

p. 7, 15, 19
Suzuki's
Honoring Segue
at Oberlin!
Dr. Suzuki photos +
7, 10-11

"Prospective Suzuki Teachers should
Apprentice with Master Teacher"
Armenia's while

page 15 + 19
p. 7 Suzuki at Oberlin

\$3.50

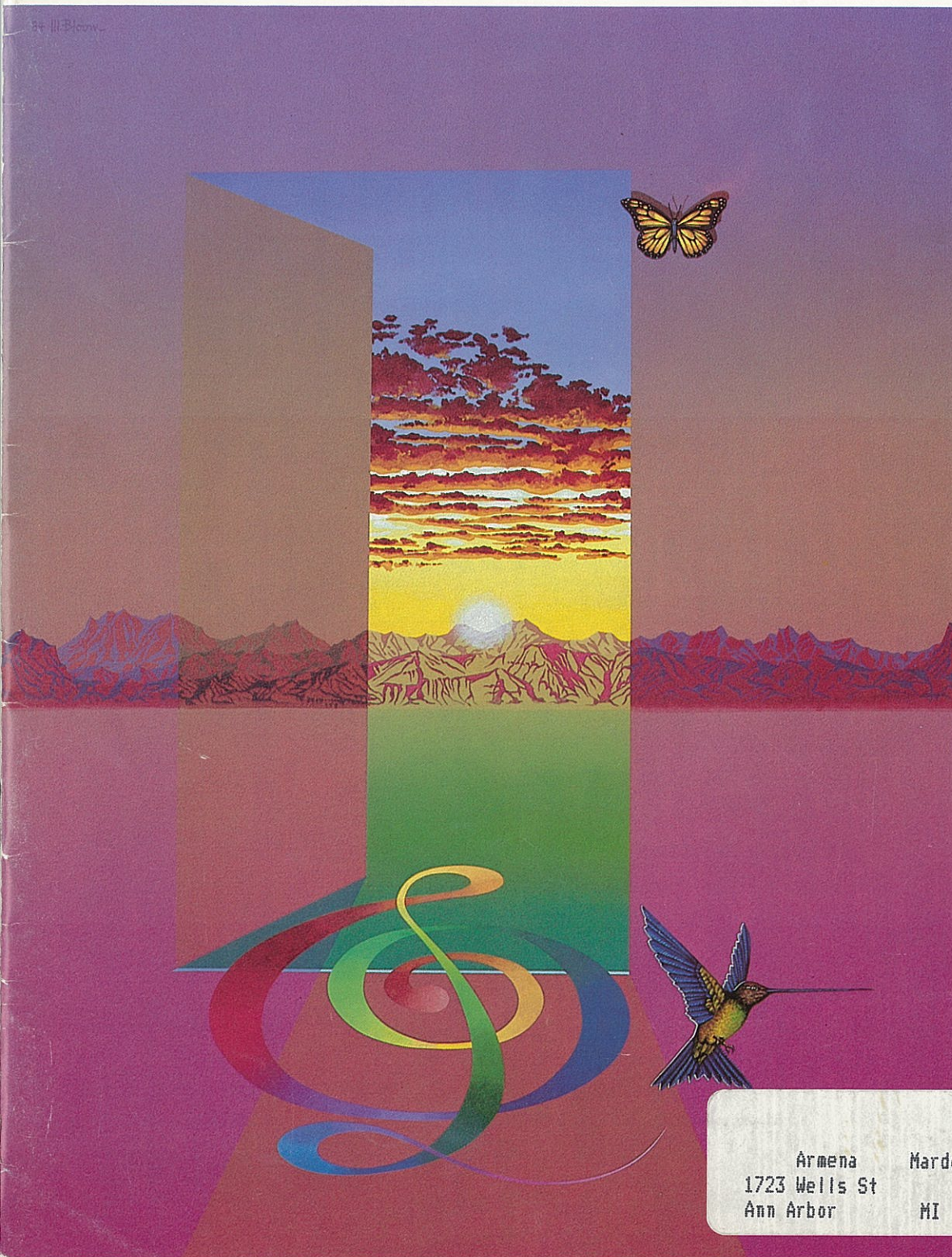
Suzuki World

July-August 1984

Volume III

Number 4

The Magazine of Talent Education



Fresh Ideas
for
Mother-Tongue
Method
Success

Armena
1723 Wells St
Ann Arbor

DEC84
Marderosian
MI 48104

Suzuki World

The Magazine of Talent Education

Vol. III, No. 4

July-August 1984

On our cover

To commemorate the Suzuki Association of the Americas' First Teachers' Conference, noted artist Murray Bloom of Sherman Oaks, CA, father of two Suzuki students, created this stunning poster of which he writes, "When a child makes music, he or she is made aware that the world is a place of wonder and beauty, with each new day bright with the promise of challenges to meet, mountains to conquer. As an artist, making music is to emulate the winged creatures, the butterfly and the hummingbird, floating through the air, delighting and uplifting all who see and hear."

Publisher

REGINALD H. FINK

Editorial Coordinator

LORRAINE FINK

Associate Editor

PATRICIA LIGHT

Contributing Editors

MARY CRAIG POWELL	RICHARD WETZEL
ANDERS GRØN	RUTH STERN
JUNE WARHOFTIG	DIANE SLONE
LOUITA CLOTHIER	CAROLYN M. MEYER

Correspondents

RAY LANDERS	EVELYN HERMANN
HELEN BRUNNER	VALERIE CLARKE
CRAIG TIMMERMAN	IRENE BOZARTH

Advisors

ALICE JOY LEWIS	MAKIAN WEAVER
MARGERY ABER	CLEO BRIMHALL

Business Staff

AUDREY TICE

The Suzuki World (ISSN 0731-1532) is published bi-monthly by Ability Development Associates, Inc., 79 East State Street, Athens, OH 45701-4260, (614) 594-3547. Reginald H. Fink, president. Subscription is \$20 per year within U.S., \$24 outside the U.S. Back issues \$4.50. Second Class postage paid at Athens, OH 45701. All rights reserved. Reproduction in whole or in part of any article without written permission is prohibited. All manuscripts and contributions should be accompanied by stamped, addressed return envelopes. Accepted material is subject to such revision as to meet the requirements of this publication. Submission of manuscript implies that material is original and in no way an infringement upon the rights of others. Reasonable care will be taken in handling manuscripts, but the magazine assumes no responsibility for material submitted. To change address, give old and new addresses, including zip codes, and allow six weeks for change to become effective.

POSTMASTER: Please send address changes to Suzuki World, Athens, OH 45701-4260.

Features

- | | |
|----|--|
| 2 | Discipline and Freedom in Teaching and Playing
A seeming paradox explained
<i>Anders Grøn</i> |
| 4 | "Pushing" or Leading?
Erik learns to play in spite of and/or because of his musical parents
<i>Kathalyn S. Ashley</i> |
| 7 | Shinichi Suzuki Receives Honorary Degree from Oberlin College
The site of the Western World's introduction to the Suzuki method celebrates its founder |
| 8 | How to Catch the Suzuki Spirit
Part two of a series on interpreting Suzuki's philosophy
<i>James E. Salisbury</i> |
| 11 | Teachers' Conference a Success
An event which bears repeating
<i>Lorraine Fink</i> |
| 12 | The Kid Fiddlers
Suzuki students play with a Scottish flair |

Departments

- | | | | |
|----|-------|----|-------|
| 18 | Piano | 22 | Viola |
| 20 | Flute | | |

Instrumental Notes

- | | | | |
|----|-------------------------|----|---------------|
| 2 | Worldwide | 15 | Viewpoint |
| 6 | Book Review | 20 | Record Review |
| 10 | About the Suzuki Method | 21 | New Products |
| | | 23 | Announcements |
| 14 | Psychology Helps | 25 | Classifieds |

© 1984 Suzuki World, Athens, OH 45701

by Armena Marderosian

"Prospective Suzuki Teachers Should Apprentice with Master Teacher!"

Are teacher development opportunities offered at Suzuki institutes adequate preparation for would-be teachers, or is more intensive training with a master teacher required? A Suzuki teacher expresses her opinion . . .

... on Training Suzuki Teachers

To receive adequate training for Suzuki teaching, an adult needs the same one-to-one individual lessons in each piece of the repertoire that children receive, particularly in the "Twinkle" variations and Book 1. With an experienced, established teacher trainer, the adult should start with "Twinkle" and continue to study it with the teacher for as many lessons as it takes him to play it well and also to understand how much more there is to work on in the Suzuki-style lifelong quest for the ultimate in tonal and rhythmic, musical beauty.

Each of the "Twinkle" variations is very difficult despite the ease with which we memorize the simple rhythmic patterns played over the same pitches each time. Irregularities in rhythmic execution and tonal control will show up glaringly in these pieces where the same performance deficiencies might go unnoticed in more complex works. Thus, in the Suzuki method the "Twinkle" variations are not just warm-up pieces to be passed through lightly as may be the beginning pieces in some other methods. On the contrary, taught and studied respectfully and thoroughly, they provide the student with fundamental listening and playing skills.

Each new, beginning Suzuki student should be allowed to continue practicing the first step *only* of the first "Twinkle" variation for as long as he or she needs to. The teacher should provide examples and inspiration for greater achievement, but must ultimately let the student set the pace. Some children spend a year studying only the first variation while others may play many pieces well in the same amount of time. All of them may become equally fine and fast-learning musicians later, regardless of the speed of their initial skill acquisition.

Prospective teachers need the same careful, individualized beginning training as do children. The teacher trainee should play

all the Book 1 pieces *by ear from memory*, learning them by listening, just as the children learn to do! This develops the ear so necessary to Suzuki teachers. The amount of study required to achieve this will vary with the individual.

Most adults would require weeks or months of study to play and understand the "Twinkle" variations and Book 1 adequately. In order to become teachers who guide children in this same body of material, shouldn't these adults be thoroughly prepared? Two weeks of study of Units 1A and 1B at a teacher workshop course are very unlikely to provide adequate training to a prospective Suzuki teacher, even if that person were the only student in the class. Skills of listening and of technique usually require much more time to develop.

In Japan: Intensive Training

Dr. Shinichi Suzuki has created a teacher training system in his Talent Education institute in Matsumoto, Japan. Teacher trainees usually study for many months (often two years or more) before Dr. Suzuki is satisfied that they are ready to nurture children properly. Do American children deserve any less? I feel that we should promote the same kind of teacher training in America that Dr. Suzuki has established in Japan.

After some training, teacher trainees need to do practice teaching under a master teacher's guidance, and need to receive constructive criticism about their teaching.

Unconscious habits and underlying implicit assumptions often do not manifest themselves until a person actually has to teach a child. The master teacher needs to see the trainee in action in order to point out tendencies which are not in harmony with Suzuki teaching, and to reinforce with praise those that are.

Studio Setting is Revealing

In addition to taking lessons, before practice teaching, teacher trainees need to observe the master teacher *in his own studio* dealing with the day-to-day problems of his/her own Suzuki families over time. They need to observe how the teacher creates the right studio environment and lesson content, and how to guide the parents in the establishment of the home environment so essential to success. The trainee should see the teacher guide the parent who is negative and punitive, the child who has become discouraged and lost interest, the child with chronic technical errors, the family that does not provide enough home listening or praise. They should see the slow, careful nurturing of skills over many weeks, and the teacher's experimentation with approaches over time in hope of better results.

Observing the entire system in a master teacher's home studio can reveal many fine details that are not present in an institute setting where the clinician is working with children and parents *not* under his or her home cultivation! The prospective Suzuki teacher can observe experienced parents and children working together with their home teacher according to already internalized principles of Suzuki method, and also see how that teacher inculcates those principles into the behavior of new families.

In institutes, teachers are working with children and parents whom they do not know, and whom they may never see again. In some ways they may be starting "from scratch." Children and parents with serious problems, especially motivational, are probably not attending these institutes. *The*

(continued on page 19)

Armena Marderosian has been teaching Suzuki piano since 1973, first at Oberlin, OH and now in Ann Arbor, MI. A member of the board of directors of the Suzuki Association of the Americas, she has served as a teacher trainer at many institutes and workshops in the United States and Canada.

Viewpoint

continued from page 15

prospective Suzuki teacher is not seeing the most comprehensive model for his or her own future home studio.

I regard the Suzuki Association of the Americas' week-long teacher development sessions as an enrichment for those of us who are already Suzuki teachers (especially desirable when conducted by Dr. Suzuki, Mrs. Kataoka or Mr. Takahashi); as a helpful introduction for people who cannot travel to study with a master teacher for a long period; and, as an additional and different group experience rather like group lessons as opposed to "individual" or "private" lessons. *But they are in no way enough for preparing a teacher. (Just as a week or two at a summer institute cannot replace weekly individual lessons for children with the home teacher!)*

I believe that prospective Suzuki teachers should all be made aware that their ideal,

Book Review

continued from page 6

lifestyles that they cannot be isolated or limited as problems—single parents, working mothers, a TV society, sibling rivalry, children's priorities, family priorities, nutrition, over-stimulation, the importance of traditions, the necessity to express love and affirmation, to mention only a few.

Even if they do not have every answer, the authors have much sound advice to offer.

My recommendation would be the subtitle of the book itself—that every new parent and prospective teacher, regardless of his field of endeavor or musical interest, have this book as a constant companion—along with Suzuki's *Nurtured by Love* and Brigg's *Your Child's Self-Esteem*.

Bill and Connie Starr's book took me back to the workshops of my children's growing-up years, and the inspiration and mentoring these fine teacher/parents provided. I rejoice to see it all in writing for the benefit of those who seek a better way to parent and to teach. They have chosen to live—and to share—"tough love"—as Suzuki would say "for the happiness of all children"—and as Bill Starr always adds—for the spiritual enlightenment of all parents. We are reminded firmly but lovingly that there is a price to be paid for anything worthwhile, and that, as one famous parent, Jacqueline Kennedy Onassis once said, "If I fail with my children, nothing in which I succeed will be of importance." 

truest and best Suzuki method training would be study in Matsumoto, Japan with the source of the Suzuki method, Dr. Shinichi Suzuki himself, and also with Mrs. Haruko Kataoka for pianists and Mr. Toshio Takahashi for flutists. This is an eye-opening experience! Since most Americans cannot visit Japan at all, let alone stay long enough to graduate from Dr. Suzuki's teacher training program, all teachers and prospective teachers here should be encouraged to see these three master teachers when they visit the American continent, and to have lessons with them at every opportunity. I

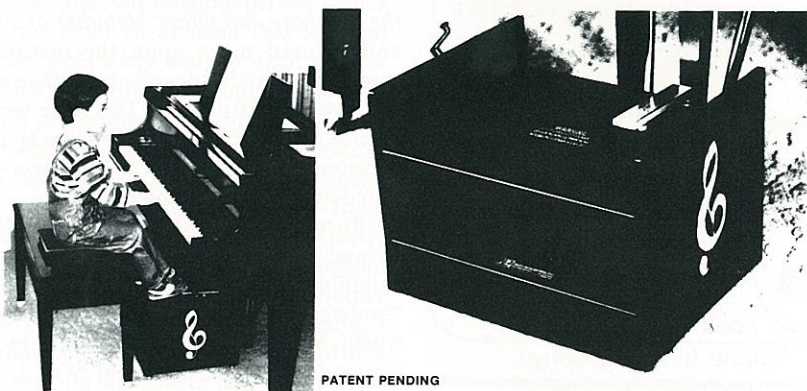
still play "Twinkle A" for Mrs. Kataoka every chance I get, and I first played it for her in 1974.

Even though excellent teacher training may be offered, units studied at week-long institutes still cannot take the place of the basic training experience of weekly individual lessons with and observation of an established teacher in the home studio over a long period, and practice teaching under that teacher's guidance.

We may have instant coffee, and instant pudding in America. But we still cannot have "instant Suzuki teacher"! 

At Last! Our young students can be comfortable at the piano.

Piano Pedal Stool



PATENT PENDING

- Adjustable Pedal Stool for Piano Students 3 to 11 years.
- Stool gives student proper weight balance.
- Enables earlier use of pedal.
- Easier pedal action.
- Completely adjustable to any height.
- Fits all pianos!
- Durable—cabinet and pedal made of heavy gauge steel.
- Weight: approximately 19 lbs.
- Measurements: 19" wide x 16" deep x 11" high.
- Pedal stool is not connected directly to piano pedal, therefore it can be removed without adjustment.
- All models available in black or brown.
- Teacher's model comes equipped with crank which can be operated from the top of either of the side panels. Platform moves from top to bottom approximately 8" and eliminates stooping in front of piano.
- Student model platform has the same adjustable heights. To adjust spring loaded platform, loosen two locking knobs, press center of platform to desired position and relock. Unit is recommended for home use.

 MANUFACTURED BY
Electro enterprises, inc.
312 N. LAFLIN ST. • CHICAGO, IL 60607
(312) 922-1515

*Price subject to change without notice.

Piano Make _____	Name _____
Piano Type _____	Address _____
Pedal Height from floor _____	City _____
Pedal length from cabinet _____	State _____ Zip _____
Black Pedal Stool _____	*Enclosed is my check or money order
Brown Pedal Stool _____	for \$ _____
Teacher's Mod. _____ \$124.95 Qty. _____	VISA _____ MASTER _____ Exp. Date _____
Student Mod. _____ \$ 98.95 Qty. _____	Account No. _____
Plus shipping & handling charges _____	Signature _____