

The Journal of the International Suzuki Association

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# INTERNATIONAL SUZUKI JOURNAL

*Volume 1, Number 1*

*May, 1990*

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# THE INTERNATIONAL SUZUKI JOURNAL

Volume 1, Number 1

May/1990

The Journal of the International Suzuki Association

Dr. Shin'ichi Suzuki, President

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### Dr. Suzuki's Message to All Suzuki Teachers

It seems there is still misunderstanding about teaching the Suzuki Method.

In the Suzuki Method, an individual private lesson means that all students and parents of that day are in the same room quietly observing one student being taught at a time. Through this, students are motivated by their friends' progress and parents are also inspired by seeing how other children are encouraged and develop. This is entirely different from a group lesson in which all students enjoy playing together.

It is extremely important for all Suzuki teachers to realize the nature of true individual private lessons in order to foster your students successfully.

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## AN EDUCATIONAL SYSTEM FOR EVERY CHILD

### The Suzuki Method

Shin'ichi Suzuki



Fifty-odd years ago, I suddenly awoke to the fact that children the world over, by age six and seven, have developed their abilities to such a high level that they can freely speak the mother tongue. I was astonished by this

discovery, because so many children who are labeled as untalented are decidedly fluent in their native language.

If indeed these children are unintelligent, they should not be able to master the intricacies of their native tongue. So it was that I realized that the problem lies in the quality of education, and decided to carry out research to figure out what makes children acquire language with such ease.

My new talent education method, the result of studying how babies are taught to achieve such command of their mother tongue, guarantees similar success.

Furthermore, since the basic tenet of the Suzuki Method is to "foster ability through proper teaching" it can be used not only in music education, but also in all other skill areas.

My ideas are finally being implemented in public schools; this year the elementary schools of Matsumoto are experimenting with the mother tongue method by teaching all first graders to achieve only perfect grades and to develop solid ability. With this first step, we are coming into a new age in which every child can develop to full potential. ♦

## ON THE PUBLICATION OF THE INTERNATIONAL SUZUKI JOURNAL

Toshio Takahashi  
Executive Secretary

As Executive Secretary of the ISA, I welcome the publication of the long awaited inaugural issue of *International Suzuki Journal*. This bulletin of the International Suzuki Association will contribute greatly to conveying the Suzuki Method to the world more intimately, deeply, and correctly. The rich, refreshing materials and valuable international information will convince non-member Suzuki organizations to become new members of the Association.

I would like to take this opportunity to explain a few basics about the ISA.

First, ISA should be a coalition of Suzuki associations throughout the world. It should be comprised of member associations pursuing obligations consistent with the organizational regulations. Consequently, every individual member should be a member of such an association, and each association a member of ISA.

One of the objectives of ISA is to encourage, promote, enlarge, and coordinate the Suzuki method throughout the world. Another is to provide general guidance to ISA activities. In order to achieve these goals, we will carry out the following activities:

1. Sponsor International and local conferences;
2. Translate and publish the Journal, the ISA newsletter, a teachers' directory, and Suzuki literature.
3. Evaluate and issue International Suzuki teacher certificates.

In order for ISA to be able to carry out these activities, each member association is asked to

pay per capita fees (17 dollars or more for instructors and 12 U.S. dollars or more for parents). Since giving or receiving instruction under the name of Suzuki means partaking of the great benefits of the Suzuki method, it is natural that everyone involved in Suzuki instruction belongs to a Suzuki association somewhere in the world and that each association pay a royalty to the method in terms of per capita fees.

At present ISA memberships at the association level are limited to only two or three member nations. Others are registered as individual dues paying members. This is far from ideal. In passing, Japanese members' fees are paid class by class or chapter by chapter, while foreigners' fees are paid individually to the US office of the association.

The number of foreign ISA members at present is approximately 1,000. I cannot refrain from feeling disappointed by this number, so tiny in the light of 6,600 teachers and 198,000 students said to exist in the world. I think that at least every Suzuki teacher has the duty to belong to ISA as a registered member.

ISA intends to seek the cooperation of the Talent Education Institute, Suzuki Association of the Americas, European Suzuki Association, and the Suzuki Talent Education Association of Australia in order to move toward a system under which members will register at organizational or national level with each group paying per capita fees.

Spreading the Suzuki method further in the world requires a well-organized, rational system. Without this our activities will be limited. Therefore, I request your understanding and cooperation. ♦

## TOWARD ESTABLISHING A SCIENTIFIC STRING PLAYING METHOD

From "Bowling," December 1951  
*My Study of String Playing*

Shin'ichi Suzuki

I first studied with Koh Andoh for one and a half years before leaving for Germany at age twenty-three. In Berlin, I studied for eight years with Prof. Karl Klingler. Yet in spite of this, how careless I was. I never thought deeply on my own about how to produce tone, and, even by the time I returned to Japan in 1930, I was not well enough equipped to absorb what I should have from the great teacher.

I had spent long, long years merely imitating without thought what was on the outside of these teachers.

I had believed what people said when listening to, say, Kreisler or Thibaut. That beautiful tone, I thought, was the product of Kreisler's or Thibaut's innate gift; it was a genius' tone. What foolish thoughts hampered me.

Later I suddenly realized that even Kreisler's or Thibaut's tone was, in brief, simply a matter of scientific conditions born of the relationship between the string and the horse hair of the bow, not a matter of genius or anything like that. Foolish as I was, my eyes started to open.

At that moment I began my study of the relationship between bow and horse hair. Not only that, I attempted to start over again from the white paper state. Over ten years since then, I have come to have some scientific grounds for a string playing method.

Therefore this method may be uniquely mine. There are no two truths, however. I believe that, despite the different views on tone

production developed by many world class masters, this path toward truth that a Japanese has sought is, in essence, probably the same as theirs.

So as not to be enslaved by subjectivity, I have constantly fought against my old subjective views. I realized poignantly how many non-facts existed among the common sense we had been taught. Thus I became one of those individuals who looked at everything in the world with a constant reminder: truth is a friend of the law of cause and effect found in historical inevitability, not a friend of common sense of a certain age given by the society of that age.

My study of human talent started in this manner. Our Talent Education Institute was also born as a movement of reflection upon and awareness of all humanity. This movement for creating an era when all humans are raised with a quest for truth, goodness, and beauty is being advanced by many people who have the passion to make this uncomfortable world a better place inhabited by more humane people. In the age when this movement thoroughly pervades, today's world of semi-humans lacking in goodness and beauty will disappear.

For this to happen, I strongly feel that we humans need a period of great self-reflection and awareness.

Even in the single activity of playing violin, we often remain foolishly restricted by subjective views, and fail to see reality.

Don't be a slave to subjectivity — this is what I constantly tell myself.

### On the Nature of the Bow

In order to produce beautiful, fine tone, naturally it is necessary to think about the nature of the violin bow.

For the bow to perform efficiently, its user must begin by understanding how best to put to use the bow maker's creativity, or the life that he informed the bow with. Let me, therefore, first introduce my view on this.

It may be helpful for this purpose to think about the historical transitions that preceded the creation of today's bow.

The Ravanastron, a one-stringed Egyptian musical instrument discovered in 5,000 year old pyramids, already had a string made out of sheep gut. This is an interesting fact indicative of an aspect of the height of Egyptian culture. This instrument, however, was preserved without the accompanying bow. It is conceivable that some bow-like thing existed, but there is no proof.

What can be regarded as an ancestor of today's bow is the Kona garika which was in use in India approximately 2,000 years ago. This was a stick with carvings like the teeth of a saw. By rolling this across the string, tone could be held. In the days when the string was merely hit or plucked, this marked a stage of a device for producing continuous tone.

However, rubbing with this sort of stick did not allow a quest for satisfactory, beautiful tone; nor was technical development possible. Naturally a transition to the next stage of invention followed: the use of pine rosin to produce continuous tone. A one-stringed viol dating approximately from the ninth century appears in an old document preserved in St. Brusius' Church in Schwarzwald, Germany. This crescent shaped bow was used with pine rosin. Horse hair was not yet used; instead the bow hair was made out of reed or silk thread in the old viol days.

It took a long time before the crescent shape of the bow changed to the present arched shape. The old and present shapes make an interesting comparison in terms of resiliency. The greater resiliency of today's bow is a big advance over the old bow.

Horse hair seems to have come into use in or after the seventeenth century. This was a great invention. However, a greater achievement was made by those who determined the shape and material for today's bow.

Francis Tourte (1747-1835), a great French master, not only designed the shape of today's bow but, conducting much research on the material, chose wood produced in the area of Pernambuco, Brazil, and left superior bows.

The quality of wood, including its resiliency, durability, weight, etc., greatly influences the tension and bounce of the horse hair. The quality of the bow is determined by the tension, bounce, weight, center of gravity, and so on.

As we can see from thus tracing the history of the development of the bow, in the Kona garika days wood was the main portion. Gradually, it progressed so that elasticity could be used, and finally the emphasis shifted to the horse hair.

The efforts of the makers of superior bows, I think, focused on the value of the bow's efficiency manifested in the horse hair.

These are traces of the bow's historical progress.

Therefore, I think that to use the bow in such a way that we give it life is to make use of the tension and resilience that work on the horse hair. In short, to give life to the horse hair is to give life to the bow.

However, many work with the common sense understanding that "the violin is to be played with resilience and pressure from the stick part of the bow." Their heart is in the wood, and they play while adjusting its pressure with the index finger. Their concern is with the wood.

In producing tone, one should follow the bow makers' intention as they developed the present form of the bow. I think one should not go beyond this and play with pressure from the wood part of the bow.

This is a conceptual question, somewhat hard to explain, but one should *concentrate one's soul on the horse hair, not the stick*. This small difference in focus creates a radical difference in tone production.

If I asked you not to play with the stick, it would incense even those who add pressure to the stick with the index finger. "Of course I'm not playing with the stick," you would say, "I'm playing with the horse hair. How can anyone

produce tone unless playing with the horse hair?"

This is where words alone do not suffice. In fact, subjectively speaking, they think they are playing with the horse hair. Looked at objectively, however, they press with the stick over the bouncy horse hair, thus playing the violin with *double resilience*.

When we think about the efficiency of the bow and shift our eyes to the horse hair, we realize that it has sufficient tension and bounce, that making use of it is what giving life to the bow means, and that this is the reason for the production of rich, tender, beautiful, or powerful tone. This is the fundamental concept of the method of tone production.

Let me give an easy example.

Think of the bow and arrow. The bow, made of rattan, has resilience, and this affects the string that is mounted there. Try fixing an arrow on the string and shoot. It will fly far. How would it be if you fix the arrow on the rattan side of the bow?

The bow has the function of creating resilience and bounce. Only when you give life to the bow string can the bow demonstrate its efficiency.

The violin bow is exactly the same. It is so made that the horse hair has the bounce, and if you make use of it as you play, you can produce tender yet firm, beautiful, rich tone.

After a long preoccupation with the resilience of the stick part of the bow, I was saved when my heart shifted to the resilience of the horse hair through ten years of study.

Come to think of it, it was a long period of foolish illusion. The problem was just such a matter of fact now that I realize it.

#### Rectangular Power Distribution

If the bow that moves on the string had power evenly distributed in the form of a rectangle, it would be easy to produce good tone.

If the pressure added to the string were always identical, all we need do would be to carry the bow back and forth.

Those who use the bow without thinking in this manner lack power at the tip of the bow, while strong force is applied where holding the bow. This is like travelling on the bow back and forth with triangular power distribution. It is

unreasonable to try to produce the same tone at the tip and bottom of the bow when the power is triangular. Therefore the tone becomes weaker toward the tip, with the result that some players press with the stick.

You must develop such a bow hold that the moment you hold the bow you already fix your power at the tip while reducing the power at the frog, thus shaping a rectangle.

"Hold the tip of the bow," I say when I train my students in this. It may sound odd that I tell them to hold the tip when they are in fact holding the bow at the frog, but this is designed to help them fix their power at the tip so that the tip does not wobble, and release unnecessary power at the frog.

It is important to place on the string a balanced bow, with even, rectangular power distribution between the tip and the frog.

Those who have learned with this idea to play while using the bounce, resilience, and tension of the horse hair, will produce rich tone with desired lightness (merely placing the bow on the string instead of adding pressure) and contact (good contact, or sticking the bow to the string as if by "suction," can produce clarity of tone; it can be as sharp as a razor).

Light yet extremely sharp bow becomes the condition for producing tender and powerful, rich tone. Lightness alone can produce powerless, wretched tone. Make use of the bow's nature and master fine contact between bow and string. This leads to skillfulness.

The first question is the concept of rectangular power distribution. If you want to produce fine tone from only enough contact to keep the bow on the string, the crucial point is to "fix your power at the tip" so that it does not wobble. We need to think carefully about this.

#### Don't Apply Force; Let the Bow Play

No matter what one does, at the beginner stage unnecessary power commands so much that it obstructs ability from being demonstrated.

In an epistle to Yagyu, Lord of Tajima Province, the Zen Master Takuan (1573-1645) outlines the secrets of sword play. In it Takuan admonishes "not to use power," and further, "not to have your heart taken away." If you put your heart on the stick, your attention is taken away by the stick. If you put your heart on the hand,

your heart is taken away by the hand. This is exactly how the heart is when performing on an instrument. Not applying force, I think, means to be natural. To be natural is also to be rational.

As the student becomes more skilled, unnecessary force is gradually reduced. When such training is given that encourages throwing out unnecessary force quickly, the student improves fast.

When the student has thrown out unnecessary force completely, the essence, so to speak, of necessary power is created and it can be applied when necessary and where necessary on the horse hair of the bow.

When his entire energy is concentrated on the tiny amount of power with which the bow is placed on the string creating contact between bow and hair, it demonstrates fine achievement in the form of extraordinary tone.

Those who try to play using the pressure of the stick waste power, while receiving constant resistance.

The ability to give life to the bow, or to make efficient use of its nature, is not the ability to confront resistance with physical strength.

Those who ride a bicycle for the first time apply unnecessary strength, which hampers the bike's free movement. This makes bike-riding a difficult activity with much resistance. Those who are skillful, or who make efficient use of the power of the bike, simply allow the bike to carry them. Here, every attention goes to one point: to make efficient use of the bike. Physical power does not hamper the nature of the bike.

It is the same with the bow. How much you can serve the bow in order to let it work efficiently is the measure of your ability. While you are still obstructing the bow's work with your physical strength, you are no different from beginner cyclists.

With this understanding, I inscribed my own rule of bowing: "Do not play; let the bow play." These were words of my own self reflection.



I calligraphed the following for the walls of local chapters of the Talent Education Violin School:

#### String Playing Technique

Fix my power  
firmly at the tip  
bow won't wobble  
move on, pony hair  
as my elbow moves.  
The amount of contact  
depends upon skill;  
whether I bow or stop bowing  
I'll keep contact.  
I won't let you float  
I won't press you down.  
With good contact  
bow along a single path—  
there's the skill.

This contains the crucial points of instruction.

#### Fixing Power at the Tip

The tip of the bow is the most important place in making efficient use of the bow. Whether the bow tip is alive or dead creates a great difference in tone. "Fix my power firmly at the tip; bow won't wobble" refers to this.

If power is not fixed at the tip, or if the tip wobbles, you cannot make efficient use of the bow. Your bow cannot ride on rectangular power, and articulation also becomes unclear.

Try playing. Relax the power at the frog of the bow, stop the wobble at the bow tip, then, keeping that balance, place the bow on a string and play.

Wait, the moment you tried to play and moved, you forgot about rectangular power, and, applying force on the stick with your index finger, added double pressure to the string.

So, you sounded crunchy, heavy and unclear. Before you knew it, you were trying to play with your hand.

What happened to the bow tip?  
What happened to the contact between horse hair and string?

When you fix your power at the bow tip, your bow no longer wobbles, and the bow sits on the string making use of the horse hair's bounce and

creating good contact. Then why not pull it just as it is with your elbow?

Your bow hand is already functioning enough to create good contact. Yet because your hand forgets its proper job when you try to move the bow, and applies power to put itself to work again, the action of the bow is disrupted. All you need do is let your hand carry the bow under the control of the bow.

"Move on pony hair, as my elbow moves."

Try again.

Simply place the bow with rectangular power on the string.

Commit the entire bow to the string.

There is no need to hold the bow stiffly over the string. However, the bow has to be alive, in sharp contact with the string — as sharp as a razor blade — and with no wobbly tip.

Now, fix your power at the tip and play. Just move the bow that sits on the string without disrupting the balance.

This time, I am sure you have produced a clear, straight, beautiful tone. That is the way. If you concentrate on moving the bow with your elbow, you cannot produce a pressed, crunchy tone.

When the bow makes good contact, and is wonderfully steady, the tone you produce will be clearly and beautifully articulated. As long as

you know that everything rests on the resilient horse hair, all you need do is carry the bow with your elbow.

When you try to play with your hand, the bow's resilience works doubly both for the horse hair and the stick, with the result that the string creaks, the bow jumps, or the tone becomes uneven.

The wobbly bow tip creates disorder. Steadiness of the bow tip leads to steady tone and good contact.

What is necessary for riding a bike is achieving balance on the seat. Riding the bike smoothly with balance requires experience through practice.

Aim for good contact with the use of the resilience of the horse hair and balanced motion of the bow — with the bow, hand, and elbow all resting on the string. This is what it means to make efficient use of the bow. Through theory alone this is hard to comprehend; it can only be learned through practice and experience.

While daily repeating training, one begins to get the feel of contact, and learns to produce tender and flavorful tone, rich tone with volume, and clear and gorgeous tone.

Irrational steps, no matter how hard you try, never create good results. ♦

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*The earlier period*  
*The better environment*  
*The better teaching method*  
*The more training*  
*The superior instruction.*

(Five Mottoes of Talent Education)

## REPORTS FROM THE ASSOCIATIONS

### SUZUKI ASSOCIATION OF THE AMERICAS

#### Report for the International Suzuki Journal

Dorothy Jones

President, Suzuki Association of the Americas

The goals of the SAA during 1989-1990 have included communication, growth and research. One area of improved communication is through the development of an SAA newsletter, providing an opportunity for members to share events and ideas from their local programs. This newsletter also allows us to introduce scholarship recipients to the membership. In an effort to improve our communication within and outside of our organization, we have developed a set of brochures which define our membership benefits, teacher development programs, the teacher trainer registry, and a general information brochure describing the philosophy, and instruments taught using the Suzuki method. A new brochure will be ready for distribution this May outlining the benefits of the International Suzuki Association. This year the SAA executive has worked closely with the publishers to develop a policy for handling Suzuki materials which are presented for publication.

A manual of operations is currently being prepared for committee and board member use. This May, there will be a meeting of 1988-1990 SAA committee members and 1990-1992 SAA committee members to allow for improved communication from year to year.

In November, 1989, workshops and concerts were held in many locations, worldwide. This was an SAA initiative to honor Dr. Suzuki and to promote understanding and growth in our Suzuki communities. At the request of SAA, Summy-

Birchard developed an excellent press release and information package to assist local organizations in the promotion of the November 10/11 workshops and concerts.

A large membership committee has been working to assess the needs of the membership. Out of this study has come a request for a listing of local Suzuki organizations and a listing of available post-secondary University and College Suzuki pedagogy programs. These are currently being developed. Scholarship monies are each year being increased to provide more opportunity for Suzuki teachers to study. With the increased benefits to members and efforts to improve communication, the future is bright for a significant increase in SAA memberships.

A research column has been established in our American Suzuki Journal to provide a forum for current research projects under way in various areas. At the annual meeting of the Board of Directors in May, 1990, a proposal to "establish and support a Suzuki Research Commission" will be studied. The SAA has continued to support committee research and development of materials for guitar and bass. At the Teachers' Conference in San Francisco there will be scheduled meetings for each of these disciplines.

The fourth Suzuki Method Teachers' Conference will take place in San Francisco, May 25-28, 1990. A beautiful brochure describing the exciting program planned for this conference is available from the SAA office in Muscatine, Iowa. ♦

## NEWS FROM EUROPE

Henry Turner

1989 was an active year for the Suzuki movement in Europe and the prospects for 1990 are exciting. The highlights are as follows:

**Belgium**

The National Suzuki Workshop for Violin and Cello was held at Retie near Tourhout from 24-28 February 1990.

**Denmark**

The Danish National Suzuki Workshop took place in Copenhagen on the 7-9 April 1989 and the Danish Suzuki Institute held its annual concert in the Tivoli Concert Hall on the 3rd May. This was the sixth time the event has been held in this venue, and the audience consisted of almost 1000 people. A Teacher Training Course for Cello, directed by Anders Gron, began in October; the first session was held at the Royal Danish Academy of Music, in connection with a Danish/Swedish Cello Workshop. A National Workshop was held in Odense from 9-11 February 1990.

**France**

The "Federation Methode Suzuki France" was established to replace the "Association National Methode en France" effective from 1st October 1989. Dr. Suzuki is Honorary President and Christopher Bossuat is President. The French National Suzuki Workshop will be held in April 1990 at La Saulsaie, near Lyon.

**Germany**

The Fifth National Workshop took place from 18-20 August 1989 in Bielefeld, attended by more than 170 Suzuki students and 30 teachers. The Workshop included rehearsals with the Bielefeld Philharmonic Orchestra and the children's choir. An audience of 1500 attended

the final concert, where the Suzuki repertoire was accompanied by the Philharmonic Orchestra. The response was such that an encore had to be played.

**Ireland**

Phillipa Lees, Pat McCarthy, Bernadette Robinson and Magsie Goor attended the Talent Education Institute in Matsumoto in July and August 1989, and Sabine Goor, Mary Birne and her son Karl Peter attended the Suzuki International Conference in Matsumoto in July 1989.

**Italy**

The Second Suzuki Method Conference was held in Ivrea in September 1988, at which guitar classes from Lyon and Saluzzo met for the first time. In 1989 and 1990 the Suzuki Guitar Method has continued to grow.

**Netherlands**

The Netherlands Suzuki Association celebrated its fifth year in 1989. The Annual General Meeting was held on 12th November. A National Workshop will be held at Berendonk from 2-4 June 1990.

**Sweden**

The Vallda Suzuki Group made another successful European Tour in 1989, visiting Wettenberg in Germany and Amilly in France, where they gave concerts at a hospital and an old people's home.

**Switzerland**

The Suzuki Institute of Switzerland was founded in Geneva in February 1989.

**The United Kingdom**

The British Suzuki Institute began the celebrations of its 10th anniversary this year with a National Children's Concert at the Queen Elizabeth Hall in London on 28th October 1988. This was followed by many regional concerts and workshops throughout the country in 1989. The BSI teacher training courses held at Hitchin in Hertfordshire continued. Nearly 200 violinists,

pianists and cellists have now taken part, many of them from other European countries. The BSI will be hosting the 9th European Suzuki Conference at St. Andrews, Scotland in August 1990. Teachers courses (including an introductory course) from 7-13 August and children's courses (including special advanced courses) from 11-18 August. Information from BSI, 4d The High Street, Wheathampstead, Herts. AL4 8AA ♦

THE TENTH SUZUKI METHOD INTERNATIONAL CONVENTION  
AND  
PAN-PACIFIC CONFERENCE

Adelaide, January 3rd to 7th 1991

Alan Tooke, Director

We feel very privileged that Dr. Suzuki and the board of the International Suzuki Association have designated Adelaide to host the Tenth Suzuki Method International Convention, in conjunction with the fourth Pan-Pacific Conference. This will be the first time that the "World Conference" will be held in the Southern Hemisphere.

Adelaide is a city of one million inhabitants situated on the shores of Gulf Saint Vincent on the southern coast of the continent of Australia. Consequently, within easy reach of the city, there are both miles of safe sandy beaches with a Mediterranean calmness and, to the south, beaches for the surf enthusiast. Downtown Adelaide is a city within a city. The central business district is one mile square and is surrounded by parklands, with most of the inhabitants living around the city in leafy suburbs that stretch from the sea to a back-drop of 3000 foot hills.

The venue for the Convention is the campus of the University of Adelaide (one of the oldest universities in the world) which is in the city. It is a wonderful venue because, within five minutes safe walk, there is a large amount of

accommodation ranging from five star international hotels to motels and self-catering apartments, restaurants, shops and department stores, transport, museums, and art galleries. The campus of the University is ideally suited for a convention of this nature because, as well as the many rooms necessary for lessons, there is a Conservatory of music and four concert halls. In addition to this accommodation we shall also be giving concerts in the brand new Adelaide Convention Centre (a hall that will seat 3000 people and have room for 600 performers) and within the Victorian splendour of the Adelaide Town Hall (a 1000 seat hall, justly famed for its wonderful acoustics).

The convention faculty will, of course, be headed by Dr. Shin'ichi Suzuki, who will be making his second trip to Adelaide (this time at the age of ninety-two) and will include many famous names from the International Suzuki world. Professor William Starr (violin), Toshio Takahashi (flute), Dorothy Jones (piano), Akira Nakajima (cello), are just some of the teaching faculty. We have also invited two world famous performers and teachers of piano and violin to give master classes at the Convention, as well as



an outstanding International conductor. Stand by for confirmation and names!

The program will feature daily concerts, a concert for children six years and under, an ensemble concert, a concerto concert and solo concerts for all piano students. In addition there will be small tutorial classes every day, for all students given by the convention faculty, ensembles and orchestras, and large group play-ins. All students will have at least one group lesson with Dr. Suzuki. There will also be parallel activities for non-Suzuki brothers or sisters. Individual lessons may also be taken, although this will incur an extra cost.

For teachers the program will feature a daily lesson with Dr. Suzuki, teacher training classes concerning group lesson techniques and Suzuki pedagogy. Lectures and demonstrations will be given by eminent teachers, child psychologists and music therapists, including a special programme led by Dr. Masaaki Honda concerning education for children with special learning difficulties and a programme concerning the establishment, curriculum and syllabus of the Suzuki Kindergarten and Pre-school in Japan and America. There will also be opportunities for discussion about the availability, format and cost of teaching materials, teacher training in different parts of the world as well as opportunities to talk informally with experienced Suzuki teachers from different countries.

For parents there will also be special programmes aimed at the most important person within the "Suzuki" philosophy. Programs will be aimed at helping to make your job easier by increasing your knowledge so that you can approach home teaching with more confidence and ability.

In order to make your visit to Australia easier, the Convention Committee has organized "Convention Travel Packages" that will transport you from your first port of entry to Australia, accommodate you and either return you to your port of exit directly or take you on a short tour of our unique island continent. All you need do is fill out the relevant sections of the registration booklet sent to you directly if you fill out and return the "request for information" portion of this article) and our travel experts will do the rest.

Precise details as to cost, accommodation, audition applications, tours and programme are

available in the convention registration booklet. Because this convention is an international event and will be sponsored by the International Suzuki Association, all participants will need to join the ISA for a small fee (\$17 for teachers, \$12 for families). An application form is included in the registration booklet. The timetable for applications is as follows:

Closing date for registrations: 30th September 1990 (a late fee will apply for registrations received after this date).

Closing date for all concert auditions: 30th September 1990.

#### Concert Auditions

Students wishing to present a solo performance will need to send a video-taped copy of their concert piece to the Convention Concert Committee by 30th September 1990. Each applicant must be a fully registered participant in the Convention:

#### Audition Prerequisites

##### Junior Concerts

Students must be studying at or above these minimum levels:

Violin-book 4, Viola-book 2, Cello-book 3, Piano-book 3, Flute-book 2

##### All Other Concerts

Students must be studying at or above these minimum levels:

Violin - Bach A Minor Concerto (book 7)  
Cello - Completed book 4  
Piano - Two minuets and Gigue (book 4)  
Flute - Carnival of Venice

For further information please contact:

The Convention Director  
The 10th Suzuki Method International Convention  
P.O. Box 114, Kingswood, South Australia  
5062, Australia  
Telephone: 61-8-371-1998 Fax: 61-8-371-0503

Or return the "request for information form" which will enable us to contact you directly with further information. ♦

#### REQUEST FOR INFORMATION FORM

Please complete and return this reply form if you are interested in attending the 10th Suzuki Method International Convention and Pan-Pacific Conference in Adelaide 1991.

Your name (Please print) \_\_\_\_\_  
Street/number \_\_\_\_\_  
City \_\_\_\_\_ District/State \_\_\_\_\_ Post/Zip \_\_\_\_\_  
Country \_\_\_\_\_

Number of people attending (Please use a number):  
Students \_\_\_\_\_ Parents \_\_\_\_\_ Teachers \_\_\_\_\_ Observers \_\_\_\_\_

What instrument will be played:  
Violin \_\_\_\_\_ Viola \_\_\_\_\_ Cell \_\_\_\_\_ Piano \_\_\_\_\_ Flute \_\_\_\_\_ Other \_\_\_\_\_

Will you need creche facilities? \_\_\_\_\_ Yes \_\_\_\_\_ No  
Will any non-Suzuki students be attending? \_\_\_\_\_ Yes \_\_\_\_\_ No  
If yes, please state instrument(s): \_\_\_\_\_

#### Accommodation

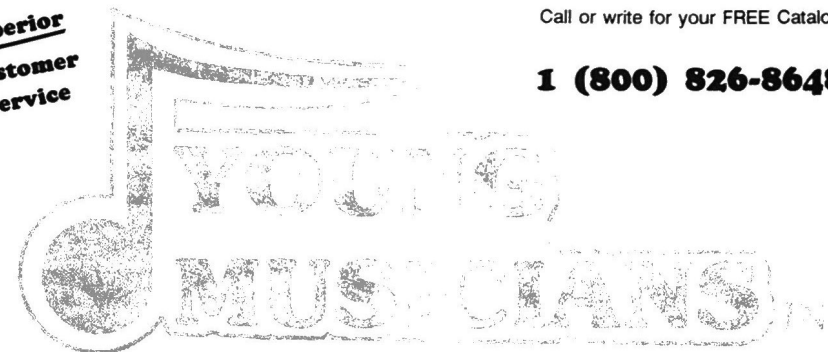
Please indicate the number of people and the type of accommodation that you may require.  
Adults \_\_\_\_\_ Children \_\_\_\_\_ Number of rooms \_\_\_\_\_  
\_\_\_\_\_ The Convention Hotel \_\_\_\_\_ Motel Style \_\_\_\_\_ University College Accommodation  
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## ISA PROJECT IN BRAZIL JANUARY 1990

Rebecca Paluzzi  
Flute Instructor

The following is an account of the ISA project which involved sending four Suzuki teachers to teach in Brazil last January. This marked the official introduction of Suzuki flute and cello to Brazil, and reinforced training in the areas of violin and piano. The teachers sent to Brazil by ISA were Kunie Kanbe, violin; Naomi Picotte, violin and piano; and Yutaka Miyata, cello from Japan and Rebecca Paluzzi, flute, from the United States.

We arrived on New Year's Eve in Porto Alegre, capital of the southernmost state, Rio de Janeiro, and from there made a four hour drive to the location of the conference. Santa Maria is located in the very center of the state and it was there that the Suzuki Method was introduced to Brazil 10 years ago by Sister Wilifred. For this reason, it was selected as the site for this very special conference. Teachers and families from all over Brazil made the special long and difficult journey by bus, often riding for 36 hours, to attend the conference. This was the peak of the Brazilian summer heat, and the buses, which have no air-conditioning, must travel over narrow two-lane roads to reach Santa Maria.

Upon our arrival in Santa Maria, we were greeted by the local teacher and the Suzuki families. After a brief look at the teaching facilities we were taken to our hotel, which was situated on a hill overlooking the city of Santa Maria. New Year's day was spent planning the final details of the conference and adjusting the scheduling. The conference was to be held in a convent-like facility that houses a number of sisters who belong to the same order as Sister Wilifred. The buildings and grounds were immaculately cared for by the sisters and they made us feel most welcome.

On January 2, the conference began with a welcome concert given by the violin students from Santa Maria under the direction of their teacher, Marco Antonio. Sister Wilifred and the other sisters had prepared many welcome signs and all over we could read inspiring quotations of Dr. Suzuki that had been posted on the walls. Sister then gave an opening talk to the teachers after which we went to our teaching areas and began

the training sessions. During the first four days of the conference the sessions were for the teachers. Then the children would come for three days of instruction.

We were quite busy the first day getting to know the Brazilian teachers and learning what types of problems they were dealing with in their teaching. The four of us met that evening to discuss the picture that was beginning to develop concerning the difficulties of teaching music in Brazil.

An example of these difficulties concerned the Suzuki repertoire itself. None of the teachers owned these books. When questioned about this, they answered that these books are not sold in Brazil, nor are they affordable for the teachers and students. Now we were beginning to understand the impact of 1000% inflation. Upon our arrival in Brazil, we had exchanged our money and had encountered a great deal of difficulty in understanding their monetary system which simply stated is this. The inflation rate is on a never-ending upward spiral. In an attempt to deal with this, the government devalued the currency and issued new money while allowing the old money to remain in circulation. The units are "new cruzados" (cruzados novos) and "cruzados" (the old unit). Therefore, one must know whether notes are new or old cruzados in order to know how much money is worth. If you have a 10,000 cruzado note (old cruzados), it is necessary to move the decimal point three digits to the left to determine the new value of the note. In that case, a 10,000 cruzado note is worth only 10 new cruzados. This brings the 1000% inflation rate into understandable terms. Imagine having a US \$100 note and being able to buy only 10 cents worth of goods. It is true that the Brazilians must now pay for a tank of gasoline the same price that earlier would have purchased the car! Inflation continues to increase at an alarming rate; we experienced a 40% change in the 9 days that we spent there. The teachers told us that in view of this, they cannot make any definite plans for travel to study abroad because they do not know from day to day how much their money will be worth.

Under these circumstances, every aspect of developing the Suzuki Method is effected from the cost of music, instruments, lessons, and teacher-training, to the administrative and clerical costs of maintaining a national organization. However, the Brazilian people see that music gives their children spiritual wealth and enriches their lives in ways that material possessions and affluence never can. Because of this belief, the teachers and parents are determined to develop and nurture the abilities of their children.

We carried to Brazil one set of Suzuki books and tapes for each instrument as well as copies of Suzuki reading material and a 1/4-size violin. These materials were presented in the name of Dr. Suzuki to Sister Wilifred and are to be for the use of all Brazilian teachers.

We were honored to be allowed to attend the meetings of ABRAPS (The Brazilian Association of Suzuki Teachers), a young organization in the process of developing its guidelines and its mission for guiding and facilitating the growth of the Suzuki Method in Brazil. One of the jobs confronting ABRAPS was the election of officers and the board of directors. The election also involved a restructuring of the ways in which the various states are represented as well as a provision for the officers to be chosen from within one state in order to allow them to work more closely together. The fact that communication and travel are difficult makes it essential that the core of officers live within a relatively short distance from each other. A strong plan and a feeling of unity seemed to emerge by the end of the meetings, and the newly elected officers requested that we meet with them to discuss

plans for the development of Suzuki in Brazil. We were also interested in finding out ways in which the Brazilian teachers feel that ISA can assist.

The first priority seems to be the need for teacher-training. There is currently no provision through ABRAPS for a self-contained teacher-training program, so Brazil must at present rely on foreign teacher-trainers. The cost of bringing these teachers is too great for the Brazilians to bear alone, so it is important that outside support continue. Our recommendation was that all efforts be given to intense teacher-training sessions twice a year.

Another priority is that of the need for instruments, music, and other teaching materials. This seems to be an area in which individual Suzuki programs can make a strong impact. For example, I have contacted music stores having instrument rental programs and asked if they would be willing to donate some of their old rental instruments. Our local Suzuki families are also collecting instruments they may own that are no longer in use for shipment to Brazil. Local students and their parents are also donating single copies of the Suzuki volumes as well as copies of *Nurtured by Love, Ability Development from Age Zero*, and subscriptions to Suzuki publications.

It was indeed a pleasure to have had the opportunity to visit and work among these most warm and hospitable people, and an honor to have been included in the development of their program. If it is true that "where love is deep, much will be accomplished," then we can look for great things to take place in Brazil.



A Panel discussion for teachers led by ISA teachers Sister Wilifred, seated in front row on the right



Foreign and Brazilian teachers, left to right Kunie Kanbe Naomi Picotte, Rebecca Paluzzi, Jose Carlos Lima Yutaka Miyata, Francesca Almeida, Marco Antonio

## GLEANINGS

## A Talk by Shoichi Yamamura

Nagoya Chapter (ed.)

◇ Once Kyoko Takezawa's mother told me when Kyoko was three: "I have her practice three hours a day. I have her listen to records three hours."

◇ Mrs. Takezawa "had" her daughter practice and listen.

◇ When you try to to have your child practice three hours, you need to come up with many ideas.

◇ If you let her practice willingly, you need ideas. In other words you "rack your brain," so to speak.

◇ In your mind you'll be thinking "I'll do it this way," "Now I'll try that way."

◇ A mother who is fond of music always works in the kitchen with a record on. Her three year old child has already been exposed to this when she starts lessons. Another mother has rarely played a record. Her child begins lessons. These two children develop quite differently. I'm talking about musical sensibility.

◇ It's better that the practice schedule is fixed. The morning is best. The evening is not desirable. I think before supper is better than at night.

◇ Should the mother rack her brain and then say "Let's practice," or pull the hand of the child carried away at play and say "Let's practice"?

◇ Even at the graduate level, I think the parent needs to fairly skillfully maneuver the situation so that the child is genuinely motivated to think "Now, I'll practice again today." In other words the parent can help an advanced student practice with different kinds of advice and care than when the child was three.

◇ Consider the problem of string playing technique. At first the child sees nothing, no matter how much he looks and observes the physical shape. If he plays unmusically, he

cannot perceive it either. This is accumulated. In the course of accumulation, he begins to feel and see something.

◇ Most important is violin playing posture. Form it at the beginner stage.

◇ One who thinks that a child will eventually develop good posture does not understand talent education.

◇ Receive instruction skillfully, and skillfully let your child learn it and repeat it.

◇ Every child grows. What exactly grows in a child? It's a beautiful heart with high sensibility. This really develops to a wonderful height.

◇ At first you think, "Oh, I see." You can't believe in it. It may take two or three years. Through lessons you come to feel really convinced that "every child grows." And that's what I want.

◇ I have observed over a long period of time that, the greater the amount of practice and the better its content, the greater and steadier the child's development in spiritual and other areas.

◇ "My child doesn't practice." Parents never say this. This is a taboo. This keeps children from practicing.

◇ When I say that parental care is not extended enough, it may sound as if I am saying too much. But it's true.

◇ When good practice is repeated daily for one week under good spiritual conditions, the child's face begins to shine.

◇ Without exception children grow. However, if the approach is poor, children can also develop in a miserable way.

◇ I would like you to stick to the end. I don't want you to be wretched parents who leave the game in the middle.

◇ If parents wisely face the child with respect for his work, even an eleventh or twelfth

grader responds to it. I think humans are made that way.

◇ The human heart is sensitive. Children directly perceive what I think. They have such overwhelming power.

◇ They have no doubts. Seeing advanced students, a beginner's parent thinks, "Will my child ever be that way?" It's like climbing stairs, however. Children step up in order.

◇ It can be said that human beings live in dreams. We should not eat dreams; we ought to act toward a dream. The question is what dream. Don't have a bad dream.

◇ Raising your child is the greatest purpose of your life.

◇ Inscribe in your heart that "every child grows."

◇ If the mother is worthy, the child will be worthy.

◇ If you desire to pursue truth, that desire will be conveyed to your child.

◇ Buddhists talk of "return." We eventually return to dust.

◇ What folly it is to have your child practice when you are remote from this thought.

◇ We don't need artists. Artistic quality is what we human beings need.

◇ When more people with artistic quality are found among today's politicians, society will perhaps improve. ♦

From Nagoya Chapter Newsletter



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## LECTURES ON MUSIC EDUCATION

Shin'ichi Suzuki

**(A) How to Develop Superior Musical Sensitivity**

There is no such thing as innate musical ability. The life-force (soul) of newborn babies interacts with the environment, and that stimulates development of ability.

Babies raised in Osaka become sensitive to Osaka dialect, Tokyo babies to Tokyo dialect. And a Japanese baby brought up in London will be receptive to British English.

It is the same with fostering musical sensitivity — just as there is daily repetition of vocabulary in home life, the parents should provide a tape for daily, repeated listening. If the child also faithfully practices with the tape everyday, fine musical sensitivity is sure to develop.

**(B) Basic Tone Production: Let the String Reverberate**

The most important quality in a teacher is to be able to help students produce a beautiful and solid tone on their respective instruments.

In my fifty-odd years as a teacher, I have always experimented to further beautify the sound my students make. Throughout the years, my models for wonderful tone have been Kreisler, Thibaud, and the cellist Casals, and I have tried to get to the source of how they produce such sounds.

Here I would like to present some of my findings and explain what I am doing with my current students.

**—Basics of Tone Production—**

In order to get to the underlying question of what constitutes ideal tone, it is necessary to see what kind of sound the violin naturally makes. First, pluck the open D string with the index

This educational system is the way the Suzuki Method guarantees fine musical sensitivity. I beseech parents the world over to try this for the happiness of their children. As for teachers, I ask you to have your students play at lessons with tape accompaniment. I have beginners play with the Suzuki Method tapes, and advanced students play with recordings of great masters. If they practice with these tapes daily, they cannot but develop high levels of expressivity.

It is a great joy to have nurtured the abilities of advanced students to such a level that fifteen or sixteen can perform the Tchaikovsky Concerto simultaneously, with the accompaniment of great recordings.

finger of the right hand, letting the string resound fully. Next, make a small half-circle motion with the elbow and fingers and bow, to produce the same ringing tone quality as pizzicato. Make sure the arm and the horsehair work together as one unit.

After that, I teach my students to feel half-circles in their arm and fingers and the bowhair as they move the bow back and forth, explaining, "All tone production is based on this concept." After much repetition, I have them gradually increase the size of the arc, releasing the bow into the air after each stroke to let the string vibrate. After a while, the arc is so big that the bow is now producing legato strokes. The next step is to strive for the same results while holding the bow upside down. This is a good way to make sure the arm and bow are moving together when making half-circles. Enjoy the beautiful sound.

**—Incorrect Tone Production—**

The following are the faulty methods players use to draw the sound out of their instruments:

Bow in hand  
They just float  
Over the string, left and right.

If they "float side to side" they will only get a whispy sound that has no fullness.

It is the same principle on the piano, where the player uses the arm and fingers to move keys up and down so the strings can ring. Dynamics are also controlled through the same vertical motion. Likewise, there will be no sound if the arm and fingers move sideways.

**Two-Piano Unison Playing: Instruction and Concerts**

In Japan these days, many piano teachers are having pairs of students perform simultaneously at two pianos in recitals.

I had asked them to try what I have been doing with violin students to help nurture artistic sensitivity — namely, to perform in groups of two or more. I consider the results valuable and suggest that the piano teachers experiment at lessons and show the outcome at recitals. This educational idea of using Suzuki tapes and master recordings is not only musically

inspiring, but also enjoyable for the students playing together.

I hope that teachers all over the world will try this piano ensemble performance idea as a valuable new component of the Suzuki Method, both in recitals of their own students, and in conjunction with other studios.

In Japan now, group performances of three, four, or ten pianos can be heard in wonderful unison. From long ago, two and three thousand violinists have performed yearly at the Budokan in Tokyo. ♦



## TONE AS A GIFT TO TAKE HOME

—From the Fortieth Summer School—

Ayuko Aoki  
Instructor, Kanto District

The summer school starts for us with the instructors' meeting on the late afternoon of the day everyone arrives. Much of the meeting is Mr. Suzuki's lesson on string playing technique. He carefully goes over the points of instruction for the summer school. Inspired by his enthusiasm, we feel we must help students to go away having grasped something. What Mr. Suzuki repeatedly told students during this year's summer school was to refine their tone so that they could take it home as a present from Matsumoto.

The class started at nine in the morning. I was assigned the "Perpetual Motion Class" of twelve children from age three to early elementary grades. Since I thought everyone must have practiced the piece hard, I had them play it in unison. Their levels were varied. I was resolved to help each of them find a gift to take home in three days.

The basis of good tone being posture and bowhold, on the first day we studied good posture. I gave them plenty of exercise in holding the violin between the chin and shoulder without using the left hand, then helped them form an image of correct posture by showing how to hold the violin at an appropriate angle without letting it hang. "I'll go around checking your violin hold. If you get corrected, you've lost," I said walking around. As a rising wave, each violin was raised when, and only when, I was in front of it. On the first day everyone passed who played "Lightly Row," a short piece, with fine posture.

Another point was bow hold. I directed students' attention to the thumb in particular. Then I let them try "upside down bow." It was a little hard for children on "Perpetual Motion,"

but we practiced it because Mr. Suzuki always introduced it in the big group lesson in the afternoon.

On the second day I tried the exercise of carrying the bow straight with the use of the piano keyboard model. This is an exercise children enjoy. There were many request to try it again. We worked on the diamond tone on the third day. Mr. Suzuki is masterful at inventing names. When the bow held "Panda" way passes along the "Kreisler highway," it produces the "diamond tone." When students become used to Mr. Suzuki's terms, they get the feel of it better than when told that they can produce good tone by holding the bow securely and playing near the bridge.

One and a half hour lesson is hard for small children. I tried to hold their interest by inserting games related to violin. After I had each play "taka taka tatta" to practice the diamond tone and gave instruction in this and that, I had four students line up. I told the first child to play "taka taka tatta" on open A, the second child the same on open E, the third child finger 1 on E, and the fourth child on open A. The students thought this was still the continuation of the study of tone. While repeating this several times to improve the relay, they finally realized that this was Twinkle. Now the entire group stood in a circle, relaying the rhythm, each child trying to remember what note to play. If a child was absent minded, that would break the relay, so everyone was serious. Fathers came to the front and videoed the scene. When the children played the entire piece smoothly, there was big applause.

The fun time at eleven o'clock after class brought everyone to the City Hall. On the

second day there was a magic show, and on the third a film from the summer school twenty years ago. It was particularly nostalgic to me, because just two or three years after that I studied in Matsumoto as a kenkyusei, while also helping at Yoji Gakuen (Talent Education Preschool). I spotted in the film many familiar faces of small students such as Hide who became a topic for being always at play with a tape recorder on her back, listening to the piece she was studying, and Yumi who is now a violin teacher. In Mr. Suzuki's lesson, senior teachers, then young, joyfully participated in the game of playing "Allegro" up and down bows reversed all the way through. However, the film's highlight was undeniably Mr. Suzuki's performance of the "Nagoya Lullaby." As if

drawn into the screen, the audience hushed into silence. The hall seated many parents who heard it for the first time.

In the afternoon group lesson, Mr. Suzuki at stage side gave detailed instruction to the teacher in charge. The phrasing of "The Two Grenadiers" had to be tried again and again before it was finally okayed. When studying "Country Dance," he commented that it was not yet a dance piece. He demonstrated by dancing, to the great pleasure of both audience and students.

In this way, participants are brought close to Mr. Suzuki at summer school. I am sure everyone carried home a wonderful gift. ♦

*Talent Education*, no. 89

Man is a child of the environment.

Sound breathes life —  
Without form it lives.

Strings are mindless  
They only sing forth the heart  
Of those who let them ring.

— From Shin'ichi Suzuki's words

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