commemorate a lost pilot, it was a little more than I could handle. How does the music do that? How did it find those feelings and those memories in me?"

Remember the Greeks: music is the study of invisible relationships between internal objects. The concert in the nursing home was the most important work I have ever done. For me to play for this old soldier and help him connect, somehow, with Aaron Copland, and to connect their memories of their lost friends, to help him remember and mourn his friend, this is my work. This is why music matters.

What follows is part of the talk I will give to this year's freshman class when I welcome them a few days from now. The responsibility I will charge your sons and daughters with is this:

If we were a medical school, and you were here as a med student practicing appendectomies, you'd take your work very seriously because you would imagine that some night at 2 a.m. someone is going to walk into your emergency room and you're going to have to save their life. Well, my friends, someday at 8 p.m. someone is going to walk into your concert hall and bring you a mind that is confused, a heart that is overwhelmed, a soul that is weary. Whether they go out whole again will depend partly on how well you do your craft.

You're not here to become an entertainer, and you don't have to sell yourself. The truth is you don't have anything to sell; being a musician isn't about dispensing a product, like selling used cars. I'm not an entertainer; I'm a lot closer to a paramedic, a firefighter, a rescue worker; you're here to become a sort of therapist for the human soul, a spiritual version of a chiropractor, physical therapist, someone who works with our insides to see if they get things to line up, to see if we can come into harmony with ourselves and be healthy and happy and well.

Frankly, ladies and gentlemen, I expect you not only to master music; I expect you to save the planet. If there is a future wave of wellness on this planet, of harmony, of peace, of an end to war, of mutual understanding, of equality, of fairness, I don't expect it will come from a government, a military force or a corporation. I no longer even expect it to come from the religions of the world, which together seem to have brought us as much war as they have peace. If there is a future of peace for humankind, if there is to be an understanding of how these invisible, internal things should fit together, I expect it will come from the artists, the evening of 9/11, the artists are the ones who might be able to help us with our internal, invisible lives. ☺

<http://www.bostonconservatory.edu/music/karl-paulnack-welcome-address>

The 2013 Suzuki Student Writing Contest attracted more than fifty entries from students ages 6-18 from around the world. The first place entries from each age group were published in the 2013 *Minijournal*.

## 2013 Suzuki Student Writing Contest

### How I Learned to Play Guitar

By Kian Kizewski  
Second Place, 6-8 year age group

I started playing guitar a year and a half ago. One of the first things I learned was the rhythms. In order to get the beat of the rhythms, you have to start on the back of the guitar, which has no strings. The rhythms I learned are "Mississippi hot dog," "wish I had a motorcycle," "grasshopper-grasshopper," "ice cream-cone," and "cantaloupe-cantaloupe."

After I learned the rhythms, I started learning the G-scale. The G-scale isn't played on the back of the guitar; it's played on the side of the guitar with strings. Some notes won't sound right so you have to use your left hand and press down on the strings. When you press down on the strings it makes different sounds, sounds that are impossible to make without pressing down. Press down on different strings to make different sounds.

The notes of the G scale are: G, A, B, C, D, E, F-sharp, G. The G scale is an exercise for your left hand and so you can memorize the names of the notes. After I learned the G scale I started to learn some songs. The first song I learned is I'm a Little Monkey. After I learned that song, I learned Twinkle, Twinkle, Little Star. Twinkle is my favorite; just as such things as movies, the first is always the best.

After I learned Twinkle, I learned Lightly Row. It moves like a pattern, the different sections have different patterns. This is the only song I know of with patterns. The pattern of the first section goes from high notes to low notes. The second



section goes from low notes to high notes.

I like to play guitar but I really can't sit wh. One reason I like to play guitar is because in recitals I like to play guitar for people that never heard a guitar before. I plan to grow up and be a famous guitarist.



My name is Kian Kizewski and I am 7 years old. I live in Pittsburgh, PA and have been practicing guitar for almost 2 years. I have been taught by Chris Mincer in State College, PA and Nicholas Scholz in Brookfield, WI. I enjoy playing my guitar and playing with my LEGOs.



### Twinkle on the Rock

By Sophia Hadi  
Third Place, 6-8 year age group

Last summer we traveled to my first Suzuki summer institute in Maine. Before we went on our trip, my teacher, Ms. Blaise, said we should try to find an unusual place to practice the Twinkle song.

At camp I met Julie. She is seven years old and very nice. We became friends right away. We went swimming in the lake and practiced the violin together.

There was a huge rock in the middle of the park. One day we climbed up and played our violins. We played Twinkle on the rock. This is the most unusual place I have practiced Twinkle.



Sophia started taking violin lessons at the age of 4. She likes to perform for other people to make them happy. Sophia loves to read, draw and paint. Sophia enjoys playing outside and she loves all kinds of animals. She wants to be a teacher when she grows up.



## Clementi's Three Sonatinas in C Major

By Kezia Leung  
Second Place, 9–11 year age group

I dance with the wind.  
I see a fair.  
I pick up the music.  
It rushes in the air.

*Sonatina first movement*  
The music feels like a roller coaster  
ride.  
Above the clouds we go.  
I tremble in my seat.  
While we are tumbling on the flow.

*Sonatina second moment*  
Slowly the music sounds like a lullaby.  
With the wind it twirls.  
The notes are crisp and soft.  
While the music swirls.

*Sonatina third moment*  
Finally rain starts to sprinkle.  
The drips of the rain form a pool.  
The sun is peeking, trying to take  
a look.  
While the weather is cool.



Kezia Ellie Leung is 10 years old from West Hartford, Connecticut. Currently, she plays the piano at KinderU Suzuki Music Academy of Hong Kong. Her teacher is Rebekah Lau. She started Suzuki piano with Malaysia Lis at the Hartt School. She enjoys music, dance, art and books.

## Beauty

By Gayatri Rajan  
Third Place, 9-11 year age group

*Beauty*

When you feel like your whole life is  
sorrow,  
Remember, beauty will be waiting  
tomorrow.

Notice the pretty flowers  
On the leaning, mysterious towers.

Beauty can be anywhere.

Even a crumbling, old stair.

If you see it that way

Beauty will be with you every day.

There is beauty wherever you see  
And it enlightens me.



Gayatri Rajan currently studies violin with Mrs. Kathy Johnston. She is nine years old and lives in Beaver-creek, Ohio.

Gayatri loves to write, read, and compose music. Her other interests include swimming, biking, and amusement park rides. Despite her busy schedule, she tries to follow Suzuki's advice, "Practice only on the days you eat."

She dreams of performing with the Dayton Philharmonic, launching a web site for teens, and getting a bestseller published.

Gayatri believes that the best way to get better at anything is to really desire it. Her words of wisdom are "Let beauty be your inspiration."

## Tuning Fork

By Clem Smith  
Second Place, 12–14 year age group

*After I heard a tuning fork in one of my violin lessons, I thought that it was interesting, and I wanted one. I found how you could hear so many different pure notes by using different tuning forks. It prompted me to write the following poem.*



Clem Smith, from Nashville, has taken Suzuki violin in the studio of Maureen Riley since he was 5 years old. He also enjoys science, writing, computers and photography, and can often be found in the back yard playing with his two dogs, Buddy and Fritz. He is looking forward to joining the orchestra at the Webb School in Bell Buckle, Tennessee, where he will begin high school in August, 2013.



The steel rod  
stretches its arms  
out in song,  
metal ever singing  
with silvers ringing.

This echo near,  
held to my ear.  
With a steady tap  
sound starts to glow.

Its task, one note to always know.

Humming still with thing sound  
nose falls slowly to the ground.

## How to Truly Commit to Learning the Violin

By Sophie Arnold  
Third Place, 12–14 year age group

When you commit yourself to learning the art of violin playing, you are not just committing to practicing a little everyday, and showing up to lessons, and trying hard. You are committing to practicing religiously every day, and doing it well. You are committing to listening and obeying your teacher, and treating his or her words like that of the person you respect most in this world. You are committing to not only wholeheartedly trying to do your best, but also actually enthusiastically doing your best. You are committing yourself to the art of violin playing.

Are we all capable of doing this seconds after picking up a violin for the first time? No! And we shouldn't be. The art of loving to learn the violin takes time to discover and cultivate, and it really shouldn't be rushed. If you loathe practicing, don't force yourself to practice an hour and a half every day of the week. Start slow, so that you can gradually work up to your goal. It will become easier and easier to practice. None of us are capable of practicing very long at first, so don't even try! You'll just end up miserable and frustrated.

Just showing up for a lesson and zoning out as your teacher drones on about something completely uninteresting to you is just not going to cut it. Show up on time, arrive prepared and alert, and pay attention to your teacher, no matter how boring those scales are. By upping your focus level during a lesson, you can succeed even more in violin. Your showing up for the lesson is great, but being an involved and attentive student is really going the extra mile.

Showing motivation when you are practicing is a huge part of all of this, but when you bring that motivation along with you to recitals,

competitions, and auditions, you can really do well. Incentives are great for this—try to make a deal with your parents to see if you can earn something for practicing well. It will help you stay motivated during your practicing.

Committing yourself to playing the violin has two deceptive things that go along with it—that it will be hard, and that it won't exactly be satisfying. Well, both of those are incorrect! Now, don't get me wrong—violin is very difficult, but the more you play, the more you will enjoy it, and it will become less of a brutal chore to improve somewhere. Also, violin is so incredibly rewarding! The feeling of working hard on a piece and then performing it faultlessly is an awesome feeling, and it makes you have greater confidence in yourself. Committing to learning to play the violin is so enjoyable, and so worth it.



Sophie Arnold, a homeschooled 14-year-old from Muncie, Indiana, is a violin student of Mary Kothman. Sophie has a passion for performing, whether it is playing her violin, acting in Shakespearean comedies, dancing en pointe in the Nutcracker and other ballets, or historically reenacting 1836 Indiana prairie life at Corner Prairie Interactive History Park.

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January 4 to January 25, 2014 – Lima, Peru  
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VI Encuentro de Profesores de América Latina  
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Violin Book One	January 14 – 20
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### January 21 to January 25

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O comuníquese con: [informes@asociacionsuzukidelperu.org](mailto:informes@asociacionsuzukidelperu.org)



## Encuentro Mexicano: the First Mexican National Suzuki Conference Guanajuato, Mexico, February 2013



Gabriel Pilego with teachers and choir, teatro, Guanajuato

One nation, two languages: Spanish and Music. An opportunity to acknowledge one another, to listen to one another, to touch one another's hearts, to touch one another's lives.

The Mexican Encuentro was more than a musical experience; it was a gathering of hearts and souls all under one common idea: Shinichi Suzuki's philosophy.

Encuentro; in Spanish, this word means so many things.

When applied to a musical instrument: One can look at a piano, for instance, appreciate its outside beauty, its smoothness to the touch, but the real encounter happens when your fingers play the instrument. In that moment one's own being and the piano become one, your spirit "meets" the piano and the sounds it produces; there is an exchange.

It also means meeting someone for the first time. It can include expectations, feelings, wonder; it means you'll give something and receive something back from someone else, even if it is only the meeting of the eyes, or an exchange of smiles. It means acknowledging someone else.

This encounter happened with music, with other students, and other families.

It started with the encuentro between each child and his own instrument, then the sharing of this experience with his parents, grandparents, brothers and sisters, with his friends and with other children that he had never met but with whom he already had something in common: music making.

The parents all shared something, too: their commitment to music education through the Suzuki philosophy.

The Mexican Encuentro was all of these: many encuentros

actually happened in this first meeting, this first gathering, this First National Conference.

This musical experience took place in the wonderful, historic city of Guanajuato in a beautiful hotel called Real de Minas, which provided us with many historical spaces—some of the conference rooms' walls date from the sixteenth century. There was everything needed to accommodate four hundred students and their families and one hundred teachers; all together, more than one thousand people!

People came from twenty different states in Mexico and one group came from Portland, Oregon, in the United States; the students came from schools, institutions, private studios and academies which offer Suzuki programs.

We had a great team of international teachers who taught morning and afternoon lessons over the weekend for different instruments.

Caroline Fraser taught the Philosophy course; Nancy Lokken, Carol Walkvogel, and Augusto Diemecke, violin; Christine Loewe Diemecke, cello; Kelly Williamson, flute; Michiko Yurko and Naomi Kusano, piano; Joseph Pecoraro, guitar; Humberto Lopez, viola; Ernesto "Tato" García Velasco, choir.

All of them are extraordinary teachers with a great deal of experience, offering support at all times; all of them were willing to share their expertise in teaching the Suzuki Method all over the world and guiding us with their knowledge. They were totally enjoying this experience, this musical tourism adventure of intense sharing through concerts, recitals and teachings.

But most importantly, we got to know every group, every school:



Top: Estudiantina; Above: Piano teachers and students.

Groups whose performances included dancers while the children were playing and parents and siblings all joined together by the musical performance, everyone sharing a healthy learning experience.

Groups that displayed impeccable playing at a very high level, and groups that had all beginners showing great enthusiasm, joy and pride in their work.

Groups that served those in need: orphans, children with special needs, and children coming from a very low socio-economic stratum, giving them the opportunity to be nurtured by music through volunteer help. It was an experience full of love which filled all of our hearts and moved us deeply...

We became aware of these groups' needs and their goals, their difficulties and accomplishments, through presentations, videos and live recitals.

One unforgettable activity was the "Suzukionada" - the Gallejonada is a unique experience in the beautiful streets of Guanajuato where a group

of musicians parades through town followed by pedestrians while everyone sings popular songs. What we had was this nighttime experience at the very famous "university staircase," a beautiful architectural attraction of the Universidad de Guanajuato, where our Suzuki children sang and played for the passersby. It was an unforgettable experience for all, parents and children alike!

We also had the marvelous opportunity to attend two fantastic concerts at the Teatro Juárez, a beautiful theater built at the end of the nineteenth century: a violin and piano recital by Shari Masun (concertmistress at Mexico's National Symphony) and Carlos Salmerón (Instituto Nacional de Bellas Artes pianist) and a recital of two pianos with Santiago Piñeirúa and Carlos Salmerón (both Bellas Artes pianists and both Suzuki teachers).

And we ended this extraordinary experience with a piano recital with the

participation of eighty students, followed by the Closure Concert with all the hundred participants at the Teatro Juárez: violins, violas, cellos, guitars, flutes, a few pianists, and all the fantastic choirs filled with children. There were many teachers organizing the students and supporting us backstage. Thanks to all teachers and students for making this an amazing experience for everyone!

I wish to thank the people who started the Mexican Suzuki Association: Carmen Rodríguez de Diemecke, Augusto Diemecke, Ema Diemecke, Beatriz Ibarra de Muñoz, Teresita Chagolla and Gabriel Pliego, as well as our board of directors: Gabriel Pliego, Ema Diemecke, Rodrigo Barragán, Uziel Luna, Ricardo Salinas, Teresa Chagolla, Leslie Mizrahi. My special thanks to Álvaro Sánchez, it was fun sharing as presenter, and Juan Carlos and Jorge for being there always. Thanks to the large group of volunteers, for their hard work and support!

And most of all, I wish to thank the students and their families for making this first Encuentro an amazing experience.

I wish to add my personal thoughts by saying I'm grateful to life for giving me the opportunity to be part of this soul-enriching, life-changing experience. There's a lot to learn, there's a lot to do, but this has been a first step. As Dr. Suzuki said, "Never hurry, never rest." We're already working towards the next step! See you at the Second Mexican Encuentro in 2015! ☺



Leslie Mizrahi taught music in pre-school at Eton School in Mexico City. In 2000 to 2012 and has been teaching Suzuki piano both in school and privately since 2005. Leslie has been a member of the board of directors of the Mexican Suzuki Association since August 2010. She became a certified Suzuki piano teacher in 2005 and has taken continuously taken different Suzuki piano levels and enrichment courses such as group lessons, music reading, and practicum courses with Caroline Fraser. Leslie has been part of diverse workshops and courses at the Kodály center at FHU, the Orff pedagogy at the San Francisco School, as well as Early Music Stimulation in Peru and Dalcroze pedagogy at Centro Escolar Cedros in Mexico City. Her students have participated in diverse Suzuki national and international workshops and festivals in Mexico City, Monterey City, Guadalajara, Puebla as well as in Lima, Peru, San Jose, Costa Rica and Oakland CA in the USA.

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