



Official Publication of the
AMERICAN STRING TEACHERS ASSOCIATION

The Early Years of the Suzuki Method in the Americas from the *ASTA Journal* Archives

The Talent Education movement in the Americas owes a great debt to the original pioneers of the Suzuki Method who were leaders in the American String Teachers Association during the 1960s and 1970s. The following *ASTA Journal* articles highlight many of the initial concerts, workshops, projects and opinion columns sponsored by ASTA, and its members in schools and universities around the US and Canada, exploring and debating this new pedagogical approach advanced by Dr. Suzuki.

ISA appreciates the cooperation of Lynn Tuttle, ASTA Executive Director & CEO, and the current ASTA Board of Directors for permission to reprint these fascinating articles from the early development of the Suzuki movement in the United States and Canada.

The ISA is seeking additional early *ASTA Journal* articles to post in this archive. Please contact ceo@internationalsuzuki.org about your contributions, or if you need additional information on this project.

Thanks To Suzuki

MELVIN SCHNEIDER*

We are greatly indebted to Shinichi Suzuki for demonstrating the vast and very adequate technical potential of young children. The record, of ear witnesses and sound recordings, provides ample evidence of three-year-olds being able to play a Gossec Gavotte, four-year-olds a Handel Bourree and five-year-olds the Vivaldi G minor Concerto.

It should also be noted that this feat was and is being accomplished with the use of a foreign type of musical instrument and foreign music, neither instrument nor music is an outgrowth of Japanese culture. With the advantage of indigenous instruments and music, shouldn't we, in the Western world, be able to help our children on to even greater accomplishment?

Mr. Suzuki offers the child only one choice of instrument, a violin. Wouldn't a choice of any of the strings: violin, viola or cello more adequately provide for individual differences and give us another advantage?

A precise set of musical compositions, arranged according to technical difficulty, has been formulated by Mr. Suzuki. How does this prescription provide for valid individual differences other than allowing for varying rates of progress? Suppose we selected music very carefully that would have meaning for the child and taught it in a way that would help him in his intellectual growth, encouraging the development of technic to help music communicate more adequately and for expressive facility instead of technic for display or to perform a musical feat. This would demand a truly creative approach on the part of both student and teacher. Every lesson would be a laboratory experience for both, suggesting unlimited possibilities for growth. The student could then assume ever increasing responsibility for his own learning and practice periods would become continually more effective and interesting. All students would naturally not present like interpretations of a composition but they could share concepts and wouldn't such an experience contribute to the growth of all involved? These interpretations would then present tangible, objective evidence of the pupil's growth in sensitivity and understanding. This effort on the part of the student would also more likely result in "a refined human character" the goal of Mr. Suzuki's instruction.

Editor's Note: Articles on the exciting work of Shinichi Suzuki of Japan whose accomplishments in beginning four-year olds on the violin have been chronicled in TIME, THE AMERICAN STRING TEACHER, THE INSTRUMENTALIST, VIOLINS AND VIOLINIST. These reports and lectures by John Kendall of Muskingum College have fired the imagination of many American string teachers. In order that we might gain a perspective on the Suzuki methods as they might apply to the budding youth of this country we have asked Melvin Schneider to provide us with a critique. Mr. Schneider has spent more than twenty years teaching the string instruments to American youngsters. He starts them in the kindergarten. In order that he might base this article on accurate information Mr. Schneider made a special call on John Kendall whose curiosity about Suzuki has made him the foremost American authority on this development. Now, Mr. Schneider.

Parental involvement is indeed an essential factor in the learning situation. During this early period of childhood, parent and offspring live very closely together. A conviction on the part of the mother or father or both that this learning effort is important coupled with an intelligent determination to help their child as much as possible, exerts an influence that assures phenomenal success. With a parent present at a lesson that is taught creatively, doors are opened not only for the student but also for the adult with the most effective guidance potential. This results in practice periods which are highly efficient and rewarding. Suzuki has demonstrated the effectiveness of parent and child following through as automatons. Couldn't more be accomplished if the creativity of the student and the parent were added to that of the instructor?

In the Suzuki method of instruction the attention of the pupil is focused almost exclusively on a single melody. But the music of western civilization is essentially harmonic, so wouldn't a string quartet instructional approach be more ideal in helping students to hear and experience musical expres-

* Mr. Schneider resigned September 9 from the faculty of the Iowa State Teachers College after fifteen years of service. During that time he developed a unique public school music instructional program in the Laboratory School. He is continuing his experimental work in Cedar Falls, Iowa under an organizational title of Research of Music Education.

sion? As members of a quartet each must hear and understandingly play his part in relation to the other parts for a coherent rendition of any composition. Thus each student automatically learns to hear the total composition, which, as an integrated unit communicates more than any of its parts are able to convey and the message of the composer is thereby much more adequately revealed. If the composer could have conveyed the concept with the melody alone, he wouldn't have written the other parts. Close examination indicates they were written with great care and insight.

An harmonic instructional approach also facilitates provision for individual differences and at the same time each member of a group benefits from the expressive increment of fellow students. All parts of any composition are not of equal technical difficulty and the expressive potential of a group is much greater than that of any individual. Another consideration is that each musician is unique in his understanding and interpretation and thus contributes to a depth of insight.

Thank you Mr. Suzuki for helping us to understand how inefficiently and ineffectively we are teaching with the advantage of indigenous instruments and music and living in the midst of enlightened instructional procedures which are continually being developed and are easily available.

James D. Shaw, Jr. Heads Pennsylvania

James D. Shaw, Jr., of Philadelphia is the new president of the Pennsylvania String Teachers Association. He fills the office left vacant by Jaroslav Holesovsky who was appointed the National Membership Chairman of ASTA.

Mr. Shaw is a string-class teacher in the Philadelphia Public Schools, a private teacher and a teacher-in-large of the Saturday morning music center operated by the Philadelphia Public Schools. Joanne Young, Columbia, Pennsylvania is the secretary-treasurer of the Pennsylvania Unit.

Along with the presidency Mr. Shaw is taking over the editorship of the state news bulletin *The Sound Post*. The October issue announces the winter business meeting which is to be held at the Penn Harris Hotel at Harrisburg, December 3 at 10:00 a. m. A discussion of workshop and clinic plans will be on the agenda. Max Aronoff of the Curtis String Quartet will conduct some of the sessions on strings at the Pennsylvania Music Educators Association sessions also held at Harrisburg on December 1, 2, 3.

¹ Shinichi Suzuki *Violins and Violinists*, March-April 1960, p. 62.

Shinichi Suzuki Plays Roth Violin



Japanese children at a String Festival



Scherl & Roth, Inc.

NAGANOKEN
JAPAN

SHINICHI SUZUKI
PRESIDENT
TALENT EDUCATION INSTITUTE

13. Februar 1960

Mr. Heinrich Roth
1729 Superior Ave.,
Cleveland 14, Ohio

Mein lieber Herr Roth:

Mit grosser Freude empfang ich die von ihnen gesandte Ernst Heinrich Roth-Geige, Guarnerius-Reproduktion mit Bogen und Etui von der Firma Kashima und Co.

Ich spielte das instrument sogleich und war ueberrascht von dem weichen, innigen und doch se weit tragenden Ton in Pianissimo als auch im Fortissimo.

Es macht mir grosse Freude die Roth-Geige, Guarnerius-Reproduktion zu spielen und bewundere ich das instrument besonders fuer seine grosse Klangfuelle und Tonreichtum.

Mit herzlichen Gruessen

Shinichi Suzuki
Shinichi Suzuki

(English translation)
Dear Mr. Roth:

I was indeed happy to receive through our mutual friends Kashima and Co., the Ernst Heinrich Roth Violin, Guarnerius reproduction.

I immediately played the Violin and was amazed of its pleasing mellow tone quality, which at the same time has great carrying power when playing pianissimo as well as fortissimo.

I derive great joy from playing the Roth Violin, Guarnerius reproduction and am highly pleased with its great volume and its richness of tone.

Kindest regards,
Shinichi Suzuki

American String Teacher

Official Publication of the
AMERICAN STRING TEACHERS ASSOCIATION

Spring, 1965

Volume XV — No. 2

The String Shortage

Social Origins and Proposals

MAX KAPLAN

The most serious error this conference could make would be to treat the issue as a fact that extends only into and through musical life. On the contrary, the theme has variations in major and minor keys that can be developed from numerous motifs of social change since the First World War and the ceasing of large-scale immigration.

Even to conceptualize the phrase—"shortage of strings"—suggests many relationships to the whole range of American life. Do we, in fact, have a shortage of strings in respect to a well-anticipated minimum that was established by some consensus a decade or two ago? Is there, rather than a shortage of strings, an unexpected surge of demand, brought about by the expansion of musical life; and if so, should a minor dirge not be a chorus of national celebration?

There is no point in dwelling on history, for a yearning for the simple past cannot void the complexity of the present. Yet I would point out that many of us, now in our forties and fifties, grew up as violinists because this was, to our energetic parents, a symbol of Americanization. We were sent to private teachers, and worked through Kreutzer, Fiorillo, Rode and, of course, the Mendelsohn, as Mother kept the windows open to impress the neighbors with us and us with a rising aspiration in life. Against our will and sense of decent manhood before the judgment of our street peers, we even learned to like this music, and a

(Continued on page 2)

This is the keynote speech of the 1964 *String Symposium* of Tanglewood which is one part of the newly published book, *STRING PROBLEMS: PLAYERS AND PAUCITY*, available from the University of Syracuse Press at one dollar.

ASTA OFFERS EXCITING OPPORTUNITY FOR SUMMER STRING ACTIVITY FOR YOUTH, STUDENTS, TEACHERS AND AMATEUR PLAYERS

SUZUKI SERIES OFFERED

Twelve exciting Summer String Conference-Workshops are being offered this summer to help the string player, teacher and amateur to improve his playing in an atmosphere of stimulation and informality. Colleges, Universities, Camps and state units of the American String Teachers are cooperating in offering instruction and guidance from some of America's finest string players and teachers. Amateurs, who have swarmed to the conferences in past summers, will find the choice of conferences greater than ever.

Shinichi Suzuki, founder of the Talent Education Movement in Japan, will visit the United States this summer, and will present a series of four Suzuki String Clinics. Details will be found in this issue of the AMERICAN STRING TEACHER.

IN THIS ISSUE

The String Shortage — Kaplan	1
President's Letter — Rolland	4
Views on Instrumental Music — Rafferty	6
Polnauer Research Study — Van Sickle	9
Fiddling Is Family Affair — McManis	10
Master Class With Stern — Greenspan	14
Seventeenth-Century Players — Gates	14
Buffalo Violinist Develops Method	16
Summer Conference-Workshops and Clinics	17-31
Course of Study for Bass — McClure	33
Games for Beginners	34
Intonation on the Violoncello — Shaw	35
Review: Tanglewood Symposium Report	40
Catgut Acoustical Society — Schelling	40
Strings, Students and Quartets — Snyder	41
The New Violin Family — Hutchins	42
Music Reviews	44-47
Chamber Music — Musicianship. Part III — Celantano	45
Private Teachers Column — Applebaum	46
Class String Instruction, Part III — Wassell	47

PRESIDENT'S LETTER

Dear Fellow ASTA Members:

As I am writing this letter to you, the Dallas National Convention is still ahead of us with all of its attractions, challenges and problems. By the time you read this it will have become history. Much effort and time is spent in staging such a convention and I hope that many of you will be present to benefit from the meetings and the fellowship with one another. To quote Yehudi Menuhin, who wrote in STRAD magazine that teachers and musicians meet on certain days of every month to discuss their failures as well as their triumphs. He advised that their pooled experience would "give them recourse to an ocean instead of a puddle."

I am pleased to report signs of programs. Arrangements have been made to present Suzuki through the courtesy of sponsoring schools during the months of June and July; details of the Suzuki clinics are reported in the current issue.

We have received permission from the American Federation of Musicians for the production of educational recordings with the collaboration of artists-teachers. Our plan is to provide for a series of recordings of intermediate-advanced repertoire for all string instruments. I firmly believe that great advancement could be made by challenging members of the school orchestras to do more solo playing by organization of unison solo events, (such as the one in Dallas) in many states.

The selected solo materials will be recorded and arranged for orchestra accompaniment if feasible so that the solos could be utilized in the schools, presenting solo players or whole sections with orchestra accompaniment. We as an association,

and you as state presidents will have a job at our hands to educate teachers in the country to take advantage of the principles demonstrated so convincingly by Suzuki, that by establishing a firm musical image in the students' mind, his progress will phenomenally improve. It is our job to introduce and promote the use of recordings in teaching.

I am, furthermore, glad to report that some propositions suggested by me were seriously considered at a recent Symposium committee meeting in New York. I was encouraged to apply for funds to the Department of Education to prepare a film on Suzuki while in America next June. The plan for a high-level "Invitational Summer Conference" was favorably received, this would be held at Tanglewood or Aspen or at the Congress of Strings, providing free tuition, room and board and an additional stipend to a group of selected string teachers, approximately forty each summer. This project to be considered for the summer of 1966 and thereafter.

There is consideration of a plan for the provision of funds to concert artists interested in the aspect of education, such funds to help finance clinics, concerts coordinated with the established tours of the selected artists. A coordinating office would handle requests and channel it to the appropriate artist.

To develop a program of research in string education, I will endeavor to set up a special advisory committee to move forward in this area. I would be most interested to hear from those whose interest and capabilities lie in this area.

And finally, a personal request, please consider that a strong and growing association can be of greater help to our cause. We need your continued membership, and also your support to spread our membership; do help to enroll a new member, and create interest among your students in student membership.

—PAUL ROLLAND

The String Shortage . . .

economics of the arts may hold some clues.

We need to encourage sociologists who specialize in the professions to examine the career stages of the musician, especially to serve the purposes of guidance counselors.

We need careful case studies of successful school string programs; we need more experimental films on class violin instruction, such as begun by George Bornoff. Visual aids and tapes are needed for seeing and hearing how sample passages are played by leading artists, or the musical consequences of different fingerings and bowings, or the methods of teaching by masters in their own studios.

We could utilize the resources of a daring university training department and several bold high schools which would agree to start from scratch with music training methods and with establishing relationships with the community.

The next step, in my view, if this conference is to come to grips with the issue, is to bring together a working session of

OBERLIN COLLEGE CONSERVATORY OF MUSIC
 A WORKSHOP FOR STRING TEACHERS
 WITH
SHINICHI SUZUKI
 June 24 to July 17, 1965

Mr. Suzuki will hold classes and lecture-demonstrations describing his Talent Education Program for the benefit of American String Teachers.

ADVANCE REGISTRATION REQUIRED
 —for entire term of 20 teaching days
 —for one-week periods

Write to:
PROFESSOR CLIFFORD COOK
 The Conservatory of Music
 Oberlin, Ohio 44074

representatives from organizations already active in the string area, and including persons from the fields of education, the social sciences and the mass media. Their work would be to assess all the suggestions that come out of this conference and other sources, to affirm a philosophy, establish priorities for action, and establish a continuing liaison to implement the total program. The executive staff would in the course of time pinpoint gaps, refine procedures, work closely with specific agencies, call upon

foundations, cooperate with Lincoln Center and with local and state arts councils, assess resources, evaluate results, and report back to a general Tanglewood conference.

In the largest sense, the string shortage, like all other aspects of musical creativity, stems from basic values and directions of American life on the whole. Thus, by moving ahead on this problem, we contribute to the aesthetic and cultural climate of that whole, creative America.

AMERICAN STRING TEACHERS ASSOCIATION

Announces

Summer String Conference - Workshops

and

The Suzuki Summer String Clinics

The Series of **Summer String Conference - Workshops** for 1965!

June 10 - 19	TEXAS	Corral of the Longhorn Music Camp	Wimberley
June 13 - 18	KENTUCKY	University of Kentucky	Lexington
July 18 - 24	OHIO	Put-In-Bay String Conference	Put-in-Bay
July 18 - 25	NORTH DAKOTA	International Music Camp	Bottineau
July 25 - 31	WASHINGTON	Eastern Washington State College	Cheney
July 25 - 29	CONNECTICUT	University of Hartford	West Hartford
August 1 - 7	NEW JERSEY	Trenton State College	Trenton
August 7 - 14	MAINE	University of Maine	Orono
August 13 - 22	PENNSYLVANIA	West Chester State College	West Chester
August 22 - 28	VERMONT	University of Vermont	Burlington
August 25 - 31	MICHIGAN	National Music Camp	Interlochen
August 26 - Sept. 1	NEW YORK	Ithaca University	Ithaca

A Series of **Summer String Clinics** featuring the founder of
the Talent Education Movement of Japan

SHINICKI SUZUKI

June 14 - 15	School of Music, University of Washington Seattle, Washington
June 16 - 19	Southern Illinois University, Edwardsville Campus Edwardsville, Illinois
June 21 - 23	Peabody Conservatory of Music, Towson Branch, Baltimore, Maryland
June 24 - July 17	Oberlin College Conservatory of Music, Oberlin, Ohio

American String Teachers Association

presents

A Series of Summer String Clinics

featuring

SHINICHI SUZUKI



SHINICHI SUZUKI

For the past several years, the experimental ideas of Shinichi Suzuki have stirred the interest of string teachers everywhere. During this period, many who have come in contact with his methods have re-examined their teaching, and have been inspired by his philosophy.

The tour in 1964, during which Mr. Suzuki and ten of his phenomenal young Japanese violin students made fourteen appearances in various parts of the country, left an indelible impression. The hope was immediately expressed that Mr. Suzuki could be brought to this country for workshops with teachers. This hope is now being realized in the summer series presented by various schools in collaboration with the American String Teachers Association.

Plans for the clinics at each location include lectures and demonstrations by Mr. Suzuki, and work with groups of children prepared by teachers who have been using his methods. An active exchange of ideas among teachers, and question and answer periods will play an important role in developing further insights into the ways in which Mr. Suzuki's ideas may be applicable in American teaching.

Mr. Suzuki will be welcomed by the many teachers, musicians and friends in this country who have been influenced by his work, and by those who wish to become further acquainted with his ideas.

Mr. Suzuki and young people



SEATTLE, WASHINGTON

June 14 - 15, 1965

UNIVERSITY OF WASHINGTON, SEATTLE, WASHINGTON

Co-sponsors: School of Music, University of Washington,
American String Teachers Association

Conference Director and Host: WILEM SOKOL

Faculty: SHINICHI SUZUKI and others

Activities: Discussion and presentation of the Talent Education movement and its application to the stringed instruments.

Costs: Registration fee: \$8 for adults and \$2 for students.

American String Teachers Association

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EDWARDSVILLE, ILLINOIS

June 16 - 19, 1965

Monticello College Camp, Godfrey, Illinois

Co-sponsors: Southern Illinois University, Edwardsville Campus Illinois Unit, American String Teachers Association

Conference director and Host: JOHN KENDALL

Faculty: SHINICHI SUZUKI, JOHN KENDALL, PAUL ROLLAND, YVONNE TAIT, KENT PERRY, TED R. BRUNSON, SISTER MARY ANNELLA and slate of Consultants.

Activities: Demonstrations of Mr. Suzuki working with American young violin students, Reading Sessions for Ensemble, String Orchestra, methods for adjusting Mr. Suzuki's ideas to American string teaching.

Costs: \$50.00, including registration, board and room. Single rooms at additional costs.

American String Teachers Association**BALTIMORE, MARYLAND**

June 21 - 23, 1965

Peabody Conservatory, Towson BranchCo-sponsors: Peabody Conservatory of Music
American String Teachers Association

Conference Director and Host: RAY E. ROBINSON

Faculty: SHINICHI SUZUKI, JOHN KENDALL, members of the Claremont String Quartet, MENJI MOCHIZUKI, interpreter

Activities: Demonstration groups from Baltimore and Wilmington, Motion pictures, discussions, adaptations to heterogeneous and homogeneous class teaching as practiced in American Schools.

Costs: \$50 with or without credit; \$5.00 Registration Fee. Board and room at dormitory, fee to be determined.

American String Teachers Association**OBERLIN, OHIO**

June 24 - July 17, 1965

Oberlin College Conservatory of Music, Oberlin, OhioCo-sponsors: Oberlin College Conservatory of Music
American String Teachers Association

Conference Director and Host: CLIFFORD A. COOK.

Faculty: SHINICHI SUZUKI, CLIFFORD A. COOK, HIROKO YAMADA and HIROKO TOBA and others.

Activities: Mr. Suzuki will work with American children prepared in advance by two of his assistants. Demonstration of teaching on many levels. Discussion of Suzuki Talent Education program, concerts by the Cleveland Symphony Orchestra.

Costs: Fees for observing Mr. Suzuki's teaching: \$50 for full term, \$20 for one week. Board and room in dormitory at \$31.75 per week.

American String Teachers Association

ASTA - EDWARDSVILLE CAMPUS, S. I. U. PRESENTS SUZUKI IN WORKSHOPS



Shinichi Suzuki

Shinichi Suzuki from Japan, whose most talented young violinists thrilled the ASTA-MENC convention last spring will visit America in June under the sponsorship of the Edwardsville Campus of Southern Illinois University. The workshop and conference at Edwardsville, Illinois will be held on June 16, 17, 18, and 19th under the direction of John Kendall, Director of String Promotion for Southern Illinois University.



John Kendall

In addition to his appearance at the Edwardsville Campus Mr. Suzuki will appear on the east and on the west coasts. On June 14th and 15th Mr. Suzuki will present a workshop at the University of Washington at Seattle. Vilem Sokol of the faculty is in charge of details.

On the east coast Mr. Suzuki will conduct a workshop on June 21, 22 and 23 at Peabody School of Music in Baltimore,

Maryland. Ray Robinson will be in charge of local arrangements. All of the workshops will be co-sponsored by the American String Teachers Association.

Additional information regarding local arrangements can be obtained by writing to the center in which you are most interested. The general arrangements are being handled by John Kendall of Edwardsville. Further details will appear in the *American String Teacher* magazine, spring issue.

Private Teachers Column

"I should like again to urge members of ASTA to send me your names and addresses if you do any private teaching at all. Long-range plans are being made of real benefit to those who either teach privately or who are considering doing so, regardless of any college or school position you may hold.

I wish to thank those who have sent in their names, and some of their problems. In a series of forthcoming articles, these will be discussed.

Three which have come to our attention: A teacher would like specific directions for improving the sight-reading ability of a pupil. He is not interested in the answer that experience is helpful, but would appreciate specific aid.

The second is "what can I do with a gifted student who, each time he places a finger on the string, the base knuckle of the thumb comes right up and contacts the neck." We know he is double-jointed. But what can we do to help him?

The third: "I have a pupil who has a very fast, tense arm vibrato. I have tried having him vibrate slowly with just the

hand and gradually get faster and faster. When he tries to get it a bit faster, it goes from slow even 16th notes to his fast arm vibrato."

This column would very much appreciate any suggestions. When you send them in, no need to put them rhetorically fine; just state your thoughts simply—you doubtless are too busy to do much else. And thank you!

Sincerely,

Samuel Applebaum, Chairman
Private Teachers Forum
23 North Terrace, Maplewood, N. J.

TUNERS for SMALL VIOLINS

These imported tuners are approved by Suzuki and are suitable for violins of any size. Simple to attach to all four strings; easy tuning.

SET OF FOUR: \$2.00 PREPAID
Sorry No C.O.D.

String Instrument Research Co.
404 E. Oregon St., Urbana, Illinois

Delaware Does It Again!

The Delaware chapter of ASTA was instrumental in organizing a violin clinic which took place at the University of Delaware in October for the Delaware Music Educators Association.

Clinician of the day was John D. Kendall of the Southern Illinois University. The demonstration included students and parents from the Newark and Wilmington Public Schools and Music Education students from the University.

Margaret McClusKie and Estelle Frankel of the Wilmington Public Schools have been using Mr. Kendall's *Listen and Play* method for the past three years, and for some of their students this was a follow through from a workshop with Mr. Kendall in 1962.

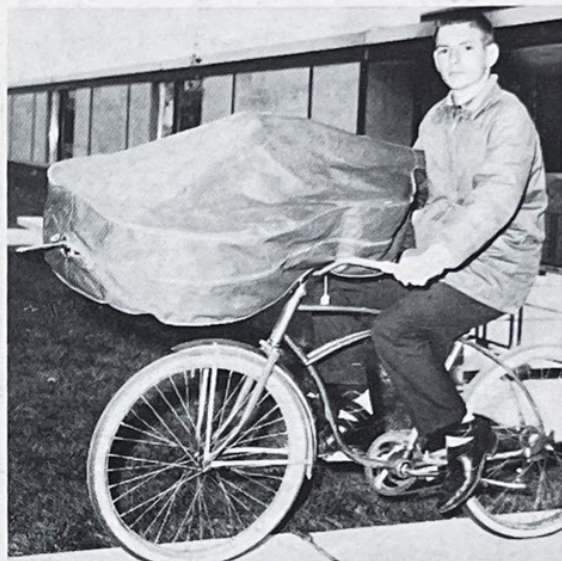
Delaware A. S. T. A. entertained at a dinner for Mr. Kendall on the Thursday evening previous to the clinic. The group, which included several administrators, private teachers, and interested string players enjoyed an informal question and answer period following the dinner.

American String Teacher

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Fall, 1966

Volume XVII — No. 4



ACTIVITY



COMPOSER	TITLE	LOCATION OF MANUSCRIPT OR COPY
III SINFONIA CONCERTANTES Fridzeri, Alexandre	Symphonie Concertante 2 VI/Vla/Orchestra	(location undetermined)
Holzbaur, Ignaz	Concerto a IX Vla/Vcl/Orchestra (Eitner entry incorrect)	Bioliotheque de Gesellschaft de Musikfreunde, Vienna
Rolla, Alessandro	Concerto a Tre Vla/Vcl/Fag/Orchestra	Milan Conservatory
Stamitz, Karl	Concerto in D. VI/Vla/Orchestra	Bavarian State Library (copy in Library of Congress) (location undetermined)
Wranitzky, Anton	Concerto 2 violas/Orchestra	(location undetermined)
Zinkeisen, Conrad	Sinfonia Concertante VI/Vla/Orchestra	(location undetermined)
IV. OTHER COMPOSITIONS Kopprasch, Wilhelm	Introduction & Variations Vla/Orchestra	Landesbibliothek, Dresden

Modern Pied Piper

By FRANCES AND ALEXANDER HARLEY

We are all familiar with the fable "The Pied Piper of Hamelin." Some persons have called Shinichi Suzuki the "Pied Piper of Japan." In a certain sense this is appropriate, but in another sense it is not, for the Pied Piper spirited away the children of the town, and left their parents bereft and lonely. Suzuki, instead, has knit a closer relationship between parent and child through the magic of melody. True, children of Japan will follow him by the thousands, enchanted by his promises of pleasure in the boundless realm of music; but their parents are also

moto is reached by train from Tokyo or Nagoya and is in the spectacularly beautiful "Japanese Alps." The fastest trains make the run in 4½ to 5 hours, passing through more than 50 tunnels on the way.

When we arrived on a bright and sunny October day, we were met at the station by our hosts. Three days of activities had been planned. We were pleased to see again Yukari Tate, one of the young violinists who came to the United States in March of 1964, when Mr. Suzuki brought a group of 10 children to perform at the ASTA National Convention in Philadelphia, for the MENC, the United Nations, and a number of Universities. At



Two of the young cellists in the world's youngest string orchestra in a village in the Japanese Alps.

devoted to him, and give their children the necessary encouragement and praise upon which they thrive and which motivates them to greater achievement.

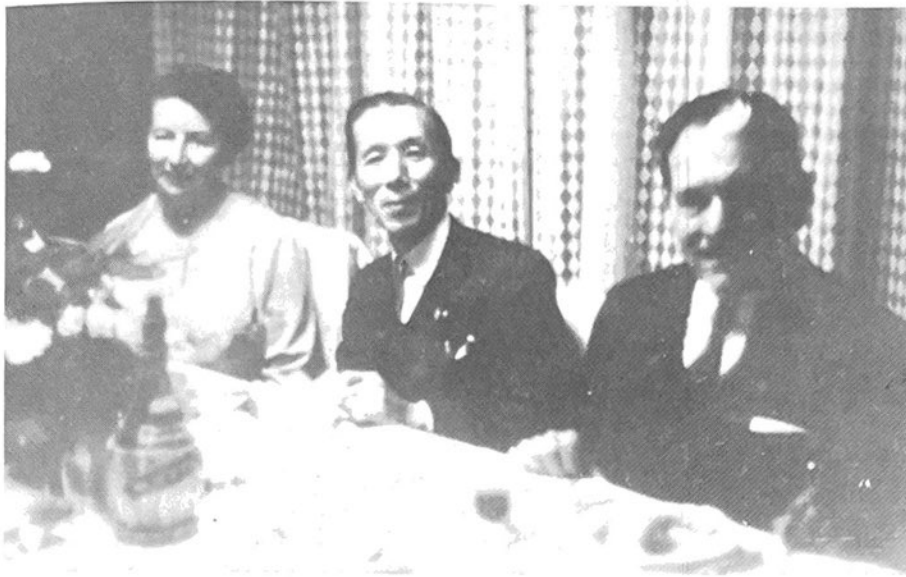
On our second visit to Japan, in the fall of 1965, we had been invited to visit the Suzukis in Matsumoto to celebrate Mr. Suzuki's birthday with them. Matsu-

that time Yukari played the Chausson "Poeme" with precocious maturity and artistry. Now, in 1965, she played several numbers for us in Matsumoto, one of which was the unaccompanied "Sarabande" from Partita No. 2, by Bach, and made tape recordings for us to take home.



A budding young artist of six playing a solo with masterly tone and style.

One evening we were treated to a demonstration and program by a group of very young children—many aged 3 or 4—who played with joyous enthusiasm and a sensitivity that belied their tender years. Mr. Suzuki's kindly, gentle, persuasive manner has an almost mesmeric effect upon the youngsters. Instead of giving many verbal explanations, he would demonstrate his comments by picking up a violin and playing the passage in question. Frequently, he would encourage the students by playing in unison with them. And then the games that captivate a child's love for play as well as lead him to accomplishment—follow the leader—having one group continue a



Mrs. Joanne Suzuki, Shinichi Suzuki, and Alexander M. Harley at dinner in Matsumoto, Japan, on the occasion of Mr. Suzuki's birthday.

piece where another group left off—asking questions to be answered while continuing to play, etc. One little tyke about 4 years old failed to put his chin on the chin rest. In a spirit of fun, Suzuki took hold of his little nose as if it were a handle and moved his head to the left so his chin was placed on the tiny violin properly. This program included several piano solos by children who had been taught by the same basic method. A chair with an adjustable-height seat was used so that each young soloist could properly reach the keys. The performance here, too, was par excellence.

Of course the entire families of the young performers were present. In Japan, they have not yet adopted our custom of hiring baby-sitters. "Mother" is still her own baby-sitter, often with the youngster carried in a special sling upon her back. These infants are thus introduced to the idea that good music can be performed by memory by children as naturally as our children play with dolls, guns and other so-called "toys."

Another day we were taken over a treacherous mountain road, partly under construction, to a little village about 30 or 40 miles away. Here we heard a performance of the world's youngest string orchestra with 20 children, aged 5 to 7, playing on miniature violins and cellos in 4-part string orchestral arrangements of musical numbers written by classical era composers. We met the three teachers at this branch of the Institute, as well as the parents who were proudly in the audience. These were children of farmers and laborers in a remote village far from any metropolitan area where cultural benefits are readily available. Yet, their performance would have done justice to a Jr. or Sr. high school string orchestra

here in the states.

A leader in any field will have his critics, and so it was when Suzuki brought a group of his students to our country in 1964. Some claimed these were especially gifted children, screened from the thousands who are studying under Mr. Suzuki or any of the more than 100 teachers on the faculty of his Talent Education Institute. However, having heard a group of more than 100 children play in a demonstration concert arranged for just the two of us in Tokyo in 1961, and in addition last fall having heard smaller groups in western Japan, we are convinced that Suzuki is a master teacher, a natural psychologist, and an intensely dedicated person.

As early as the summer of 1955, William Lewis and Son, in their publication "Violins and Violinists Magazine," first brought news and pictures of Suzuki's Talent Education program in Japan to the attention of American musicians.

Do you have the idealism, dedication, ability and patience to instill in the hearts and minds of thousands of young children and their parents in this great nation of ours the enthusiastic desire to create beauty? If you have these qualifications and a mastery of your instrument, then you are ready to follow in the footsteps of Shinichi Suzuki. He has organized over one hundred dedicated string teachers to start pre-school children in cities, towns, and villages on violin and cello. Over ten thousand children are enrolled, and perform in large groups several times a year.

Would that more string teachers here would follow the "Pied Piper of Japan" in his crusade to bring a more abundant life through music to the world's children.

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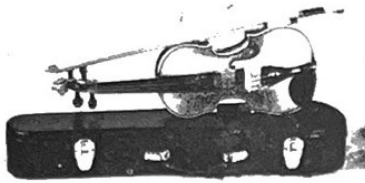
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Survey Of String Music In The South And Southwest

By EMILY COOKE

I have made an examination of string music programs in small communities throughout the South and Southwest. These communities, for the purpose of my survey, were to have had a population of no more than twenty thousand people, but I found these to be scarce. I have therefore included a city in Texas which has a population of sixty-five thousand people. For that matter, this city is unusual for a southwestern city of its size in that it has a string program in its public schools.

Finding small communities in the South or Southwest that have a string program in the public schools is a major task. I made inquiries in three southern states but I received no encouragement. My inquiries in one southern state were graciously answered but I was called "a dreamer" by the president of one state unit of the American String Teachers' Association. He informed me that one of their larger cities with a population of 500,000 has only one string teacher in its city schools. The editor of that state's music teacher's magazine wrote, "As far as I know there are no towns of 20,000 in this state that have a string program, let alone a healthy one." A band man in Texas wrote, "... our small towns are still in the dark ages with reference to healthy string programs."

In one of our border states, I did not find any community with a population of less than twenty thousand which has a string program properly administered by the board of education. One town which reported a population of approximately thirteen thousand five hundred, a school population of approximately twenty-two hundred, but only five hundred of these students participate in an organized string program which is at a model, laboratory school. This school has a healthy string program because it is subsidized by a state college and because the directors of the program are regularly employed as professors of string music at the college. Private lessons are available at a reasonable fee after school hours, and students who play in the school's orchestras are strongly advised (if not actually required) to receive private lessons. The method book used by the beginning string player at the school is a matter of experiment this year. *Listen and Play*, based on materials and ideas by Dr. Suzuki, and by Dr. John D. Kendall is being tried this year. Where *All Strings* was used last year, *String*

Tour To Japan For ASTA Members Contemplated

A tour to visit Shinichi Suzuki in Japan for ASTA members is being developed for this coming summer. The tentative tour dates are, July 26 to August 18th (24 days).

The objective of the tour will be to observe the teaching on location at the Talent Education studios, to attend the Matsumoto Summer School for Suzuki teachers, and to tour Japan to observe other musical activities and events.

The estimated cost for the 24 day trip is \$975.00 including travel, board and room.

Several plans are being considered to provide college credit for this trip. In addition, if interest so warrants, a string orchestra of American string teachers may be organized to present concerts during the Japan visit.

Evidence of interest in the Japan trip is needed if it is to be implemented. Please contact Dr. Howard M. Van Sickle, President of ASTA, Mankato State College, Mankato, Minnesota, before Christmas.

Method, by Muller and Rush is being examined this year. The flaws in this system are that none of the string instructors can be considered to be full-time and there is a conflict in rehearsal time between the band and the orchestra. Rehearsal halls for the strings are also inadequate.

I examined two other towns in this border state with a population of eight thousand and seven thousand. Neither has a string program actively supported by the school system. The schools do provide a room where violin classes may be held during school hours. In spite of adverse circumstances the man who directs these classes says that there is practically no "drop-out" problem. The students of one community advance from their string classes to the town's civic orchestra and all take private lessons. Beginning students use *Tune A Day*, by Herfurth and the *Merle Isaac String Class Method*. The man who directs these classes and teaches privately is a retired professional musician and a person who is completely dedicated to the proposition of "string music for all."

In the same county, where this man teaches violin classes in two elementary schools, his efforts are not as successful. Neither school has over a hundred and thirty students and both are rural. At the present he has nine violin pupils in all. Many of his students drop the violin when they go to junior high school because the school offers them no further

Beethoven Concerto . . .

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Suzuki String Workshop At San Francisco State College

By WALTER L. HADERER

According to the glowing reports of the string teachers who attended the Suzuki String Workshop at San Francisco State College June 27 to July 8, this was one of the most inspiring clinics they had ever attended. This evaluation was directly due to the fact that Dr. Suzuki was so willing to share his storehouse of information concerning a great variety of helpful string teaching technics and, as a bonus, gave them many performance tips which they could use in their own playing.

Dr. Suzuki, after presenting his basic philosophy of string teaching, demonstrated his ideas and technics, using approximately fifteen privately instructed students, ranging from beginners like three-year-old Terrie Goulard, a student of Mrs. Elizabeth Mills of Altadena, California and the more advanced eight-year-old Aaron Lawrence, a pupil of Karla Kantner, of Seattle, Washington, to graduate students like Miss Marna Walline, a pupil of Mr. Frank Hauser of the San Francisco State College staff.

Not only were private lesson technics amply demonstrated, but also numerous class approaches were shown, using students from: Marina Junior High School, San Francisco, instructed by Mr. Paul Zatillha; San Mateo City Schools, instructed by Mrs. Marilyn Trippy; and the Elementary Schools of Los Gatos, instructed by Mr. Stephen Herrold. On Wednesday evening of the second week, July 6, all these classes and many of the private students who were used for Dr. Suzuki's demonstrations were presented in a joint demonstration-concert. Approximately one hundred students participated.

The teachers who attended the workshop were given daily opportunities to

question Dr. Suzuki concerning his methods and to pick up their own instruments and try the playing technics he had demonstrated that day.

A unique aspect of the Workshop was a number of lectures and demonstrations



on adapting the Suzuki violin teaching methods to the teaching of violoncello. These were presented by Mrs. Margaret Rowell, prominent Bay Area cello instructor and member of the San Francisco State College staff.

At least one hour each week was spent viewing films on the Suzuki methods furnished through the cooperation of Marty Camp of KRON-TV, Seattle, Sister Mary Amella of Holy Name Academy, Seattle, Mr. John Kendall, Southern Illinois Uni-

versity, and Mr. Paul Rolland, University of Illinois.

San Francisco State now houses the Frank de Bellis Collection of Music which specializes in early Italian music and instruments, one of the finest of its kind. After hearing a lecture on the Collection by the donor, Dr. Frank de Bellis, the string teachers were invited to examine the many scores of orchestra and string music and given an opportunity to perform them under the able direction of Mr. John O'Connor, orchestra conductor and violin instructor at Oregon State University, Corvallis, Oregon.

A number of small-sized violins were on display throughout the workshop. Teachers could see and play both the Shiro Suzuki violins, furnished by courtesy of Erika Volhonsteff of San Francisco and the Suzuki-Roth violins furnished by Mr. Heinrich Roth of Scherl and Roth, Inc.

Not all the time at the Workshop was spent in classes, lectures and demonstrations. On Wednesday afternoon of the first week, all in attendance were invited to a beautiful tea hosted by Dr. and Mrs. Frank deBellis in the large display room of the deBellis Collection in the College Library. The surprise event of the two week session was the ceremonial Japanese tea, honoring Dr. Suzuki. This was sponsored by the Bay Area Section of ASTA and officiating were a number of beautifully costumed members of the Japanese community of San Francisco.

Approximately one hundred different students were used for demonstration purposes throughout the workshop. Approximately one hundred and ten teachers and parents attended the daily sessions throughout the two weeks. Those in attendance were from twelve states and one teacher came from Canada.

Judging from the brief written reports submitted to Dr. Walter L. Haderer,

(Continued on Page 39)



Suzuki At San Francisco . . .

Chairman of the Workshop, by the students at the end of the sessions, the one aspect of string instrument performance which had impressed the majority of them as being of prime importance and which Dr. Suzuki had emphasized the most was "beautiful string tone." The steps in achieving this were carefully and repeatedly analyzed. Teachers were urged to expect and insist on it from their pupils, including beginners, and not to be satisfied with anything less in their own playing. It was gratifying indeed to know the number of teachers who left the Workshop determined to achieve considerable improvement in tone quality in their own and in their pupils' performances. Time will tell, but assuming this is attained as the result of the SFSC Suzuki String Workshop, then Dr. Suzuki and the co-sponsors, the Bay Area Section of ASTA and San Francisco State College, will know the two weeks were very profitably spent.

Class String Instruction In America

(A History and Evaluation)

By ALBERT W. WASSELL

PART IX Education Today

Tremendous support of music in the school curriculum came with the declaration of the Department of Superintendence of the National Education Association in 1927, which, impressed by the accomplishments of high school musicians at its annual convention, recognized music as a basic subject in the curriculum and recommended that it be given everywhere equal consideration and support with other basic subjects. In its report it further went on to state "We believe that with the growing complexity of civilization more attention must be given to the arts and that music offers possibilities as yet unrealized for developing an appreciation of the fine things of life."

"Music for every child, every child for music" as a slogan of the Music Educators National Conference bespoke equality of opportunity and called for support by the public. The public accepted this large scale emphasis and accordingly footed the bill.

The aims of music education are analogous to the commonly accepted aims of general education. It has long since recognized the leisure emphasis of music and does not attempt to prepare for the professional field, though it is an ally to the attainment of this goal. Its great-

est service is ever to be for the future consumers of music rather than the performers.

Music and music education aid in the process of education by 1. Supplying and expanding aesthetic growth. 2. by the development of the social side of a pupil's nature. 3. by giving the pupil technique for the performance of music and a corresponding growth in matters of mental discipline.

Music education has brought music of wide content to the schools. Music, once the privilege of the few, may now be practiced and enjoyed by all. This service and its rich contribution to the humanities have justified its place in today's education curriculum.

Instrumental Instruction In Music Education

1910, for the lack of a more specific date, may be referred to as marking the start of instrumental music teaching in this country. School orchestras and bands had been in existence in scattered communities before this time, but no formal classes in the teaching of instruments in groups seem to have existed. Dr. Albert Mitchell's violin classes in Boston in 1910 appear to be the beginnings of class instrumental teaching. His classes attracted wide attention and gave impetus to similar classes in many parts of the country. Before long there were classes on other instruments as well.

That the teaching of instruments in the public schools should wait so long after vocal music had been accepted into the grade school curriculum can only be explained by the small number of adults engaging in such pursuits in those days. Travelling orchestras and bands, some from Europe, created interest and had much to do with making the schools ready for such activity.

The immediate success of class instruction was due to its low cost to the pupil. That there was at least equal worth, if not more, in instrumental study in contrast to school vocal music was soon an accepted conclusion. Though appealing to a smaller group, this group was likely to be the more interested and talented. Accordingly the instrumental classes had more to show in results.

Some 35,000 orchestras were reported in existence in the public schools in 1930, largely the result of instrumental classes.

Class instrumental instruction, though assuming sizeable proportions and receiving support from the public was not without its critics. Much of the criticism came from the ranks of the private teacher and professional musician. Certain aspects of this criticism will be discussed later.

Whichever way the verdict lies, class

In Recognition Of Service

TO JAY C. DECKER

As local convention chairman you have rendered to our association invaluable service. You have handled your assignment with dedication and with great skill.

For your fine help and unselfish attitude we wish to express our gratitude in this public citation.

PAUL ROLLAND, President
Kansas City Convention
March 20, 1966

TO KELVIN MASSON

With your expert help, untiring and unselfish attitude you have rendered great service to our association in the field of publications.

For this we thank you and wish to express our gratitude in offering you this public citation.

PAUL ROLLAND, President
Kansas City Convention
March 20, 1966

TO ROBERT KLOTMAN

For many years you have served ASTA with sincere dedication in a most effective manner. Now, as you retire from the Executive Board after serving as President and Vice President in which offices you have been a most capable leader and adviser, we wish to offer you in behalf of our association our deep gratitude and recognition.

PAUL ROLLAND, President
Kansas City Convention
March 20, 1966

TO WILLIAM E. FITZSIMMONS

In organizing and conducting the Teachers Orchestra in a most capable manner in connection with our Youth Solo Assembly you have rendered our association a great service. For this we thank you as we offer our public citation.

PAUL ROLLAND, President
Kansas City Convention
March 20, 1966

instrumental instruction is now an accomplished fact. Dr. E. J. Stringham aptly sized up the situation in 1930 with his statement: "The private teacher of music is no longer the widespread power he once was, and the result is that almost the entire burden of general music education in America rests squarely on the shoulder of our public school music teacher."

(To Be Continued)

LOW-DOWN ON BASS

The Left Hand

By THERON McCLURE

Franz Simandl taught my teacher that the left hand should always be brought up into playing position from below, from the side of the body.

The first finger comes up to play while pointing straight at the notes it is aiming for, and the other three fingers curl in away from the pointing first to play with their tips. The third and fourth fingers of course act as a unit, dropping on their single note together.

All finger action should come as a pivoting of the fingers from their base joints, and not from an inefficient curling and uncurling of the fingers. The hand is supported by the base of the thumb (and not just the stub), which is drawn down opposite the second finger. Thus the space between thumb and fingers form a round "U" and not a tight "V".

As the arm comes up from below, the bottom of the hand levels with the top of the wrist. The left arm is brought up to a point far enough from the body so that the elbow serves as a pivot, enabling the hand to move between half and third positions without any pumping of the arm up and down.

Doesn't that sound easy? Easier said than done. So below are a number of aids to the development of correct left hand posture:

Like a golfer 'addressing the ball', the bass student should set up his hand position down at the side of his body, where tensions are minimal.

1. Shake the arm loosely to relax it.
2. Point the pointing finger at the floor.
3. Twist the arm counterclockwise as far as it twists.
4. Curl the other fingers forward, while the pointing finger continues to point at the floor.
5. Bring the base of the thumb over opposite the second finger but not touching it.
6. Bring hand and arm up into playing position.

Teacher and student should join forces in teaching correct finger placement and correct finger action to the student's hand. The student (presumably) is not stupid, but his hand is. These devices are useful for this teaching process:

a) Simple scales using the first finger for the scale tones and the other fingers to perform very slow trills, to make sure that the fingers are lined up and coiled over the string being played at all times, and that finger action is from the base joint.

b) An octave exercise 1-7-8, 1-7-8,

1-7-8 etc. moving upward chromatically after each octave group, fingered 1-2-4. The extended first finger stays down on its lower string while the upper fingers curl in to play 7 and 8. This exercise brings the hand somewhat out of position, but teaches those stupid fingers a clear lesson in the difference of action between the straight first and the curled other fingers.

c) Modified versions of the Geminiani and Flesch exercises which have all the fingers down on some string at all times even when not playing a tone. Chords in their various forms, and quasi-chromatic scales (all the chromatic tones available in the first-half position) may be practiced, with fingers remaining on the spot just played until next needed elsewhere, or, in descending scales, having the finger move down onto its future note as soon as released.

d) *Mechanical aids.* Plastic tape can be very useful in helping to develop a strongly arched left hand. If a 'Berlin Wall' is formed out of a rail of tape laid down the center of the back of the neck, the thumb will constantly be reminded to stay over on the left side of the neck, causing the hand to arch itself. A large proportion of players have double jointed thumbs, so will have to keep their thumbs over on the left side of the neck throughout their playing careers, anyhow.

Fretting of one sort or another is a device legitimized by this instrument's descent from the viols.

If the fourth finger likes to wander down away from the other fingers, producing excessively large half-step intervals between 2 and 4, fingers 2-3-4 may be loosely taped together at practice.

e) The bass should be properly aligned. Good hand position is impossible if the strings are hard to press. The top string of a bass should go down as easily as the bottom string of a cello does!

Gary Karr and many other bassists use screws in the legs of their bridges to permit adjustment of the height of their strings over the fingerboard.

f) The pitch of low notes is difficult for the student to learn to judge; that is why Simandl published piano accompaniments to most of his many studies. A student should be encouraged to have someone at home play along with him at the piano, playing the bass notes at the octave. On the bass, correct intonation coincides with correct hand position.

g) The student's fingers should learn the fingerboard as being a chessboard four squares wide and twenty-four squares long. A wonderful finger-educating and ear-liberating exercise is the playing of whole-tone scales, scales made up of alternating whole-steps and half-steps, and all sorts of arbitrary sequential combinations of half and whole steps in scalar form, with a rather easy-going attitude toward choice of fingering.

h) As both hands are out of direct view of the player, the student should have at all times a memorized etude which he can play in front of a mirror. The bass player in the mirror should show him how to play!

Bassists are expected to play as rapidly and as accurately as players of the higher and easier string instruments, so utmost efficiency in playing is of cardinal importance. The teacher and student should together keep after that left hand until it is making no discernible unnecessary or false movement. The left arm will then come up into playing position with a confident and prideful skill.

Shinichi Suzuki: The Genius Of His Teaching

By CARL SHULTZ

(An Article for Parents and Teachers)

"The teaching of Shinichi Suzuki is perhaps the most significant contribution to music education in the first half of this century," states Paul Rolland, Professor of Music at the University of Illinois and President of the American String Teachers Association. Through the tireless efforts of John D. Kendall, Professor of Music at Southern Illinois University, the brief concert tour by Talent Education students in the U. S. during March of 1964 and the teacher workshops conducted by Mr. Suzuki in this country during the past summer, American parents and educators are becoming increasingly aware of Suzuki's astonishing work. The meaning and significance of this advancement in music education is yet to be fully discerned.

This article comes as a result of my attending the Talent Education summer school in Matsumoto, Japan last August. Approximately 500 children, many of them 2½, 3 and 4 years old, were gathered with nearly 100 teachers to re-enact the unbelievable performance staged by the troupe of 13 Japanese students on their tour of this country nearly two years ago. Words fail to describe the sight and sound of five and six year old

(Continued on Page 20)

Genius of Suzuki . . .

children artistically performing Bach and Vivaldi concerti.

Assisted by Marlan Carlson, American violist and member of the Tokyo Metropolitan Orchestra, I was able to interview eight teachers at some length to ask some of the questions most frequently posed by American string teachers. Louise Behrend of the Juillard music faculty was the other American violinist present, offering me invaluable insight in evaluating the Matsumoto experience.

I prefer to view Talent Education as a philosophy rather than a method of education. Viewing the mass, unison violin performances on film, it is easy to misjudge this to be a rigid course of instruction, producing a stereotyped product. Here, however, is creative teaching at its best, based on the love for children and an unshakable conviction as to their musical potential. The concepts of child readiness, tonal beauty of string instruments, ear training and complete mastery combined with the joy of learning through discovery and creative repetition have been developed to a high degree.

Child Readiness—The child is at the center of Suzuki's teaching. In addition to his faith in the musical abilities of small children, he skillfully trains, with the aid of the parents, the child's musical development on the basis of individual readiness. Through loving guidance, rather than scolding, a child's mental and physical powers are cultivated rather than stunted. When asking about the timing of note reading, vibrato, shifting and position study, the common answer, in essence—when the child is ready. The actual methods of teaching note reading, on the other hand, vary so greatly between Talent Education teachers as to indicate a wide latitude of originality and creativity.

Tonal Beauty—Great music is created for listening. What great joy to hear students who are truly tuned in to their own performances! Suzuki's pupils, at the earliest ages, are trained to continually search for a refined expression of the string instrument tone. The ensuing development of ear training is so advanced as to be unbelievable until witnessed personally. Imagine six year old children playing with the accuracy, clarity and warmth that is rarely expected of students over three-times their age!

(Continued on page 42)

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Is The Teacher Always Better? Or What's A Good Habit Worth? Or "Pride Rideth . . ."

By KELVIN MASSON

I'll never forget one day of teaching, long ago. Things had gone pretty much wrong; an assessment of "newly-instilled positive values" seemed to yield but the tiniest possible plus factor. All that should have moved up, moved down; all that should have swelled just sway-backed in the middle. Why? Why?

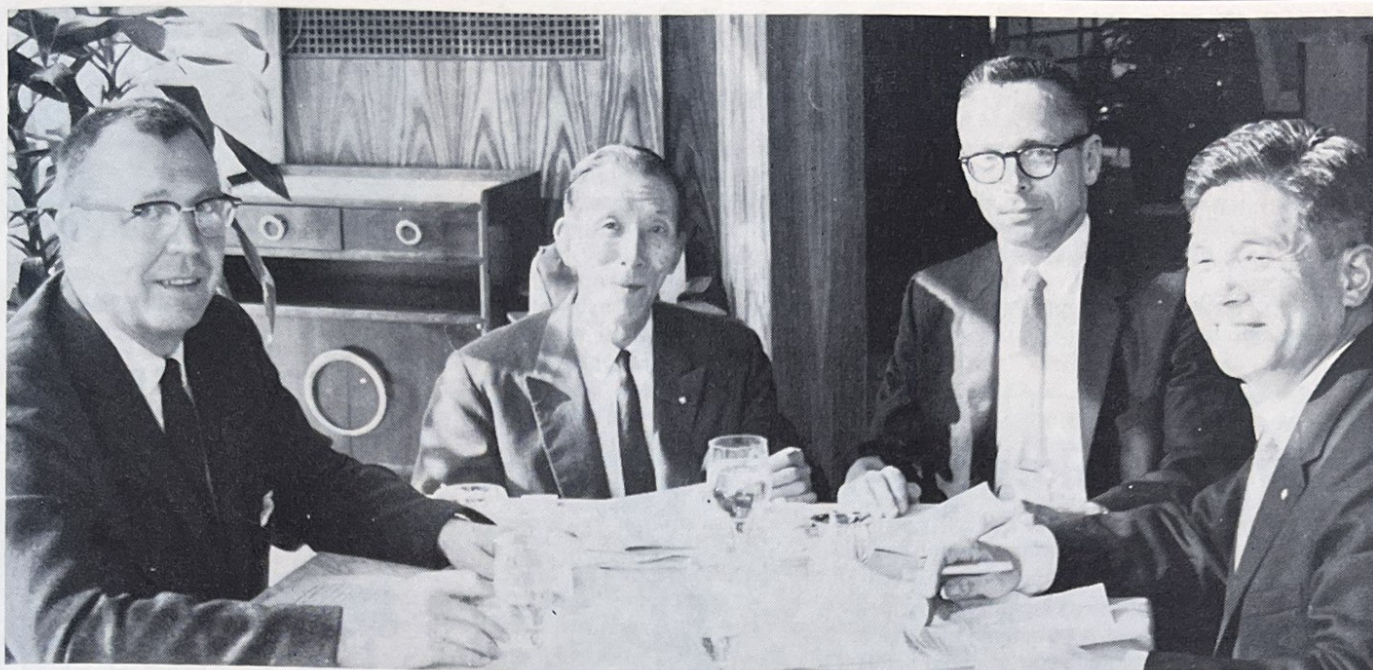
That evening I again pulled out the fiddle to see if I was demanding too much. No, there wasn't any way of simplifying further those bowings, and I could discover no way of putting all the E-string's lowest octave into first position! Color me Unhappy about the whole day's doings. "Where *do* we go from here?" became an incessantly reiterated thought. Some reason just must be found.

The players were all good people, 'good' in the sense that they all had some hopes and aspirations, quite apart from whatever might be their stages of musical advancement. So; and so the trouble could only lie within myself. But where?

I decided to become temporarily a 'throw-back' as a violinist, to see if I could appreciate more the problems these people thought they faced, and to see if I could face these problems on their own terms. This I managed to accomplish by transferring the instrument to my right collar-bone, the bow to my left hand. Now, to play. Playing this way, I anticipated, might not be quite up to normal, but the playing surely wouldn't get out of hand much.

It wouldn't? It did! All the benefits I had previously enjoyed became as nothing. The hold on the bow and its whole manipulation had to go through the conscious mind and, even so, the tone produced was the poorest of poor. And the left-hand fingers? No matter how hard I tried, they would not yield just two consecutive intervals within standards of good intonation. And the vibrato? Gone; completely gone. Shifting? How revolting!

Try this stunt (in private!) once or twice. Please don't be too hard on just a secondary inconvenience, lack of chinrest. As in my case, I'm sure your admiration of and your respect for all your pupils, from the good ones on down, will skyrocket.



Dr. Van Sickle, Dr. Suzuki, Carl Shultz, and Dr. Honda confer at the Hotel New Otani in Tokyo to formulate plans for a Talent Education organization in the United States and the Japanese Tour this summer.



Thirty students, grades one through 11, represented the DeKalb Community Unit Schools, DeKalb, Illinois in a concert-demonstration at the national ASTA-MTNA convention April 20 in St. Louis. The youthful musicians presented works ranging from Bach to Bartok in unison violin and cello, string quartet and string orchestra formations. The convention appearance by this group was sponsored by The Wurlitzer Company of DeKalb.

Talent Education 10 Points

Teachers of the "Suzuki Method" must strive to acquire these 10 points— (during lesson or hearing children perform, the teachers must be able to recognize at once which of the following points need most attention)

1. Listening to records is important to develop musical sensitivity. The teacher should urge parents and children to hear records at home. He must possess the potentiality to make them do it.

2. TONALIZATION—The teacher must have the ability to show his students how to produce a beautiful tone with nice resonance of the strings (and to find the "sound point").

3. Teach a nice vibration.

4. Arouse a feeling for good *musical* tempo.

5. Teach correct intonation. (1st Position)

6. Develop brilliant trilling ability.

7. Teach nice musical expression, temperament and feeling for tone.

8. Intonation: All positions exact and with good tone; be precise and in tune in all positions.

9. Teach good procedures for studying at home.

10. The teacher must be able to teach *every child*. Sometimes teachers say: "This child does not practice." It is up to the teacher to awaken the desire to study. That is a good teacher's responsibility.

A Japanese Mother Tells Her Story

Often we have heard folks say that the Japanese mother is different from the American mother. Members of the ASTA Talent Education tour to Japan had an opportunity to sit down with Japanese mothers, their children and Japanese string teachers (with an interpreter) to make comparisons. The pace of the discussions was fast and intense. American teachers found that Japanese mothers had several strange notions about the behaviour of the American mothers. After much interchange the general conclusion was that the Japanese have the same problems as the American mothers.

Japanese mothers have to help their children develop practice sessions in competition with baseball and with many school demands. The problem is no less serious than that which the American mother has. The Japanese have to be resourceful as can be seen from the accompanying letter.

This letter thrilled the American string teachers because it was written by a mother who was not confident of her spoken English and yet wanted to express herself directly. Mrs. Teru Tando, 1-3-16 Nakanobu of Shinajawa, Tokyo wrote the letter one evening and presented it to her new American friends the following morning. The American teachers were excited both by the message and by the evident desire of a Japanese mother to help bridge the communication gap. Much of the charm of the letter is in the style so we are presenting it in cursive form.

H. M. V.

The story of works to build a tunnel

My name is Mrs. Masako Sano, or I'm one boy's mother. I'm very happy that I could happen to see you who have come here from thus far Great dear Country U.S.A. I don't know how to say my impression and thanks of such bright and honour events for us all.

I want to talk with you many many things and want you to teach me about childrens study for music. But I can't speak English well, then I last night, wrote a composition for a history of my son's lessons on his Cello, recollecting my old school English, which was almost forgotten nowadays. If my under disgraceful story of hardship, as to studying cello ~~it~~ would be able to become some good reference for you, I should not ~~be~~ ^{now} ~~know~~ ^{very} happy am I!

Now my son has ten years and four months. He has begun to study cello at four and half years, therefor there past just six years now. His name is Jho iki baso

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Anyhow, on that beginning days, he was very, very naughty boy! He could not stay still, more than only one minut, often more than several seconds. Every day I hoped how to make him sit on his chair, ~~but~~ ~~not~~ for playing cello but for only sitting down still for one minut. I've tried, tried again repeating to catch this pup which was quick at flight. As a result of his desiring too much freedom, he ~~could~~ slapped his own instrument, crying "I wish break it!", as was bad as Baby Gong. As to, it had taken about six months to make him sit for five minut. I remember that professor Sato that time sang a "counting song" for him singging very slowly. "One, two, three, four, five... and so on, making him sit still. He heard it stoping still. He could last sit his chair.

That is our starting for studying cello: ~~if there were not any help by his master~~ Then, I could find the truth that it would be better not force him into his chair. It would be more important to make him be calm.

^{footls}
I could find also, there "music" was! A counting song was growing "Winkle Star" - Butterfly - Mendel... and so on. In truth, I think it was the happiest thing that Prof. Sato was always tolerant and patient, ~~to~~, in stead of being irritable with us. He said always to us "Listen the record of Casals!" We have been charmed with Great Casals's history, too. My boy become gradually to be delighted to listen music and play cello also!

I have many question now yet. ~~and~~ ^{will} under-
Tais. For the long time I had to suffer from his jurring bowing sounds. They were so as the ears are scrubbed by brushes. ~~and~~ I could perceive that our teacher might have hardly to suffer them, more than I. Some day Mrs. Sato told me that as soon as children's lesson were over, he usually had to listen records, in order to remedy that pain of his ears. I had to study Dr. Suzuki's "bowing methode" in most early days. This question not yet solved now for us.

I could understand his suffering by ~~my own~~ ^{that I also} P.4
studying to play cello under Prof Sato, too, after, ^{but} only for two years I stopped it. Because he voted play ^{independently alone}
The 2nd. question is that, it is most difficult thing that I could catch the time for his lesson. He want always to play outside with his friend. I told him that "Give me your time for the ~~like more than~~ ^{more} thirty minut over, please promise it to me."
Today, he becomes to "one hour. promise."

The 3rd. question.
Next question is that trouble, when he goes in to new music notes. My boy and I are in trouble, as we have faced to an unknown wall. He is always unwilling to new study, because he can not get read notes enough, and understand about position of fingers, ^{too} ^{enough}

One day, I told with him how to pluck up our courage to go in to new music note. At last, we got good idea. We made one talse. "The story of works to build a tunnel" ^{in the} ^{from} net day the mother said. "Hei, Jho. let us start works to build a tunnel!". OK. he was delightfull to start in front of the new mountain.

The first, he go forward and forward only digging with his pick roughly. That's to mean to read through ~~the~~ new notes roughly with his bow.

"Next, let's clean up the face of wall, ~~by~~ removing the big rock or large stones. O.K.", he was willing to work.

The large stones means disturbing difficult parts on ^{it} notes.

"Now the 3rd day, begin to plaster the wall with concrete."

"O.K.!" he cried with his cheerful voice. It means "Play more carefully on each silab!"

"Then, ~~in~~ set the railway there, in your dear tunnel!"

"Oh, so, I will be able to ^{the} make train run fast on this, soon!" he continued brighting his eyes, and runs forward to aim at the exit of this tunnel. He becomes to be engrossed to finish this new music not.

"All right, you will soon able to see wide and beautiful field beyond that mountain" ^{the end.}
The end.

TALENT EDUCATION-U.S.A.

--- Additional copies of "TALENT EDUCATION-U.S.A." available by writing: P.O. Box 551, DeKalb, Illinois 60115 ---

SCENES FROM THE TALENT EDUCATION TOUR, 1967

The first Talent Education Tour to Japan, July 23-August 16, sponsored by the American String Teachers Association was an outstanding success. Sixty string teachers, representing 21 states and Canada, made an extensive study of the Talent Education method of violin instruction under the direction of Shinichi Suzuki, founder and President of the Talent Education Institute currently involving more than 6,000 students and 125 teachers in Japan. Many of the Tour members are presently conducting pilot programs based on Dr. Suzuki's teaching which is widely acclaimed by American musicians and educators as the most significant contribution to music education during the first half of this century.

After a two-day orientation period in Tokyo, the Tour party divided into groups to spend a week observing the Talent Education studio teaching on location in Tokyo, Matsumoto, Nagoya, Osaka and Kyoto. Re-assembling at Matsumoto during the second week, the Tour members attended the summer school held annually for 500 violin and cello students, plus their teachers and parents; performed in the Japanese-American String Teachers String Orchestra; and participated in the dedication of the "Kaikan", the newly completed center for Talent Education research activities in Matsumoto. The final eight days were spent in touring the historically famous cities of Japan.

The Tour was under the direction of Carl Shultz, Supervisor of Strings and Orchestras, DeKalb, Illinois Public Schools and President, Illinois-ASTA. Co-directors were Dr. Howard M. Van Sickle, Professor of Music, Mankato State College; President, American String Teachers Association; and John D. Kendall, Professor of String Development, Southern Illinois University (Edwardsville) American authority on Talent Education.

Plans are being developed for a 10-day student exchange trip to Japan in March during spring vacation for participation in the Talent Education National Concert held annually in Tokyo and the Talent Education Tour, 1968, during July and August. Tour information may be received by contacting: TALENT EDUCATION TOURS, Mr. Carl Shultz, Director, P.O. Box 551, DeKalb, Illinois 60115. Telephone: (815) 756-7534.

SUZUKI CONCERT SCHEDULE

The Sheldon Soffer Management Inc announces the schedule of U.S. concert appearances by Shinichi Suzuki and Talent Education Students during October, 1967.

October 7	Pendleton, Oregon
10	Odessa, Texas
11	Oklahoma City, Oklahoma
12	Winnetka, Illinois
14	Ithaca, New York
15	Philharmonic Hall, New York City
16	Newark, New Jersey
21	Wooster, Massachusetts
22	Napansit, New York
23	Owensboro, Kentucky
24	South Euclid, Ohio
26	Albuquerque, New Mexico
28-29	Pasadena, California
30	San Diego, California

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21. An endless sequence of student performance activities



22. Parents and teachers observe the daily summer school concert activities



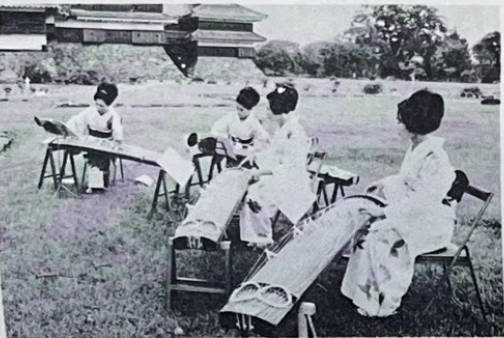
12. The Mayor of Matsumoto was host at the Garden Party before the City's famous Castle



18. Precocious performances by miniature artists



23. Susumu Miyazawa instructs and beginning student



13. A memorable performance by highly skilled koto performers



14. Jesse Hanson discusses a technical point with her Japanese colleagues



19. The happy children of Japan with their master teacher



24. Dorothy Walker has a front row seat at a class session



15. Preparing for the Kaikan dedication ceremonies



25. The Japanese-American String Teachers Orchestra performance under the direction of John Kendall



16. Masterful group performances at the Kaikan dedication concert



20. Yoshio Sato instructs a young cellist at the Summer School



26. "Auld Lang Syne" The high point of an unforgettable Tour experience



2. Airport greeting at Haneda Field, Tokyo. The cameras are running!



5. So glad to touch "terra firma" after many hours in the air



3. More than 400 children stage a welcome concert in Tokyo for the visiting Americans



4. The U.S. teachers are enthralled by the mass concert demonstration



6. Bill Starr examines the paintings prepared as gifts for the Tour members by Dr. Suzuki



8. Kendall, Van Sickle, Shultz, Honda, Mizuno and Makajima examine the Tour itinerary



9. Doris Hansen and Tomoka Takigawa compare chopstick technique



10. An informational visit to the Sony factory in Tokyo

Report On Suzuki Experiment

Report on Experiment with Kindergarten Violin Classes Conducted at J. E. Lilly Sr. School No. 53, Indianapolis, Indiana from October 1966 through May 1967.

—Alberta Denk, Teacher

Procedures were based on the method of Dr. Shinichi Suzuki, Japanese teacher; materials used were those outlined by Dr. John D. Kendall, Professor of String Development, Southern Illinois University.

OBJECTIVES — To determine the feasibility of group violin lessons for 5-year-olds in a public school situation. (The Suzuki approach, a private lesson plan, had proved successful when applied to fifth grade beginning string classes.)

To determine to what degree American parents would become actively involved in the musical instruction of their children.

To evaluate the aural and physical adaptability of Kindergarten and fifth grade children as applied to playing a string instrument.

To evaluate musical and educational advantages which might result from starting class violin lessons at an earlier age.

To determine how effectively the Suzuki approach in teaching violin could be implemented in our local social and educational structures.

SELECTION OF STUDENTS—Kindergarten teachers selected students from the morning Kindergarten classes who during the first three weeks of the school year appeared to take directions and work well in the group. No attempt was made to determine musical background or ability. Letters were sent to parents of these children with the stipulation that if the parent desired the experience of violin lessons for the child, the mother (or father) would need to attend class with the child twice a week. Classes were scheduled after lunch.

ENROLLMENT & MORTALITY—Twenty children enrolled and continued through the first semester. Sixteen children continued through the second semester. Fourteen elected to continue in summer school.

Reasons for Drop-Outs: One dropped out during the second semester because of illness (was absent from school for 6 weeks). However, this child will enroll in the new Kindergarten violin class in Summer School. Two dropped out at the beginning of the second semester because the mothers didn't have time. One dropped out because the mother said "she won't let me help her at home." (Attendance had been irregular, and it was evident the mother did not follow

procedures.) One who continued through the year is moving out of the city at the close of school in June.

ATTENDANCE — Attendance was excellent throughout the year though

there were a considerable number of absences during the second semester due to above normal incidence of mumps, measles and chicken-pox.

INSTRUMENTS — Ten school-owned instruments were used, six quarter size violins and four eighth size. Each instrument was used by two children for the entire semester. Four children drop-

(Continued on Page 36)

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Report . . .

(Continued from Page 35)

ped out. One boy was large enough to use a half size instrument. Eleven children shared instruments throughout the entire year. At the close of the school year five parents purchased instruments for their children.

During the first four weeks the violins were played only at school. Then the children were permitted to take them home with the understanding that the mother would follow the procedures outlined and supervise the practice.

FILMS — Two films were shown to parents and children, viz., "Happy Children of Japan," courtesy Southern Illinois University and "Suzuki Teaches American Children and Their Parents," from Encyclopedia Britannica Films, Inc. This was an evening showing in the school auditorium. Most of the parents of children in the Kindergarten violin class attended, also a large number of older string students and their parents.

RECORDS — Each child was given a small record made experimentally for use in beginning string classes in the Indianapolis Public Schools. This record contained some of the music to be learned. The children were asked to listen to portions of this record at home. A record of the *Listen and Play* series (covering Books 1 and 2) was placed in each of the three Kindergarten classrooms. The Kindergarten teachers were requested to play certain pieces as incidental listening. During the second semester fifteen parents of children in the violin class purchased the *Listen and Play* records and books for use at home.

CLASS ORGANIZATION — Two classes of ten children each met twice a week for thirty minutes. One class met on Monday and Wednesday, the other met Tuesday and Thursday. The mothers came with the children for the class at 1:10.

Some attempt was made at the first few lessons to have the mothers learn to play the violins. However, this procedure was abandoned for the following reasons:

1. The quarter and eighth size violins and bows were so small that the mothers, all but one of whom had never played a string instrument before, had difficulty holding them.
2. This practice took too much class time away from the children. (Teaching the parents until they could perform some of the basic techniques would be highly desirable and valuable if larger

violins were available. Perhaps some of the parents who seemed to have difficulty understanding procedures would understand better if they could experience the playing themselves.)

PARENT INVOLVEMENT — The experiment has proved conclusively that American parents are willing to become actively involved in the teaching of their children. Several of the mothers have shown an interest bordering on the fanatical.

The mothers served as assistant teachers in class as well as at home; most of them did an excellent job.

Parents saw their children in a class situation. It was necessary to emphasize that children develop in different ways, that the establishing of good playing habits and the acquiring of a good quality of sound are more important than the number of pieces learned. A constant effort was made to stress the improvement of each child rather than competition with other children, although there was evidence of competition among parents to get their children to equal or excel others. This did not get out of hand.

The violin was a new field for practically all the mothers. Only one had played a string instrument, viola. It is necessary to take this into consideration in trying to get musical ideas across to adults who have had no musical training. Although two or three of the mothers had played piano to some degree and one had played flute, one cannot assume any common musical understandings even with the vast amount of music available through mass media in our present culture.

The children succeeded in direct proportion to the manner in which their mothers followed the outlined procedures in home practice. (Dr. Suzuki has stated that any child except of the lowest mentality can learn to play acceptably if the parent will carry out his instructions in home practice.) Individual differences, of course, will always exist.

READINESS — Five-year-olds seem physically relaxed so that the problem of tension as observed in older children is practically nonexistent.

They are quite "ear-minded"; it appears that this aural capacity is more readily developed along musical channels before the children are faced with increased demands that they do things by sight.

They are curious about everything and eager to "do it myself."

They are highly imitative and ready to follow examples set by adults.

Their natural love of repetition works for improved quality of the playing and polishing of learned pieces.

They have good general motor control and need opportunity for activities, for exercising muscles. Playing violin works first with the larger movements, then later with (control of) the smaller muscles.

They are interested in group activities.

They are ready and willing to assume some responsibility and need opportunities to develop their own powers.

ACHIEVEMENT — Emphasis is on listening, acquiring good basic techniques, and playing with good tone quality and intonation.

Practically all of the children have acquired good playing habits which enable them to be comfortable with the instrument. In a few cases there are still some lapses due to carelessness; some mothers have allowed deviations and did not exact enough in home practice.

All the children can determine when notes are out of tune; intonation is quite acceptable. Much progress has been made in ear-training drills during which the children play back groups of notes they hear played for them on piano or violin.

The quantity of pieces learned has varied due to individual differences and the amount of time spent with the violin at home. Most of the children can play ten or twelve pieces acceptably well. The entire repertoire has been repeated throughout the year. As new pieces were learned the old ones were reviewed with the intent to improve the quality of playing; some pieces were played at various string levels.

Several children worked out tunes on the violin that they sang in school. Some of them picked out on the piano or toy xylophone, at home, the tunes which they had learned to play on the violin.

The Close 2-3 Fingering Pattern was used during most of the year. During the last month of instruction the Close 1-2 Fingering Pattern was introduced.

While the amount of music covered was somewhat less than that learned by the fifth grade beginning string class, the amount learned was not the most important measure of progress. Considering the classes as a whole, The Kindergarten class equalled and in some instances surpassed the fifth grade class in the establishing of good playing habits, good intonation and good tone quality.

PROBLEMS AND DISADVANTAGES — Sharing the violins meant limiting the number of days per week that each child could practice.

The babies and toddlers who were

(Continued on Page 37)

Report . . .

(Continued from Page 36)

brought along to class sometimes were disturbing, but the Kindergarten violin students didn't seem to notice them much. As the year progressed this became less of a problem—some of the little ones began to pay attention to the music.

The classes met at 1:10 P.M., which was the block of time available in the teaching schedule. Some parents felt that it would have been better were the classes set at a later time to allow the children, tired from the morning school session, to get some rest after lunch before returning to school.

CONCLUSIONS — The experiment has shown the workability of group violin instruction for Kindergarten children aided by parent involvement. The violin is a natural instrument for the young child because it is made in small sizes to accommodate any child.

The class served as an excellent cooperative group activity.

The five-year-old's love of repetition resulted in generally more polished playing than that of older children who often want to tackle something new rather than work for a finished performance.

Parent involvement is obviously one of the greatest aids to a child's learning, and if utilized more fully in the educational processes many problems would cease to exist.

The class served as an instrument for public relations between home and school. To know the parent is to understand the child. Friendships, understandings and loyalties were a natural outgrowth of the class.

Exposing children to fine cultural things at an early age is a much more effective means of developing tastes and appreciations than is an attempt to impose them in later years. Participation is a vital element in the appreciation of music.

The kind of listening demanded in playing a violin is effective in developing musical sensitivity for any aspect of music which the child may later pursue.

Starting violin instruction at an earlier age allows time to gain competence before facing the pressures of orchestra, note-reading, etc.

One World . . .

(Continued from Page 34)

in both nutrients and wholesome flavour, they will (properly) reject the art pro-

ducts and consequently the cultural heritage to which those they depended on for direction gave, at best, lip service. This simple fact—that a young person's reaction is but a reflection of what we have assembled as our own hierarchy of values—should suffice to show that there is no need to "teach" appreciation of any kind. We can tack on bits of things to a crate which has already been built and probably nailed up, but we are unlikely to alter the condition of what lies within. And this is as it should be. We are but creatures, and the orderliness of our growth patterns must be preserved.

The "story" of musicians whose names are presently venerated must be equally meaningless to students who know nothing of their motivation, cannot share a creator's need for excellence, his total regard for truth; because that story is, in fact, one of emergence from the obscurity of everyday, normal living into an enlightened abnormality—from communal ease and compromise to individual unease and realization. That which can be communicated to students about the lives of great musicians is peripheral to their being. We might almost say that it is the shadow cast by their lives in passing. This is not true, of course, of music history as assimilated by students who have been initiated into the art (craft) and are on the way to preserving a cultural continuity. But we are here speaking of courses in public and high schools aiming at a practical use of musical materials and a useful role for musicians as educators.

It is said that music is a language, and that it is often used to describe, even to illustrate. The precise scope of sound, in its assembly and formal distribution as music, should not be too hard to define, though in matters of this kind words have their own special limitations. For the musician no problem arises from the curious inability of philosophers and aestheticians to relate their listening experience to the apprehensions of reality by means of logic and symbols. But even Susanne Langer,² who is a cellist, never succeeded in identifying the two sides of her own complex nature: the verbally trained logician and the directly realizing musician. She has, indeed, simply prepared a stage and educated an audience for the player who has yet to appear. I have a suspicion that *his* role will prove to be more immediately comprehensible and self-evident than those who have elaborated aesthetics in recent years might expect.

The use of music to enhance emotion is one thing, its employment to *set a mood for or to create an atmosphere in*

which one may reflect upon some imaginative experience is quite another. The first (characteristic of bad movies) aims at the overwhelming of individual responses to a situation. The second allows for a step-back from immediacy, the exclusion of irrelevant subject matter, freedom for an expectant, contemplative mind. *Into this space, this interval between direct apprehensions,* music pours its benign and informative psychic material. This and only this is the function of music where descriptive, illustrative or additive values are involved. So let's not disturb youngsters by "appreciation" courses which *before the sounds are fully imagined in their own right,* would translate them into other terms or transfer their value to other interests or preoccupations. The truly magnificent opening of the *William Tell* overture can be adequately heard (or properly performed) only if the notation is glorified, the musical phrasing given out with integrity. *Then* the mood is set for a "Dawn over the mountains" situation or what you will. The surrender of this piece to directors of Pop Programs has led to bad (meaningless) performances by masterly ensembles. Worse still, these affronts to genius and the public alike have been recorded.

There is only one way to educate musically and that is to impart those skills which make possible the actual performance of music while providing situations conducive to contemplative (that is undisturbed and well-focussed) listening. Talk *around* these two centres of attention there will always be; for the reason that we live as human beings in a verbal context, a stream of words, much as fish live in water. This stream cannot and should not be cut off for long periods at a time. The *realization* of everything around us is greatly enhanced by the noises we make as a personal or shared response; and moreover we have been trained to make such (relatively) thoughtless sounds more frequently than do other animals. On this all-too-human propensity not only the mass media but the vast scope of what we call education may be said to depend; but such talk has no direct bearing on the cultivation of musical resources.

To sum up: let's not confuse talk about or around the communicative medium that is music with music education; and let's not pretend that playing at musical performance has anything whatever to do with the experience of music making. It is no more possible to initiate a youngster by taking him into the presence of an art object than it is to deepen his personal life by satur-

(Continued on Page 38)

²See *Philosophy in a New Key* (Pelican).

Shinichi Suzuki Plays Roth Violin



Japanese children at a String Festival



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NAGANOKEN
JAPAN

SHINICHI SUZUKI

PRESIDENT

TALENT EDUCATION INSTITUTE

13. Februar 1960

Mr. Heinrich Roth
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Cleveland 14, Ohio

Mein lieber Herr Roth:

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Es macht mir grosse Freude die Roth-Geige, Guarnerius-Reproduktion zu spielen und bewundere ich das instrument besonders fuer seine grosse Klangfuelle und Tonreichtum.

Mit herzlichen Gruessen

Shinichi Suzuki
Shinichi Suzuki

(English translation)

Dear Mr. Roth:

I was indeed happy to receive through our mutual friends Kashima and Co., the Ernst Heinrich Roth Violin, Guarnerius reproduction.

I immediately played the Violin and was amazed of its pleasing mellow tone quality, which at the same time has great carrying power when playing pianissimo as well as fortissimo.

I derive great joy from playing the Roth Violin, Guarnerius reproduction and am highly pleased with its great volume and its richness of tone.

Kindest regards,
Shinichi Suzuki

SUZUKI ARCHIVES ESTABLISHED AT MANKATO

By establishing a SUZUKI ARCHIVES in the library at Mankato State College we hope to develop the most complete and organized record of the work of Shinichi Suzuki of Matsumoto, Japan and of his organization Talent Education to be found in this country. The SUZUKI ARCHIVES will be available to anyone desiring to make a serious study of any aspect of the life and work of Dr. Shinichi Suzuki. While the library of Mankato State College will purchase many items of importance, for completeness, it will be necessary to depend upon the many friends of Dr. Suzuki for unique and special materials.

We would like to urge you to let us know of sources of newspaper clippings, photographs, magazine articles, books, music, critiques, video-tapes, photos, motion pictures, personal letters, contracts, etc., in all languages. If you have copies you can spare we would be most honored to accept them. Electrostatic copies of relevant items will also be welcomed.

To make it easy for you to send things just address: SUZUKI ARCHIVES, Mankato State College, Mankato, Minnesota 56001.

Jack O'Bar, Librarian



Carl Shultz, Shinichi Suzuki, and Howard Van Sickle are examining first items for the Archives. Talent Education organization of Japan is preparing a shipment of materials to be added to the collection.

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In Memoriam

Louis Persinger, a renowned violinist and mentor of noted instrumentalists, died of cancer on December 31, 1966 at Lenox Hill Hospital. He was 79 years old. Mr. Persinger, whom *The New York Times* described as "a short, stocky, gentle but intense musician," was on the Violin and Chamber Music Faculties of Juilliard; he had succeeded Leopold Auer in the post in 1930. In recent years he held the Morris Loeb Chair of Chamber Music at the School.

Mr. Persinger began studying piano at the age of 6, and four years later received his first violin lessons in his native Rochester, Illinois. He studied at the Leipzig Conservatory in Germany and later under Eugene Ysaye in Brussels and Jacques Thibault in France. At 18 he became concertmaster of the Berlin Philharmonic under Arthur Nikisch.

In 1912 he made his first American tour, performing with leading orchestras and, in 1923, was named concertmaster and assistant conductor of the San Francisco Chamber Music Society. Mr. Persinger's solo violin

performances with outstanding orchestras and chamber groups won the acclaim of audiences in Europe and the United States. He was also well known as a piano soloist.

Before joining the Juilliard faculty, he taught at the Peabody Conservatory in Baltimore, the Cleveland Institute of Music, the University of Colorado and the Los Angeles Conservatory. In 1930, a writer in *The New York Times* predicted that "what Leopold Auer has been to the great concert violinist of today, Louis Persinger may be to the violinists of tomorrow."

Among those he taught are Yehudi Menuhin, Ruggiero Ricci, Isaac Stern, Louise Behrend, Joseph Knitzer, Dorothy Minty, Fredell Lack, Murray Adler and Camila Wicks.

In recent years, Mr. Persinger served on juries at the Wieniawski Violin Competitions in Poland, the Queen Elisabeth Competition in Belgium, the Sibelius Contest in Finland, and the Paganini Competition in Italy.

More On "Permanently Out of Print"

November 14, 1967

Mr. Paul Askegaard, Editor
American String Teacher
4141 Ottawa S.
Minneapolis, Minn. 55416

Dear Mr. Askegaard:

Relative to the heading Permanently Out of Print, that appeared in the Fall issue, page 30, I too would like to add a word to Mr. Carter's response.

I would like to suggest to your subscribers that instead of writing to the publishers directly for their requests, they do so with the retail music dealer. In our case, we carry music of all publishers and in many instances, the same work may be available in another edition, thus giving the performers the material they are seeking. True, it may not be the same edition, but at least it would be supplying the melody needed.

We would like very much to receive inquiries pertaining to materials hard to locate. This is all part of our service to our customers.

Enough on the above. I would also like to inform you, that we are the printers of the Pennsylvania Sound Post and this is done also as a service to the Pennsylvania member chapter.

Most sincerely,
Volkwein Bros., Inc.
Walter E. Volkwein

New String Faculty At Texas U., Austin

Dr. Bryce Jordan, department chairman, has announced the following new additions to the faculty of the Music Department of the University of Texas at Austin:

Cellist GEORGE NEIKRUG, Professor of Music, carries on the University's tradition of having great cello artists on its faculty. Having given innumerable solo recitals and concerto performances throughout Europe and the United States, he also holds a well-earned international reputation as both recording artist and teacher. Besides having served in two professorial posts in Germany, Mr. Neikrug was on the faculty at Oberlin Conservatory before coming to University of Texas, Austin.

Miss AGNES VADAS, Assistant Professor, is Hungarian by birth and training and is a former winner of the Carl Flesch Prize in London. A protegee of the Hungarian String Quartet, she has been teaching at Indiana University following a concert career in Europe.

Assistant Instructor GISELA DEPKAT, cellist, received part of her training in Germany but has also attended Oberlin Conservatory. While studying in Europe, she won 1st Prize at Geneva's International Music Competition and was named a Diploma Winner in the Tchaikowsky Competition in Moscow. Besides other prizes taken in both national and international competitions, she has appeared as soloist with leading orchestras of both Europe and America.

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TENNESSEANS INTRODUCE SUZUKI TO VENEZUELA

Fifteen boys and girls selected from the University of Tennessee's Suzuki program toured Venezuela in June, 1971. The children, ages six through fifteen, played nineteen concerts in ten days. Sixteen of the concerts were given in schools in the Caracas area. The major appearance was at the Teatro Municipal in Caracas with the Venezuelan Symphony Orchestra.

Israel Pena, music critic of *El Universal*, Caracas, wrote of the Caracas concert: "Another great surprise, though a different aspect, was the presentation of the 'Grupo Suzuki' of the University of Tennessee under the direction of the great north American maestro and educator, William Starr. This is a group of children who play the violin with perfect musicality, perfect bowing, and the impact of professional violinists. And what did they play? The most beautiful and popular melodies of the pre-classic, of the romantic classicism, in a perfect style, thus offering us a lesson and a clear example of a new method ap-

plied to any child . . . a method of natural assimilation. We should congratulate the promoters who have allowed us to see a new phase, a new panorama of musical teaching." At the end of the concert, the whole audience rose to give the performers a prolonged shouting, standing ovation.

Around 10,000 children attended the school concerts. The Venezuelan children crowded around the young violinists, eager to greet them and exchange friendly remarks. The American children were overwhelmed with the kind-

ness and hospitality shown them at their school concerts.

Forty piano and violin teachers attended workshops given by William Starr, director of the Tennessee program, and Constance Starr, pianist. William Starr, in speaking to the Venezuelan teachers, said, "We owe the success of our program to Shinichi Suzuki, who inspired us with his appearance with Japanese children in 1964, and later instructed us in the philosophy and method that produced such wonderful results in Japan. Tal-

(Continued on Page Thirty-five)



Tennessee's Suzuki Group with the Venezuelan Symphony Orchestra in Caracas. William Starr, Conductor.



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The Suzuki method has also been adapted for piano and for cello teaching. Vols. 1 and 2 of *Suzuki Piano School* and a 12-inch LP recording of the music are now available. Vols. 3 and 4 and recordings are in preparation. *Sato Cello School*, Vols. 1 and 2 are in print, and Vols. 3 and 4 are in preparation.

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