

The Journal of the International Suzuki Association

INTERNATIONAL SUZUKI JOURNAL

Volume 2, Number 1

May, 1991



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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 lesson means that all students and parents of that day are in the same room quietly observing one student being taught about half an hour 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 lessons in order to foster your students successfully.

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The Journal of the International Suzuki Association
Dr. Shinichi Suzuki, President

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Cover photo by Takao Goto

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IN MEMORY OF MARIANNE MIGAULT KLINGLER



The European necklace



Marianne Migault Klingler
Studium der Theologie und Psychologie;
gründet 1962 eine freiberufliche Praxis
für Kinderpsychotherapie, Diagnostik
und Beratung. Psychoanalytische Ausbildung
in München. Klavierunterricht bei
Prof. Martienssen, Berlin und Prof. Maria
Landes-Hindemith, München. 1979 Stif-
terin und Vorsitzende der
Karl Klingler-Stiftung; ruft 1979 einen
internationalen Wettbewerb für Streich-
quartett ins Leben.

We were grief-stricken to hear that Marianne Klingler passed away on February 5, 1991.

Prof. Karl Klingler, the father of Marianne, was my teacher in Germany. I deeply respect him, and his valuable lessons inspire me for life. It was our great pleasure to meet his daughter, Marianne, at our Golden Wedding ceremony in Japan in 1978.

Her interest and cooperation led her to devote her life to promote the Suzuki movement. For years she was indefatigable in developing the Suzuki movement in Europe. She was the managing editor of the European Suzuki Journal which started in September, 1981. Through the Klingler Stiftung she helped students financially to come to Matsumoto to study. Besides European Suzuki Association meetings, Mrs. Klingler traveled to almost all international Suzuki conferences. The last one she attended was in St. Andrews, Scotland in August, 1990. The beautiful European necklace designed by Marianne Klingler will be an ever present reminder of the donor.

The European Suzuki Association was formed in 1980 with Mrs. Klingler as Chairperson until 1987, when she had to retire owing to ill-health and Eleonore Fürstin zu Salm-Salm became the new Chairperson.

We are very grateful for Marianne's unselfish work, and will always remember her warmly.

Shinichi and Waltraud Suzuki

EUROPEAN SUZUKI ASSOCIATION TRIBUTES TO MARIANNE KLINGLER

Henry Turner
Deputy Chairman of The ESA

For me, Marianne epitomised the European Suzuki movement. I first met her in Munich in 1979, when she was Chairperson of the European Suzuki Association, which she had recently founded. In the following years, even after ill-health had forced her to give up this position, she was tireless in her efforts on behalf of Dr. Suzuki's ideas.

I last saw her at the 1990 Suzuki Conference in St. Andrews, where she was in good spirits, though becoming increasingly frail. She evidently felt that our garden needed cheering up, so before she returned to Munich she presented us with a handsome apple tree. Anne and I will treasure it as a reminder of a very dear friend.

LETTER TO MARIANNE

Dear Marianne,

I want to thank you for all the work you did for the ESA. The relationship with Dr. Suzuki existed all your life, because your father, Karl Klingler, was his teacher. The European Suzuki Association was founded in 1980. You were the spirit of it: President, Chairperson, Treasurer and Editor of the ESA Journal. No. 1 was published in September 1981. In April 1983 you donated the European necklace to the ESA, symbolising the unifying power of music as well as Shinichi Suzuki's ideas.

You were yourself an excellent musician, playing in piano recitals, and you studied psychology and religion, and worked as a teacher. You set up a trust fund of chamber music in remembrance of your father.

I did not know you very long though we were distantly related; but we became very good friends. I admired your knowledge and think you a high-spirited, brilliant person with a sometimes unquiet mind, searching for essentiality. I used to call you

"Flamme die sich verzehrt"
(flame absorbing itself)

May the eternal light burn for you! Thank you, Marianne for everything I learned from you and thank you for bringing me into the Suzuki family.

Good-bye, we shall all miss you.

Eleonore zu Salm-Salm
Chairperson of the ESA

FOR BETTER HOME PRACTICE —A New Suzuki Approach—

Shinichi Suzuki



Every child throughout the world is a wonderful being who develops the superior ability to speak the mother tongue. While speaking with parents every day, children develop the ability step by step without having to toil.

The Suzuki method is a method born of this mother tongue approach, a method which helps every child develop beautifully depending on how he is raised. A Suzuki teacher is one who has come to understand this principle through practicing it.

How to Inspire Children to Practice at Home

In the mother tongue approach, the child develops linguistic skills through talking with parents every day from infancy. In the Suzuki method, this corresponds to practicing with the study tape. The study tape is the same thing as the parent talking to the child.

If you have your child practice playing with the recorded performance over and over again, ability develops rapidly as in speech.

A New Approach to Lessons

Many students fail to practice at home every day. Again, students who have no study tape are reluctant to practice at home.

Let me suggest as a new approach that at lessons instructors use the method of playing with the tape. It will help develop every student.

Let Two Students Play Together at Lesson

Say to the student at lesson, "You can now play this piece quite well, so next week you're going to play it with another student." Then ask a more advanced student to play the piece in unison the following week. Compare who is better. In case no advanced student is available, a student at the same level is fine. If so, let them play in unison at lesson, then have a contest a week later. Both will practice excitedly at home.

They will become happy lesson mates, and their parents will also get to know each other. This may lead to playing together at home, inspiring their friendship as families even further.

Work on Three Pieces to Create Ability

When the student succeeds in playing the piece in unison with another student, let him play three pieces with the tape at lesson: the present piece and the two pieces before it. Let him work, in a contest form or whatever, toward more beautiful and richer tone.

Naturally it is also important to let him play the three pieces with the bow held upside down. Using the Suzuki method of playing every piece with the reverse as well as normal bow hold, give lessons for superior tone.

Talent Education, no. 94



GREETINGS AND REQUESTS

Toshio Takahashi

At the ISA board meeting held at Adelaide, Australia this January, I was unanimously chosen its president. I realize the weight of my new responsibility.

At a time when the world situation is difficult and eventful, the Suzuki method, which aims at world peace, has important roles to play in moving on to the next century. I would like to do my best to organize ISA so that it will be able to function as the consolidation of all the Suzuki associations in the world, and the true meaning of the method will be conveyed to every member in a logical, secure manner. When that is done, I hope to help finer aspects of the Suzuki approach reach everywhere, maintaining high levels of instruction so that its principles will be handed down.

Shinichi Suzuki appointed ISA as the sole association which can use, or grant rights to use, his name as well as trademarks and service marks based on his name for musical products or associations associated with him or the Suzuki method. Every association using the name must enter a legal contract with ISA.

At present there are four large Suzuki associations in the world: Talent Education Institute, Japan, the Suzuki Association of the Americas (SAA), the European Suzuki Association (ESA), and Suzuki Talent Education Association of Australia (STEAA). These associations have, in ISA's place, been engaged in encouragement, promotion, enlargement, and supervision of the Suzuki method. In the absence of a well established international organization, they have pursued their activities according to their own rules, differing from continent to continent. Inter-association contact and cooperation have been insufficient, limiting the development of the true Suzuki method. ISA has the responsibility to unify and coordinate these activities under consistent leadership. Talent Education Institute and STEAA

have already concluded the Suzuki name contract and become formal ISA members.

The two overseas associations with the largest memberships, SAA (over 6,000) and ESA (approximately 700) have long contributed to the development of the method as sanctioned Suzuki associations. After all that they have done, they are reluctant to become members of ISA, which now controls the Suzuki name. One of the reasons they raise is the increase of membership fees for their members. However, unless every member benefiting by the Suzuki method pays a fee, however small, ISA funds will not increase and its activities will inevitably be restricted.

At present every Japanese member, whether a teacher or a parent, pays 2,000 yen (approximately 15 dollars) a year. By contrast, the income from all overseas membership fees amounts to less than 5 percent of total membership fees. This means that the fees paid almost exclusively by Japanese members are supporting various world activities including international and regional conferences. There are said to be at least 200,000 Suzuki members in the world. If they paid a small amount each per year, that would produce big funds. I would like to believe that all members will cooperate not from a regional but from an international viewpoint. ISA is considering the following activities on the basis of such funds:

- Foundation of an International Research Library of the Suzuki Method;
- Scholarships and financial aid for teacher trainees;
- Cooperation and assistance for teacher exchange programs with developing countries;
- Aid for early education programs including kindergartens.

I request great cooperation from all.



TOWARD ESTABLISHING A SCIENTIFIC STRING PLAYING METHOD (3)

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

Shinichi Suzuki

On Posture

In violin playing, posture should not only refer to the way one stands holding the violin, but the way one moves.

I think we can define violin posture this way: Posture refers to the position of the entire body and all of the motions it makes with the contact point (tone) of the strings and the bow; good posture means the most natural and logical form and motions for producing tone.

This corresponds to the posture of a carpenter. When planing a board or pillar, the form of his entire body, the position of his feet, the shape of his hands, and every motion he makes must, at every moment, be unified into an unruffled, logical posture around the blade of his plane.

Posture that, without at all being disordered, allows motions which are the most logical and faithful to the bow and violin — this is what we have to master as quickly as possible.

Poor posture leads to disorderly tone. When the illogical is corrected, for the first time it becomes easy to play.

In my experience over many years I know that children who mastered fine posture at early stages without exception learned to play in an accomplished manner, while those with poor posture which remained uncorrected progressed slowly and stopped after reaching a certain level.

If the posture is poor, something is illogical or forced. It is natural that such students cannot progress. Let's keep in mind the following and correct our posture as quickly as possible:

Fine tone comes from natural motions;
Natural motions come from proper posture.

The Position of the Violin

I am sure it is difficult to describe with precision the violin playing posture, but let me enumerate essential points.

When I first let a child hold the violin, I use the approach invented by Shoichi Yamamura of Nagoya, a method for developing the posture of the left shoulder, left elbow, and left hand. In other words, let the child put his left hand on his right shoulder so that his left shoulder is brought sufficiently forward, then let him hold the violin while keeping this form.

It is desirable to keep in this way the position of the left shoulder, the violin and the face.

If this shape is maintained, the left hand is in a position to act freely and properly. The face should of course face toward the left, where the violin is placed. I help my students form this posture by saying that the nose, the bridge, and the scroll should be on a line, or in the same direction.

This is the position most proper for the right hand to move the bow in a straight line.

The violin should be placed in a position that is the most convenient and logical for the right arm.

The Left Hand

The left hand exists to play the violin. Imagine how restricting it would be to hold a pencil in your hand when you play the piano.

Those who unconsciously hold the neck of the violin are no different from those who practice violin with a pencil in hand and complain that they make no progress.

Do not hold anything in your left hand. Think of the fingerboard as the piano's keyboard, and let your left hand play freely on the strings.

If you forget that the violin is to be held by the chin, the left collar bone, and the shoulder, you will hold the violin with the left hand before you think about it. Over ninety people out of one hundred seem unaware of holding the violin in the left hand, and, while thus restricting the movement of the left hand, complain that violin is difficult. Of course it is difficult.

Until I realized this point, I also found the movement of the left hand extremely difficult and restricted. Once I became aware of this, things became much easier.

This is such a matter of fact, but it provides an easy pitfall for everyone. When instructing children, I train them to free their left hand at an early stage.

Let's consider the historical development of the violin. The ancient Turkish instrument used around the seventh century, called *rebab* *esh shaer*, was a single string instrument played with a bow with a posture like playing the cello or the Chinese *hugong*. Murals and sculptures tell us that the classical viol of ninth century Germany, also single-stringed, and the three-stringed viol of the fourteenth century were held at the chest. Multi-stringed viols were invented later, and the position at which they were held became gradually higher. When viols were replaced by the violin around the sixteenth and seventeenth centuries, finally the instrument began to be held with the left collar bone and chin.

I think this a major development, because this secured the total freedom of the left hand.

Thus a great improvement was made in playing technique. Centuries ago when the body of the instrument was supported at the chest or on the shoulder, with the left hand holding its neck, development in technique was impossible. This is because the left hand was engaged. In modern times the left hand became free.

It is natural that those who take the trouble to return to ancient times to hold the violin with the left hand find it too hard to play the technically sophisticated pieces written for the liberated left hand. I hope it is not presumptuous to encourage you to be modern people with free left hands.

The left elbow should be right beneath the violin. Otherwise, the fingers will be in such poor positions that the left hand cannot move freely on the strings as if playing on the keyboard.

If the left elbow sticks out toward the left (looked at from the player's point of view), the left fingers cannot act. This requires attention.

The left wrist should be in natural form so that the muscles are not tense. If you bend the wrist out or in too much, the finger muscles become tense and unable to move freely.

Left Hand Shape and Vibrato

At first it is difficult to shape the left fingers naturally, but those who pay constant attention and habitually correct them can soon master the proper shape. This left hand shape has much to do with progress in violin.

While the index and middle fingers are pushing against each other, there is no progress.

Make a circle with the tip of the middle and ring fingers touching the tip of the thumb. We call this the fox shape. Imagine that the tip of the thumb, where the middle and ring fingers touch, is the string.

This demonstrates the shape of the middle and ring fingers when placed on the string. In other words, with the fingers shaped like this, the finger tips should be placed on the string at an angle close to horizontal.

The reason that this shape is required is that it is not only a logical shape in terms of finger power but is the most logical shape for vibrato expression.

Those who press the string with the pad of the finger cannot make the pitch differences they wish to make on the vibrato note.

Those who think they are unable to vibrate as they like have fingers not standing on end, or unconsciously hold the violin neck so that the root of the forefinger touches the neck. This is extremely common.

Play the violin to check if the root of your forefinger is not pushing against the violin neck.

It is all right if the lower part of your forefinger is lightly touching, or free from, the violin neck. But if it is pushing against the violin neck, you are unconsciously holding the violin with your left hand. That severely restricts the movement of your left hand. It is as if you create for yourself the cause of inability to progress.

It is forbidden to place the violin deep at the base between the thumb and the forefinger. That makes the forefinger too tall, and restricts its movement as the first finger. For example, even if the tone is off, the forefinger can do nothing because it is too tall. It also makes the shape of the finger poor when placed on the string.

The left forefinger (first finger) should be positioned low when playing E and A strings, with the second joint around at the side of the fingerboard. In playing D and G strings, the fingertip slides sideways. The upper part of the thumb above the joint should touch the side of the violin neck, the tip showing a little above the fingerboard.

Do not forget that the left hand should not hold the violin neck. It is easy to do so unconsciously.

Some place the tip of the thumb right under the violin neck for convenient position changes, as if there were a rail under the neck. Since it is logical in terms of position changes, I examined it in various ways. However, since we do not hold or support the violin with the left hand, the hand is free to begin with; how to carry it up and down is not the main issue. The first question is how to shape the left hand so that it can move naturally and freely. When looked at from this viewpoint, the rail-approach left thumb, I found, is not ideal because the muscles of each finger are pulled by the thumb muscles. That is why the majority of first class performers do not play that way. In order to achieve naturalness, even the smallest illogicality should be avoided.

The little finger is the slowest, because it is an unfortunate finger that is the least used and trained in our daily lives. It has not developed finger skills. So it has no power, is not sufficiently sensitive, and its muscular activities are dull.

Thus it is necessary to make special efforts to develop ability in the little finger. There is a great gap in the little finger ability between those who started violin in early childhood and those who started later in life.

Finger power, sensitivity, and agility can be created if started early. The little finger which has been left unused for many years, however, has lower ability as if it has been dull from birth. Adults must give fifty times or one hundred times more training to their little finger than is required from children.

Fingers are apt to get out of shape when placed on strings. The little finger may lose its shape even if you are able to place the first and second fingers maintaining their good shape. That is not good; nor is it all right for the little finger to produce poor tone just because it is the little finger. Try vibrating with the little finger; then vibrate on the same note with the first finger. If the tone produced by the little finger is inferior, pay attention to its shape. I am sure it is different from the shape of the first finger. You

must first correct the way the little finger presses the string.

Then practice. The same beautiful tone is not produced because your little finger has not developed sensitivity.

The four fingers respond differently with differently developed finger skills to the esthetic sensibility to be expressed in tone. Even if the brain desires beautiful tone, you can do nothing unless your fingers develop the sensitivity to move freely and delicately. Fingers that are dull in action are also dull toward tone. Develop skills in the little finger. Train it ten or twenty times more than the other fingers.

How to Determine the Violin Size

When a child starts violin lessons, it is important to give him a violin of a proper size.

We determine the size by letting the child hold the violin in correct posture. If he can wrap the violin scroll in his left hand, that is the instrument he can play. If he cannot do so, the violin is too large for him.

Be careful not to choose a size too small for him, because he can also wrap the scroll of a violin that is too small. Try a few sizes in order, starting with a larger size.

On Body Movement

Some play violin while swinging the body a lot. It is natural that they move because violin playing involves the entire body. Although I allow my students to move as long as they move with the violin as the center, I tell them it is against the rule to let the violin move. Every motion that accompanies violin playing, *with the violin remaining steady*, should be permitted.

I think it a little odd if one plays the piano while moving the piano.

So I tell the children, "Fine to move freely for the sake of the violin; but don't move the violin."

I understand that Mischa Elman said, "French artists perform standing erect on stage and holding the instrument straight, but I don't think that's a rule that has to be kept. To me moving is natural." To Elman this must be natural; but to the violin, being swung around is not necessarily natural, i.e., logical.

To interpret this from the principle of violin playing, Elman fulfilled the most logical conditions when performing beautifully and producing rich tone by serving the violin with his entire body. What is beyond serving the

violin, i.e., unprincipled moving of the instrument, I think, is meaningless.

His words say only that moving was natural to Elman who was used to moving around from daily practice. He used the word natural incorrectly, in a self-centered way. I think it wrong for Elman to view it subjectively.

Nature, I think, should be defined with the violin as the center: every one of the most

logical movements in view of the violin is natural.

When Elman comes to Japan, many Japanese violin players start moving; when Thibaud and Kreisler come, everyone becomes still again. It is strange to blindly follow others, only seeing the external.

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REPORTS FROM THE ASSOCIATIONS

THE TENTH SUZUKI METHOD INTERNATIONAL CONVENTION REPORT

Alan Tooke
Tenth Convention Director



Dr. Suzuki's group lesson
at a concert hall, the University of Adelaide

The morning of January 3rd dawned bright and very hot! By seven o'clock the temperature was already well over thirty degrees celsius and was expected to exceed 43 degrees. Over two thousand people were eagerly awaiting the first day of the Convention, many having had a fairly sleepless night with various stages of jet lag, with the excitement of being in a foreign country and, of course, the heat. Fortunately, the tranquillity of the University of Adelaide campus with its trees, lawns and gardens between buildings proved to be an oasis in the heat. Thus, it was not unusual to find groups of children practising under trees, groups of teachers in earnest conversation, people talking to new friends and bemused academics from other university faculties wondering what this invasion of their normally peaceful campus was all about.

By 9:00 that day the Convention was in full swing. At this time there were twenty-six junior violin tutorials, five string orchestras, fourteen piano tutorials, piano activity groups and masterclasses, a flute play-in, four junior cello tutorials, one junior viola tutorial and a full teacher training programme. At 10 o'clock the fun began again when everybody went on to the next activity! This programme continued for five days interspersed with twenty eight wonderful concerts.

All students and teachers were able to experience directly the teaching of Dr. Shinichi Suzuki, who, along with Mrs. Suzuki, had made the long journey to Adelaide via Singapore. This, of course, was the most wonderful experience for all the participants, one which will leave them with fond memories for the rest of their lives.

There were daily informal concerts held in the two major concert halls on campus (The Elder Conservatorium Hall and the Bonython Hall), concerts for all piano students held at the Hartley Concert Room and at the Scott Theatre, and six other major concerts. The performances by students at these concerts were magnificent, showing the depth and breadth of Suzuki programmes throughout the world.

The first major concert was the Opening Ceremony, which was held at the Adelaide Convention Centre. This venue enabled the concert to be performed in the round with a small stage as a focus where the official ceremonies were carried out. The Convention was opened by the Premier of South Australia, The Honourable J. Bannon, whose opening address was replied to by Dr. Shinichi Suzuki. There followed a short concert opened by the Senior South Australian String Ensemble, conducted by Alan Tooke and then four solo performances from Australia by Kimali Harding and Catherine McDonald (piano), Stephen Tooke (violin), and Minna Hutchings (flute), followed by Yuriko Watanabe (violin) from Japan. This was followed by a short play-in by viola, cello, flute and violin participants from the floor of the hall.

The Gala Concerto Concert was also performed at the Convention Centre where seven students, from the United States, Australia and Japan dazzled us with performances of movements from the major concertos. The performers were: Patrick Neal (violin) from the U.S., Kirsty Le Strange (violin), Laura McDonald (piano), Airena Nakamura (violin) and Emma Pun (piano) from Australia, and Takahiro Yuki (cello) and Shotaro Ando (violin) from Japan.

There were so many wonderful concerto auditions that the Convention Concert Committee decided to have a second Concerto Concert in the afternoon where the following students performed: Kate Bergen (flute), Katie Betts (violin), Lisa Grosman (violin) and Masaaki Nakamura (violin) from Australia, and Sun Kyung Hwang (violin) and Ha Yung Kim (violin) from Korea.

The Ensemble Concert in the Adelaide Town Hall saw groups from Australia, Japan, and the United States take part in a feast of string orchestra and ensemble music with a programme including the 1st Movement from the Sibelius Violin Concerto, "Winter" from the Four Seasons by Vivaldi, the Adagio for Strings and Organ by Albinoni, a Vivaldi Concerto Grosso and, in a stirring finale, an arrangement of the Orange Blossom Special. Groups taking part were the New South Wales String Ensemble, the Australian Children's Suzuki Ensemble, The Senior Suzuki String Ensemble of South Australia, the Ibaraki String Ensemble and the Buffalo Suzuki Strings. The Conductors and Directors were: Mr. H. Brissenden, Mr. M. Brunnsden, Mr. Y. Nakamura, Mrs. M. C. Neal, Ms. C. Shellhart and Mr. M. Sugiyama.

The Twilight Concert, held in the Elder Conservatorium Hall and broadcast on radio, was an opportunity for more students and groups to perform in front of a packed audience. Countries represented at this concert were Australia, Canada, Japan, and the United States by Ben Grosman (cello) and Kylie Mahony from Australia, Lydia Helsdon (piano) from Canada, Rino Nagata, Yuki Hatano (violin) and Sayoko Yamada (piano) from Japan, and Jennifer Thompson (violin) from the U.S. Two groups also performed: the Victoria Senior Performance

Group and the Junior Suzuki Strings of South Australia. The programme for this concert concluded with a stirring performance of the Mozart/Kreisler Rondo by all violin students from the Beyond Book 10 class.

For the closing concert and ceremony we once again returned to the Adelaide Convention Centre. The closing address was given by Alan Tooke, the Convention Director, who, in thanking the participants for attending, mentioned that the Tenth Convention had been attended by over two thousand people from the following Countries: Australia, Brazil, Canada, England, Ireland, Finland, Japan, Korea, New Zealand, Philippines, Scotland, and the United States. There then followed a short ceremony where the International Banner was handed on to Dr. Himo Kim from Korea, where the next International Convention will be held in 1993.

On behalf of the Convention Committee and the Suzuki students and parents of Adelaide, I would like to thank the ISA for its support, Dorothy Jones, William Preucil, William Starr, Akira Nakajima and Toshio Takahashi, the key teachers in each instrument area for their inestimable contribution, all those members of the national and international Suzuki family who made the journey to Adelaide and helped to make the Tenth Convention so memorable and such a truly wonderful celebration and renewal of our skills and abilities, and last, but of course not least, Dr. and Mrs. Suzuki whose continued willingness to travel to distant countries to be present on such occasions provides us all with such inspiration.

NEWS FROM THE EUROPEAN SUZUKI ASSOCIATION

Birte Kelly
Editor, ESA Journal

The European Suzuki Association is growing. It now comprises the National Suzuki Associations of the following countries:

Belgium, Britain, Denmark, Finland, France, Germany, Iceland, Ireland, Italy, Netherlands, Spain, Sweden, and Switzerland.

While Sweden and Britain have the largest number of teachers, Iceland undoubtedly has the highest concentration with about one teacher per 10,000 population.

Teacher training and examinations are coordinated by the ESA, and many of our member countries run programmes for violin, piano,

and cello. Flute teacher training has begun in Finland, with Sarah Murray from England, and it is hoped that she will also start a programme in England. The French and Italian guitar programmes are well developed and hoping to start training courses in the near future.

Most national institutes or associations run their own National Workshops each year, recent ones include a successful and highly acclaimed workshop for children in France. The German Workshop was held at the Freiburg Conservatory in September, 1990, with Professor Wolfgang Marschner as special guest teacher for the advanced students. Mrs. Suzuki and Furstin Eleonore zu Salm-Salm, chairman of ESA, were guests of honour. The next German National Workshop (at which Wolfgang Marschner and

REPORT FROM SUZUKI ASSOCIATION OF THE AMERICAS

Tanya L. Carey
President of the SAA

The SAA will soon be 20 years old. It is appropriate that we look ahead to plan for the next 20 years. We have grown in diversity — there are now 10 special interest areas that are developing. With this comes a growth in the complexities of managing our organization. The SAA has undertaken a process of Strategic Planning which includes a clarification of our vision, purpose, process, goals, objectives and development of a 5-year plan. Change is inevitable in an organization. This year we wish our Executive Administrator of 11 years, Robert Reinsager, best wishes as he assumes a new position in June. At his recommendation, we will split the post of Editor and Administrator into 2 positions since the work has grown too much for one person.

In this time of recession and inflation, the economic realities are as significant for organizations as they are for individuals. Printing and postage costs have caused a budget overrun of one-third. A spectacular conference in May in San Francisco was not balanced with the attendance expected and so also has contributed to our current fiscal crisis. A restructuring of the budget is in progress and a number of cost-cutting measures are in effect. We hope that every teacher of the Suzuki Method will support the organization that manages the affairs of their profession.

Igor Ozim will teach) will also host the AGM of the ESA, on September 15, 1991.

The European Suzuki Association is establishing a Teaching Development Fund to help in spreading Suzuki Method to other European, and especially Eastern European countries. It is hoped to raise funds from sponsors and trusts, and through concerts and other events.

The ESA is very grateful to the ISA for the gift of a Fax machine, see number below.

Contact address for the ESA is 4D High Street, Wheathampstead, Herts AL4 8AA, England. Phone: 058-283-2424 Fax: 058-283-4140

Some highlights of Suzuki work in the Americas: 1) **A Research Conference** — the first — was sponsored and held at the American Suzuki Institute at Stevens Point. 2) **A Networking Resource Group** of volunteers, coordinated by Joanne Bath, with varying skills and interests such as translation, proofreading, and mentors for new teachers, has been established. 3) **The Membership Committee**, guided by Cleo Brimhall, is making a survey of all the activities in our various states and provinces. 4) **The library** of film and video, with the leadership of Allen Lieb, is in a stepped up development and refurbishing phase which includes plans to preserve early film of Dr. Suzuki's teaching. 5) **Reorganization** has grouped the 25 committees of the SAA into three areas of Communication, General, and Education, each with an Executive Committee member overseeing the work. Board members are assigned several committees to work with. The largest area, Education, has 4 coordinators working with the areas of Parents, Special Areas (Instruments), Teacher Development, and Institutes. 6) **Work continues on the Manual of Operations and Procedures** which defines the job description of each officer, board member, staff member and committees and lists under topic area Policies and Procedures of the SAA. This job is under the direction of Secretary Mary Cay

Neal. 7) **Goran Berg** has been appointed **Archivist** and is cataloging the past 20 years of documents of the SAA. This provides the information for the Manual of Operations and Procedures and also material for a 25-year history which he is undertaking for the SAA. 8) **Evaluation** is a new area headed by David Littrell who is working on a membership survey. 9) **Suzuki in the Public Schools** is a new study headed by Marilyn Kesler. 10) The instrument committees have been asked to provide a **syllabus for teacher training** to clarify for the teachers in the Teacher Development Program what Suzuki Method study contains. 11) All Teacher Trainers are to be **members of the International Suzuki Association**. 12) Treasurer James Maurer is working on developing fiscal practices with the new **Finance Committee**. 13) **Core materials** continue to be revised or developed by SAA members and committees under the new ISA Publication Agreement with Warner Brothers in the areas of viola, cello, bass, guitar, and piano. New materials, teacher training programs, and syllabi are being established. This is called the **Study Area** and contains the newest ISA sponsored area of singing which is being guided by Finland's Paivi Kukkamaki.

In closing, I would like to share with you the results of the SAA Board's first planning phase.

VISION The Vision of the SAA is to further the education of *all* children in the Americas in all subject areas by using Dr. Suzuki's educational philosophy.

PURPOSE The SAA furthers the philosophical and educational ideals of Shinichi Suzuki and promotes study and research for the advancement of education. The purpose of the SAA is to encourage the growth of

REPORT FROM SINGAPORE

Suzuki Music Centre, Singapore

DR. & MRS. SUZUKI'S VISIT TO SINGAPORE: 28th December - 1st January

As we enter into a new decade, new developments appear. The student enrollment has grown to around 300 students. This growth has given the impetus to set up the Suzuki

understanding of Dr. Suzuki's ideas within its membership and to stimulate an interest in his ideas in the general public.

PROCESS The SAA and its membership has respect for the individual and a belief in that person's potential for growth. It serves its membership, its ideals, and the community. The SAA cooperates with other Suzuki organizations and related organizations devoted to the importance of arts and education in our society.

The purpose of the SAA is carried out through the policies of the Board of Directors. The Executive Committee plans and acts on behalf of the Board of Directors. The executive Office administers the policies of the Board of Directors.

The committees are the voice of the membership and provide a two-way flow by developing and presenting ideas to the Board and carrying out projects of the Board and Officers assigned.

The work of the organization will be reported to the membership via newsletters and journals, and to other ISA organizations. Coordination with ISA organizations and other cultural organizations will be accomplished through appropriate Executive Committee or Committee action.

Goal #6. To improve and maintain relationships among the Suzuki members by having clearly stated objectives, support for the individual, and positive attitudes.

Finally, we are guided by Dr. Suzuki's mottoes: "Cooperation, not Competition" and "Respect for each Living Soul."



Twenty children greet Dr. and Mrs. Suzuki on their arrival at the New Airtropolis in Singapore.

On invitation, Dr. Suzuki kindly consented to grace the opening of this new centre. Dr. and Mrs. Suzuki arrived on December 28, 1990. They were warmly received by a group of students,

SUZUKI METHOD'S DEVELOPMENT IN SINGAPORE



The official opening of the Suzuki Music Centre on January, 1991 culminates Dr. Suzuki's visit.

The Suzuki Method was started in 1973 with over twenty students.

Ms. Chew Cheng Hwa, our first violin teacher, was sent to study the Suzuki Method from Dr. Suzuki for 6 months in 1973.

In 1976, another teacher, the late Mr. Goh Beng Hean spent 3 months in Matsumoto, Japan.

parents, media and Singapore Broadcasting Corporation who filmed his arrival. Everyone was thrilled and excited with the children's rendition of the variations of "Twinkle, Twinkle Little Star" as a 'welcoming tune' for this renowned educationist.

On the 29th and 30th of December, Dr. Suzuki conducted workshops for teachers and students. It was such a rare opportunity and an invaluable experience to learn from the founder of the Suzuki Method, who shared unselfishly and enthusiastically.

"An Evening of Strings with 200 Suzuki Violin Children" was put up on December 31, with the guest appearance of Dr. Suzuki during the final item of "Twinkle Twinkle" - 5 variations.

The memorable day of the official opening of the Suzuki Music Centre on the 1st January, 1991 was the culmination of Dr. Suzuki's visit.

The course was in its infancy stage and with the help of the Talent Education Institute, in 1980, a Japanese teacher, Ms. Chise Yajima was invited to Singapore to help our teachers. She brought along one of her outstanding students, 7 year old Makiko Yashiro to demonstrate and perform with local Suzuki students.

The activities began to expand gradually and in 1982, a group of Suzuki students from Perth visited Singapore and gave a joint concert with our local students.

1983 was an exciting year as we had the honour of inviting Dr. and Mrs. Suzuki to Singapore for the first time. A mass concert was held with 200 young violinists from Australia, New Zealand, Japan, Malaysia and Singapore. The guest performance of 2 sisters, Emiko (5) and Makiko (10) Yashiro captured the hearts of the audience.

Besides sending a few teachers to Matsumoto, Japan for training, we invited Mr. Yasuki Nakamura, President of Suzuki Talent Education Association of Australia, to give workshops to our teachers and students in 1988 and 1989. They have benefited substantially from him.

THE 11TH INTERNATIONAL SUZUKI METHOD CONFERENCE TO BE HELD IN SEOUL, KOREA

Himo Kime
Country Representative of Korea



Yon-Se University,
the site of the 11th World Convension, 1993

The International Suzuki Conference which has been held every other year will in the future be called World Convention as a result of the decision at the 10th conference at Adelaide, Australia. For the past twenty years, the conference has gathered many teachers internationally engaged in the Suzuki method, parents who wish to raise their children better, and children who equally develop regardless of different manners and customs. In the meantime the method has become more cosmopolitan, reaching a time where it ought to raise its content one step higher.

It was determined at the Adelaide conference that the 11th gathering be held during the summer vacation between August 9th and 14th, 1993 in Seoul, the capital of Korea. Seoul is where youth from 160 countries throughout the world gathered for two weeks for the 24th Olympics with unprecedented success.

The world convention will be held at Yon-Se University, a Christian school with over 100 years of history located in the west of the capital. Its Music School, with a campus population of 20,000, will be the center of our activities. We

will use the Memorial Hall as well as various auditoriums and facilities. It will be economical to use the cafeteria, where you can choose either eastern or western food, and the dormitories built along the promenade on a little hill. There is also a newly built modern hotel nearby, and you can commute by chartered bus.

The five nights six days convention will model its program after the Edmonton, Berlin, Adelaide, Matsumoto, and Tokyo conferences. Outstanding instructors who have actively contributed to these earlier conferences will be invited to this convention to introduce unique instructive points and techniques. We particularly expect many instructors from our neighboring country, Japan. Interpretation will be available in Japanese, English, and Korean; if necessary, interpretation in other languages will also be provided.

Dr. Suzuki says that his method is not a method only for technique. At the 11th convention we hope to demonstrate the principle of his philosophy of basic education for human formation. We are looking for materials for spiritual development to present at the convention as we do in daily educational arenas. For example, we hope to present a lecture discussion with Won Suk Lee, the mother of Kyong Wha Jong, who raised seven children as superior artists and scholars. A graduate of E Wha Women's University, Won Suk Lee once had an academic career. Recognizing Dr. Suzuki's principle and achievement early on, however, she devoted her life for the sake of her seven children's artistic pursuits. The gala concert is one of the highlights of an international conference. We are in the process of entering a contract with a symphony orchestra for the 11th convention. We hope conference participants will enjoy playing with and listening to them.

We are prepared to comply as much as possible with the wishes of member countries. Please write us.

INSTRUCTION IN ENRICHING TONE WITH THUMB NAIL POWER

Lectures on Music Instruction (67)

Shinichi Suzuki

I would like you to try my new approach with every student. It is instruction in producing rich tone by creating power at the bow tip, improving bow balance, and strengthening the thumb nail. It is an innovative method.

As in photo A, hold the bow with the index finger, little finger, and thumb of the right hand. The arm should be relaxed, with no tension in the wrist, and the elbow should hang beneath the hand. The bow should be held horizontally.

Next, support the bow tip from below with the left fingers so that it does not move.

Now, as in B, press the bow so that it touches the bow hair at the center. Keep it like that for a while without letting it move at all.

This is an exercise for lowering the bow tip strongly with the right corner of the thumb nail and the tip of the forefinger, and lowering the right elbow a little. The exercise helps produce tone while keeping the tip down.

Since the left fingers are holding the bow tip so it does not move even a little, the tip does not become lower, but the center of the bow is bent down, touching the horse hair.

The purpose is to gradually build in the thumb the strength to lower the bow tip. When the thumb power increases so that it cooperates better with the tip of the forefinger, the ability to produce rich, ringing tone develops.

I have tried this approach in the following way at each group and individual lesson, with a result that everyone's tone became twice as big.

First, I let students hold the bow as in photo A. When I call "one," they let the bow stick touch the horse hair at the center. "One, two, three, four. . . ." I count to eight allowing a second to each count. They are to keep the bow stick touching the horse hair during that time. After trying this about three times, try something like Chorus from Judas Maccabaeus. This helps students produce big tone. Start it right away.

This is the new approach for producing tone with the thumb and making tone richer and bigger.

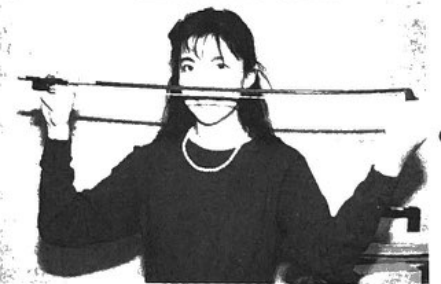
Instruct also in playing with the thumb on the frame of the bow as in photo C both with beginner and advanced students. When holding the bow this way, use the "bow hold without the middle finger," i.e., hold the bow with the forefinger, ring finger, little finger, and thumb.



A



B



C

The Best Posture for Producing Superior Tone

Instruction in proper posture for producing superior tone is an important responsibility for us instructors.

From my fifty years of exploration in tone-oriented instruction, I would like to put down the following points. I would like you to try them with every student. Take a close look at the photos.

Instruction points:

1. It is important to play with strong power in the lower abdomen. Instruct so as to create this ability.

2. Keep the left chest upright. Keep the neck and face upright, without bending or twisting them. Face left. Maintain this posture as you play.

3. For dynamics of tone, breathe big or small moving the torso up and down. Practice this.



Proper posture



Bring your right wrist to your side



Poor posture with the neck bent forward; the shoulder and elbow are high.



Bring your right elbow also to your side when holding the bow upside down.

Staccato Practice for Developing Fine Tone

I have recently realized that every violin student can develop fine tone while practicing to play superior staccato.

Since this is a good new approach for fostering rich tone, try having every student practice the Beethoven Minuet for beautiful, fine staccato. (Try this also on advanced students.)

At each lesson, use the last half, or the staccato portion, of the Minuet for tone practice as well as the assigned piece.

Instruct in playing staccato notes with the middle finger of the bow hand slight lifted, and the right corner of the thumb balancing the bow tip. The right elbow should make downward semi-circular motions to produce good staccato tone.

Downbow Staccato

When upbow staccato improves, try playing the Minuet using downbow staccato. Create in every student the ability to produce tone of equal amount and beauty.

Instruct in staccato playing also with the bow held upside down at the tip. This is important for both volume and beauty of tone.

Develop the ability to play with the same volume and beauty of tone whether holding the bow normally or upside down.

Class Competition

Once in three months or so, try in your class, perhaps on a Sunday, a staccato playing competition for the Beethoven Minuet.

Divide the class into A, B, C groups according to the students' levels, placing beginner students in the A group. Enjoy a happy competitive recital. Occasionally, how about a chocolate for a winner?

I would like this staccato approach to fine tone to be tried everywhere as the Suzuki method's new attempt so that every student's tone will be enhanced one step higher. This approach can also help advanced students toward big, rich tone through wonderful staccato.

Talent Education, no. 94



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REPORT FROM JAPAN

HALF A YEAR IN THE STATES WITH Dr. DOMAN

Yoko Watanabe
Instructor, Koshin District

I am sure many know Glenn Doman, the authority on the cure of brain injured children.

He has been engaged in research and instruction in the cure of brain injured children for over forty years in Chestnut Hill in the suburbs of Philadelphia. His warm, unfailing instruction has given big dreams and hopes to brain injured children and their families throughout the world. However, he was not satisfied with the remarkable development of brain injured children. Thinking that he might expect higher ability in them than in normal children, he founded a school fifteen years ago. Children of many nationalities attend this school named ETI.

He has a long relationship with Japan, and instructs in Japan every year in January and July. A standing board member of the Talent Education Institute, he also has exchanges with Dr. Masaaki Honda's Twinkle Twinkle Little Star School.

Dr. Doman has not only attended Suzuki concerts during his stays in Japan, but contributed to inviting the tour children to the area and hosting them. He adopted the Suzuki method for ETI and further decided to invite an instructor from Japan.

I have to confess that I had not even known his name until it was suggested that I teach at ETI. I promptly ordered books, learned about him from instructors who knew well about him, and, before I was fully familiar, left for Pennsylvania in late January of 1990.

I was feeling helpless to begin with because I was alone, and the cloudy sky over Philadelphia depressed me even more. But I was welcomed warmly at the Institute. The old stone buildings in the woods, I learned, were formerly private

homes. They put me in a third floor room in a dormitory. The view from there was so wonderful that I decided that it was a first class room. Although the friendly staff helped me recover confidence, I still felt that nobody knew me and I knew nobody. This feeling, natural in a new place, was wiped away by music: a gentle melody of Mozart from a little bakery. "Finally I've met someone familiar," I thought on the verge of tears. I cannot forget how good the freshly baked croissant was, either.

The winter break was over, and students returned to school. They didn't look surprised to see a Japanese (though they might have been surprised by my looking like one of them). The US is a country composed of immigrants, but this school seemed particularly cosmopolitan, with students coming from New Zealand, Spain, Japan and other countries. They seemed to have warm understanding of Japan, probably because those who contributed to founding the school were interested in Japan and the Japanese. Japanese was also taught. Boys told me that their dream was to become a ninja.

Violin lessons began right away. I was trusted with individual lessons for about twenty intermediate level children ranging in age from less than three to eleven, and group lessons for the entire class including advanced students. I also worked as an assistant for individual lessons for advanced students as well as in theory class. Told to teach in Japanese, I began with some disbelief. "Jozu" (well played), I praised. "Jozu," the child echoed. It was a funny lesson, but gradually we started to understand each other. There was a picture of Dr. Suzuki by our side. All the parents were enthusiastic, and demonstrated deep understanding of the method. Occasionally I felt ready to be crushed

under the weight of their expectations from one who had been trained by Dr. Suzuki. Each time that happened, I braced myself recalling the phrases, "every child grows" and "tone has life."

Music is near everyone. It would be great, I thought, if these students one day came to value the joy of expressing themselves through an instrument. I closed my final lesson by borrowing Dr. Suzuki's pun on the Japanese word music, *ongaku*: "Ongaku' dewa naku, 'ongaku' o shite kudasai" (engage not in 'tone's agony' but in 'tone-merriment,' i.e., don't agonize over music, revel in music).

I realized that expression could take all kinds of forms. In my case the form was music. I found my American father through lessons. I enjoyed trying to play country music, though in an undisciplined manner, joining banjo and base players. On Sundays I disturbed the calm of the Institute to give a lesson to staff members who wanted to play violin. Until then I had depended on language too much.



Beginner group lesson.

I also repeatedly visited the quarters for brain injured children. I was surprised by how cheerful every child and family were. All of

them believed that the children would get better, and worked at the hard training. I met parents who quit their jobs to receive instruction for their child. I saw a child who falteringly crawled toward his mother. I was moved to hear that this child had been unable to move or express himself before. "Every human being has some flaw," Dr. Doman said. These words dealt a big blow at me.

The staff members, without exception authorities in their different fields, gathered from throughout the world, drawn by Dr. Doman. The Institute is a big family. With Santa Claus's gentleness, Dr. Doman made me a member of this family.

Dr. Suzuki said, "Every child grows; everything depends on how they are raised." Dr. Doman said, "Parents are the best doctors and teachers." What then am I to do as an instructor to help enrich parent-child relationships?

It has been three months since I returned. As before I give lessons, chat with my parents and friends, and benefit by contact with Dr. Suzuki and senior instructors. "Just six months of hard work out of eighty years of life," I thought before going to the States. That determination now seems humorous. I had a fun half year thanks to music, my students, and the people at the Institute. Not only that, I realized how many friends I had in Japan as I, a poor correspondent, held my pen every day to write to them. One sent me a postcard with a picture of the cherry blossoms at Budokan at the time of the National Concert. Another sent me many letters. In various ways many people encouraged me and cheered me up. Now I have two places in the world where I can say, "Hi, I'm home!" I am indebted to Dr. Suzuki, Instructors Mori and Denda, my parents, and my students for this wonderful opportunity.

Talent Education, no. 94

INTERVIEW WITH OVERSEAS STUDENTS

ENTHUSIASM AND ENCOURAGEMENT —WHAT WE HAVE LEARNED AT MATSUMOTO—

Students: Elisabeth Beamer

Sofia Fedoryka

Interviewer: Hiroshi Hosokawa

Many overseas students attend Talent Education Music School, Matsumoto. Many short terms observers also visit the school.

We have asked two students to tell us about their impressions of Matsumoto and about Shinichi Suzuki.

• Before Matsumoto

Hosokawa: First, tell me your name and your age, where you are from, and how you decided to come here to study.

Beamer: My name is Beth Beamer.

Fedoryka: I am Sofia Fedoryka.

Beamer: We are both 18 years old. I am from London, England. My family is from America. But I have lived in London all of my life.

Fedoryka: And I am from Front Royal, Virginia.

Hosokawa: What about your childhood?

Fedoryka: There are ten children in my family, and we've all grown up studying the Suzuki Method, and so we thought that this would be a very good opportunity for me to come to study with Dr. Suzuki, so that maybe I can go home and help my family, the rest of my brothers and sisters to continue in the Suzuki Method.

Hosokawa: What about your background?

Fedoryka: I am from a Ukrainian background. My mother and father were both born in the Ukraine. Although all of the children were born in America, we all speak Ukrainian at home, and we speak Ukrainian to our parents.

Hosokawa: How did you decide to come here?

Beamer: My mother became a Suzuki teacher when I was a Suzuki student. She started the violin with me at the same time, and later became a Suzuki teacher after starting as a Suzuki parent. She wanted to come. All of her colleagues had told her how important it was and how she should come to Japan to study with Dr. Suzuki, if only for a short time. So after I finished part of my schooling, when it was convenient, she took

me with her to Japan. At that time, I was coming just for the trip, I wasn't so serious or anything. But after I got here and met Dr. Suzuki, I fell in love with his method, and I wanted to learn more. It was not so much the violin, although the violin was important, but more him, and his personality. I desired to come back after we returned to London, so I came back by myself.

Fedoryka: I found out about coming to study with Dr. Suzuki through one of my teachers, Mrs. Eiko Kataoka. Actually, my sister was here three years ago. She was here for six months, and it opened a whole new door to our family because we never even considered that it was possible to come study with Dr. Suzuki. When my sister came home, she had so many wonderful things to show us, and had improved so much, I decided that it was definitely something I would like to do, to come to further my musical education. It was something that I could take with me later on into college.

• First Impressions of Japan

Hosokawa: What was your first impression of Matsumoto and Japan?

Fedoryka: I had imagined that the landscape would be completely different. I was thinking more in terms of something more tropical, and I was very surprised that here in Matsumoto we are right at the very foot of the Alps and everything is very mountainous.

I was not expecting it to be like that at all. It was a very pleasant surprise and very beautiful.



Beamer: I was also surprised in a different way. I was expecting it to be like in the books about Japan and the movies, slow hills, paddy fields, peasants with hats. When I came, I expected Tokyo to be a city.



Then as I came on the train, I passed what I had imagined and I was like "Oh! This is going to be so wonderful!" But when I arrived in Matsumoto, it was a city, I was a little disappointed. But later, I found that Matsumoto is so beautiful with the mountains surrounding everywhere. Wherever you look, there are mountains, and the people are so sweet and kind. So afterwards, it was better. But at first, I was a little. . . . I had been expecting country houses because I had been told that Matsumoto is in the country by people who had been here. Later I realized, yes, Matsumoto is the country, but at first, I was a little disappointed, I wanted to see the peasants.

Fedoryka: Well, same for me. I guess I was disappointed with Matsumoto, too, because I was hoping for the same thing, that it would be in the country because I come from the country, and I love that kind of atmosphere. I was disappointed, I wanted to see some of traditional Japan, and I was thinking "Oh well the city is so old there isn't much chance." And of course, the first couple of weeks, before I knew any of the places, and on my bike, I would just go to the main, big places like Jusco and Itoh Yokadoh and nowhere else. I didn't see anything else, and later, after I got lost a few times. . . .

Beamer: It's really beautiful like the country areas, the castle, and. . . .

Fedoryka: And also a lot of tradition, too, like small traditional shops, and living with my landlady. She is extremely well versed in the traditions of Japan. I have seen tea ceremony, I have seen her make Ohinasama dolls, and everything I've been introduced to is very rich. It's something that I can take a little bit at a time.

Beamer: One thing that was surprising was the shrines at every corner. Wherever you go, there are shrines and temples. I thought that was so beautiful, everywhere. Even in Tokyo, in a big city, you can find them

everywhere. I thought that was so beautiful, and those little dolls dressed in their little red bibs. It was lovely.

Hosokawa: You hadn't expected it?

Beamer: No. Not everywhere. I mean especially in a big city like Tokyo, I wouldn't expect, but still. . . everywhere there are shrines, and tradition everywhere mixed with very modern ways.

Hosokawa: Have you been to cities other than Tokyo or Matsumoto?

Beamer: I only passed through Nara and Kyoto. I don't really have a strong memory, just that it was busy, busy, busy. Just tourists. So, I don't remember so much.

Fedoryka: I have only been to Tokyo and Matsumoto.

• Japanese Parents

Hosokawa: What about the Suzuki Method? What impression did you bring from your country about the teaching method, the children's way of studying? And how do things differ here?

Beamer: I think that the big difference is the Japanese parents. They do exactly what the teacher says, and they don't question it. They get a lot more done, and they don't think, "Aw, I don't need to do so much practice. She's so wonderful." They do exactly what the teacher says, and so the students excel so quickly.

Fedoryka: It's exactly what Dr. Suzuki always says. He says, "You can't just listen to what I say, you have to believe it and do it," and the Japanese parents do that.

Beamer: They don't question the teacher. The teacher is right. . . .

Fedoryka: And they do it. So that's the big difference. Another big difference is that in America children do everything. You know, they have soccer, they have swimming, they have ice skating, they have girl scouts, boy scouts, and so they do many different things. For them, music is just another thing. But here, when they do music, they do it completely. It's not just something that you do.

Beamer: If they do something in Japan, they do it seriously. That's what I think. They don't do it half-heartedly. Whereas in America, everything is just a hobby. I think it's more. It's not that, I mean, Japanese children do calligraphy and soccer, too, but they just take it more seriously. Their education, even at school, is taken much more seriously. Everything is much stricter in education

than in America. In America, everything is very blah blah blah, or in England, too. Nobody takes anything really really seriously.

Hosokawa: Is it the same in England?

Beamer: Yes.

Fedoryka: I think one reason everything is treated as a hobby for children is because they think that little kids really can't do it. Whereas Dr. Suzuki's whole method is based on the fact that children can do it, and that's where they have to learn it, when they are children. In America, everything is watered down for little kids, you know, they make everything seem easy and cutesy for little kids because they really can't do it. You know, if the teacher says, "Well, they have to play Twinkle Variations 100 times before the next lesson," the parents think, "Oh, poor little Johnny, he can't do it 100 times." You know, and that's probably what it takes. You need to do it that way, and the children can do it, but I don't think the Western world believes that yet. It's beginning to now, but it's not very well known.

Hosokawa: What do you think is the reason why or how Japanese people do it this way? Why is it treated so seriously?

Fedoryka: It seems to me that it's just in their background.

Beamer: Yeah, they've had that. It's a tradition. And since after the war, they had to succeed so quickly, to get back on their feet. So education, especially for children, is taken seriously.

Fedoryka: I don't know much about Japanese cultural history, but it seems to me from what I've seen that there seems to be a lot, like a deep strain of intensity. The Japanese don't seem to be wild people, like loud and loud; rather because of their silence, I get the impression that there is intensity of direction. Everything, like with martial arts, the whole idea is control of focus. It seems like that's not only controlling one's body, but everything you do, like playing the violin, well becomes, not control of the body, but of the mind faculties to be able to do it 100 times.

• Studying with Dr. Suzuki

Hosokawa: I know you have learned a lot from Dr. Suzuki. Would you explain to me the most important or biggest thing that you have learned.

Beamer: Especially now that I am graduating, the biggest thing that I am learning is how to

study. To really concentrate and do what he says and not fool around. But the most important thing, that for me is very important, I think, is his love for everybody. For anybody, whether they are good or bad or young or old. He gives the same respect for every single person he meets. If it's a three year old or someone older than even Dr. Suzuki, he has the same respect for every human being he meets. And always, he says, "service, service, service, respect." I have learned a lot.

Fedoryka: For me, I found that, and also in addition I am very much inspired by his enthusiasm for education. Like I was saying before, every day to come to group lesson, and teach us the same little point every day, and he seems so eager, sometimes he just stands up there, and "Please believe me, you can be so wonderful! Just believe me, just do it." And if he could get inside of all of us to make this work, he would do it.

Beamer: He gets so excited if we can do something. He's so happy and his whole face beams. And it really inspires.

Fedoryka: That motivation and devotion to what he has decided he wants to do. And to try and be able to pass that on to us. It seems that everyone should be that way about everything, you know, like it's such a wonderful thing that you can't just sit back, and there is no such thing as sitting back and doing nothing. We should always have the zest to live. I cannot believe that he is 91 years old. It is not at all like it. His spirit is still so fresh and young.

Beamer: He makes you want to work. It makes you realize how to study, and everything, not just music, and how to treat every subject, everything in life. His method can be applied to anything.

Hosokawa: Please speak honestly and frankly. What do you think about the school curriculum? In our school, we just have violin lessons and music sessions, orchestra, etc. If you expected a lot of other things, perhaps you were disappointed. . . .

Beamer: When I came, I had no idea about the school. So, since I have never been to a music school, I wasn't disappointed at all because I had no idea what it should be like. So, for me, it's fine, but sometimes, I wish, perhaps, there were more structured. . . .

Hosokawa: Like?

Beamer: More theory and music history, maybe. But the thing is that we barely have enough time to practice, anyway, so maybe it's good. There is no time. And also, most of the

people who are here, have already been through music school. So they don't need it. I think it's okay.

Fedoryka: I think it would be good for me to learn music theory, and I would like to take those classes, but actually, I am glad that we don't have it here because just learning what Dr. Suzuki is teaching us and absorbing Dr. Suzuki himself, takes so much time that I think that if we did anything else, we wouldn't have enough time. Theory will be here from now till eternity, you know, and we can learn that anywhere else. Even now, I want to take advantage of Mr. Takahashi's classes and all that, but I find that I have so little time and to practice as much as you want and still do things like listening, it's very difficult. If we had anything more I think it would detract. . . .

Beamer: Our first priority is to study with Suzuki-sensei. Otherwise we wouldn't come half-way around the world just to go to music college. It's him that we've come to see, not to do the music classes. It's him. Just him.

Fedoryka: It seems like, you know, if you have more classes, it's going to start distracting and Dr. Suzuki will start moving to the outside of the circle. And of course right now, he's the center, and if you don't come to group everyday, there's not much else you're doing here. I really like the fact that group lesson and your private lesson are the center of everything you're doing. And if you miss that, you have nothing. I really like that because it gives you that intensity to study. Especially I think for foreigners, it is very important, because we don't have time to . . . you know, because of visas and money.

Beamer: I think, though, for the Japanese it's very different. Because they don't go to music college, this is their education. And I think for them, they need other classes because they are definitely becoming music teachers and what they have, isn't enough. But for us, Dr. Suzuki, is our big focus. We have a chance to go to a music college or university if we want to study music more. So, I think for us, it's perfect, but maybe the Japanese need more classes, more education.

Fedoryka: Especially because they can stay here longer. They don't have a time pressure.

Beamer: Yeah, they don't have to worry about time or money or anything. They need it more than we do. We don't have the time. Well, I am graduating in May. Soon after that I have to go home and finish my schooling. I still have to finish high school,

or the equivalent of high school in England. So, it's a while yet, before I decide what I will do in the future. So, I first have to go back and finish school. I will finish high school, and then go on to a university. I think it is rare to leave at. . . . I came when I was 17. Most people, if they go abroad, wait until they finish high school, after 18 or 19 or so. It is easy to leave and go back. I may or may not go to a music college. It's very uncertain. I know I always want to do some kind of music, but I don't know if I want to go to a university and study music, maybe something else.

Hosokawa: What about your Suzuki Method study?

Beamer: I will always use that for the rest of my life. I will, I think, always teach a little, maybe not full time, I don't know.

Fedoryka: I'm not sure. There is a possibility of my coming back to Matsumoto for some time. As of now, I'm leaving Matsumoto in July. Right now, I'm still considering whether to come back for another year, or whether I should stay home and start college because I have already put it off for a year. I'm not sure, exactly yet what I want to do or what is possible for me to do. But if I do go home, eventually, whether I come back here or not, after I go home for good, I will start college. It is a liberal arts college. I am not going to go into music on the college level. I hope to keep taking lessons from my teacher at home, Mrs. Eiko Kataoka, as long as she will keep me. I would like to keep taking lessons with her and maybe, perhaps, I don't know what my chances of teaching are, but perhaps someday I could teach. Well, at least a little bit, not professionally. I still have lots of brothers and sisters that I can be a fulltime teacher for.

Hosokawa: You haven't been to school?

Fedoryka: Well, I've been to school till the second grade, but my six younger brothers and sisters have never been to school at all. And after second grade. . . .

Hosokawa: What school?

Fedoryka: Elementary school. I was taken out of school, and my three older sisters also, at the same time. My younger brother, he's one and a half years younger than me, him, and all of the children down have never been to school. So, that gives us plenty of time to practice all day whenever it's convenient for my mother to practice with the little children, or listen all the time during all of our subjects. My mother always has the little children doing their listening.

Hosokawa: But, in this case, is it possible for you to go to college? Like without any certificate from high school?

Fedoryka: Well, I will need to have a certificate from high school. I need to take a thing called the SAT. It is a college entrance exam. Which is no problem for me to take. I can go and take those. They have tests for children who have either dropped out of school or been away overseas or something

like that. So, it is no problem. I already took the college entrance exam, and I have been accepted to college. Now, when I go back home, I just need to take the high school graduation exam. But it's no problem.

Hosokawa: Thank you for the interesting conversation. Please keep us posted on your future activities. ♪

TALENT EDUCATION TOPICS

VIOLIN PERFORMANCE AT THE JOINT CONVENTION OF the 5th International Child Neurology Congress and the 3rd Asian and Oceanian Congress of Child Neurology

A banquet for 600 conference participants from forty-five countries began at 7:30 p.m. on November 8, 1991 at the Concord Room of the Keio Plaza Hotel.

Before the banquet, two performances took place: Hosho style noh, representing Japan's traditional art forms, and Suzuki children's violin performance, the liveliest of today's artistic expressions.

Since the congress events were greatly delayed, pushing the violin performance to after eight o'clock, I felt concerned because the hall was noisy following the toasts. When the first piece, "Song of the Seashore," began after Hachiro Hirose's explanation of the method, however, the atmosphere of the room changed to a calm of anticipation. Children were bravoed when it was over. With Yuko Hirose's

piano accompaniment, the next piece was the Fiocco Allegro, and the third was fourteen year old Ryo Aoki's solo performance of Sarasate's Basque Fantasy, which also was bravoed. The fourth piece, Schubert's "Ave Maria," was so deep and serene that it was difficult to think it was played by children. The entire room was hushed. The final piece was Twinkle by the twenty-seven Hirose class students including three three year olds.

The invitation came, through Dr. Honda Masaaki, from Dr. Yukio Fukuyama of the Pediatrics Department of Tokyo Women's Medical University, who presided over this international conference. Dr. Kayo Saito of the same department made all the preparations related to the children's performance.

DANISH QUEEN AND HER TRAIN OBSERVE THE SHUFUNOTOMO CLASS

We received a call from the Danish Embassy saying that the Queen wished to observe a Suzuki method piano class during her informal visit to Japan. The date was set one week ahead of time, but the list of names of the royal visitors was faxed to us in the early afternoon of the day before. We started a big cleaning of our office and our conference room.

The eight people on the list were Her Majesty Queen Anne-Marie, Princess Theodora

(H.R.H., age six, studies piano), Prince Philip (H.R.H., age four), members of the royal household, and the Ambassador and his wife. Since this was an informal visit, there were no inhibiting guards.

It was decided that during the one hour visit from 2 to 3 p.m. on Thursday, September 20, we were to entertain them with the video tape from the 1990 National Concert, a welcome violin performance (children of Instructors Amano

and Tobinaga), and piano lessons (the Noguchi class). It was difficult to gather over twenty students around one in the afternoon on a school day. We spent a hard to sleep night on the day before, September 19, since a typhoon was approaching Kanto District, and was reported to pass over our heads on the 20th. On the morning of the 20th, the typhoon disappeared, and, moreover, private elementary schools had a typhoon day. This helped all the children to gather by one o'clock.

Ten minutes before two, a sightseeing bus brought the visitors. We welcomed them at the entrance of Shufunotomo Culture Center, and led them to the conference room. We first showed a unison performance by 3,000 children and Mr. Suzuki's lesson from the video, then presented a welcome performance. The Queen and her train were pleased; so were the children and mothers. The final portion of the visit was the piano lessons as requested. They watched

four small children's performances and lessons, and asked various questions. The twenty minutes passed in the twinkling of an eye.



The Danish Queen and her Train

Three days later we received an extremely gracious thank you note.

TOKYO UNION CHURCH VIOLIN CONCERT



At Tokyo Union Church

In February of 1990 we received a request from Sen Nishiyama of Tokyo Union Church Women's Society that Suzuki method children play violin at one of their monthly meetings held at 11 a.m. on Thursday with the presence of ambassadors' wives and other foreign women in Tokyo. Since the morning of a school day was a difficult time for children to gather, the plan did not materialize for a long time.

The first words spoken by Gagarin, the first astronaut in human history to go into space, was "The globe was blue." Sen Nishiyama became famous for simultaneously translating him.

From 11 a.m. till noon on Thursday, October 4, we presented a performance followed by a question and answer period. Ten students between ages four and ten from the Fukazawa and Shimizu classes played to the accompaniment of Asako Shimizu. Having heard that there would be two dozen people, we were surprised by an audience of 100 people.

Pieces performed were the Fiocco Allegro, Bach Bourrée, Humoresque, Minuet no. 2, "Long, Long Ago," "Song of the Wind," "Lightly Row," and Twinkle. Stained glass was in back of the performers, and the high ceiling helped their clear tone to ring beautifully. They were applauded enthusiastically after each piece. Instructor Fukazawa answered the audience's questions in a session that lasted nearly half an hour. Afterwards we were treated to lunch prepared by the members of the society.

We are thankful to the Nishiyamas and Pamela J. Rowe, the program chairperson in charge of publicity and steering.

Akio Mizuno (Chairman, Tokyo Office)
Talent Education, no. 94



SUZUKI EARLY EDUCATION THE HEART OF THE MATTER

Susan Grilli
Consultant in Early Education

As I think back on the many stimulating and thought-provoking presentations of the Early Childhood Sessions at the Fourth Suzuki Method National Teachers' Conference in San Francisco, it seems to me it would be useful to point specifically to what lies at the heart of a successful program in Suzuki early education. In my travels as a consultant to Suzuki and non-Suzuki teachers, I have been in many classrooms across my own country and in Canada. Occasionally I have seen teaching that seemed not to be in the Suzuki spirit, but for the most part there are terribly exciting and creative projects either underway or in the planning stages. What I've observed has made me see the need to spell out more precisely than I did in my book, a number of teaching points that are crucial to my sense of the essential Suzuki approach, whatever the subject being taught. To do this, I reread Dr. Suzuki's *Nurtured by Love*, and found it as refreshing and inspirational as ever. I also looked back over my own work at The Suzuki Pre-School, trying to affirm all that was best from that experience. This seems necessary, since I think if we are not very careful, we may find ourselves with Suzuki early education projects that are either Suzuki interpreted in too literal and rigid a way, or that do not have a real Suzuki feel to them at all. We must be able to be proud to have on-going programs publicized outside the Suzuki world; these projects need to be of a very high quality indeed, and we need to know as much about each one of them, as possible. Let me share my teaching points with you. Of course every newly developing school will have its own unique character, but these pointers can perhaps serve as a general and quite reliable guideline for new directors to follow:

The Suzuki spirit means:

1. Having faith in children's developing their own self-discipline. A partnership of

thoughtful parents and teachers helping children find their highest potential develops best within a rich and creative environment.

2. Using the highest quality materials possible in that environment, so as to pass on the best of our cultural heritage to those children. Creating an environment where beauty is everywhere.

3. Carefully observing how each child *really* learns, to determine the most appropriate curriculum for each, and whenever possible recording those observations.

4. Teaching one step at a time, and approaching each step from many different directions so as to provide the child with a natural and continually interesting means to practice new learning. Carefully considering the logical stepwise progression of learning that is necessary for building a solid foundation of skills. Recognizing that only on such a foundation can true creativity be built.

5. Being a deeply *authentic* teacher. true to oneself, whom children understand as thoroughly genuine.

6. Sharing with children a sense of humor and not in any way patronizing children by running a too teacher-directed classroom.

7. Having the humility to realize that children teach us far more than we as teachers can ever teach them. Learning from the complete unpettiness of very young children; from their scrupulous fairness and refreshing honesty. Realizing that the best of one's own teaching comes about when the class seems to "run itself".

8. Remembering that the development of a deep sense of compassion (through

experiences that teach sensitivity to others, and exposure to great literature) is *crucial* to the makeup of the sort of caring adult we hope any child in our care will become.

9. Understanding that successful teaching means making the children feel they *want* to be the best they can be.

10. Working with parents with as much sensitivity and compassion as you would exercise in working with children; fully realizing that parents are always going to be the most important people in these children's lives, and must become their best teachers.

11. Communicating to parents, children, and other teachers your own excitement and enthusiasm for learning in such a natural and honest way that they grow from *your* consistent energy and commitment.

12. Remembering it is not what you say but what you *do*, how you facilitate learning, that really counts.

13. *Saying less and doing more* in the classroom, based on careful preparation and a clear understanding of *what* you are repeating, *what part* of a learning step it is, and *why* you are choosing this particular step at this time.

14. Knowing that it is the skill with which parents and teachers build enthusiasm in children that makes them lifelong lovers of learning; people whose curiosity and creative thinking can lead anywhere in the search for understanding of the world and the self.

15. Keeping one's own ego out of teaching; truly wanting one's students, as Suzuki says, to be "better than the teacher." Learning from other teachers without feeling competitive or jealous; rejoicing when *any* teacher brings out the passion which is in all children — seeing in that moment something of great beauty that transcends day-to-day practical life.

16. Being willing to throw out all your teaching ideas and go with the children, while keeping in mind that the direction they've suggested can also teach something important to them.

17. Putting no limits on any child through lowered expectations. Putting aside any reports from former caregivers until you have had plenty of time to observe the child yourself.

Assuming the child has ability means the child *will* have ability, and the opposite is true as well. Making no comparisons, child to child, and truly seeing all children as "gifted."

18. Keeping all teaching at a lively tempo and not using the classroom as a place to teach behavior directly; the indirect example of your own consistent actions is a far better teaching tool than consistent reminders to conform. Never shaming a child, realizing that the exposure hurts and can even do permanent damage. Realizing too that the lesson learned is likely to be only one of superficial conformity. (Seeming to conform out of fear in this controlled and rigid setting, the child may well be hard to manage when given more freedom to "be himself," and thus will not develop true self-discipline.)

19. Realizing that as success breeds more success, scolding will breed the need for more scolding. Being "smarter" than the child in approaching behavior "through the back door," indirectly, so that it does not need to become a problem. Not expecting all children to join in; rather making the activity such that all children eventually *want* to join. Not making the child feel that you as the teacher have so much at stake in the lesson that you will be deeply disappointed and disturbed if he or she does not immediately want to join. Being perfectly willing to drop today's plan and come back to it another day, or even not at all.

20. Communicating to parents the deep commitment you feel to the idea that children will join in sooner or later; the true faith you show about this can be your most important gift to unnecessarily anxious parents.

21. Being prepared to provide parents with "a thousand ways" to say the same thing; a generous vocabulary of teaching ideas and approaches. Encouraging parents to share with you their most exciting moments with their children, when they have most thoroughly enjoyed being teachers themselves. Helping parents resist the modern curse of being harried every waking moment of the day and communicating that sense of *never enough time*, to their children. Remembering the Japanese Suzuki teacher who had taught for awhile in the U.S. and commented, "In Japan it's children's time first, and in America it's parents' time first." Giving children the feeling that we adults have all the time in the

world to let them grow at their own natural pace. (The peace of mind to enjoy this process could well be our greatest gift to future generations.)

22. Avoiding teacher "burnout" by avoiding any teaching that is in any way forced. Fostering a natural approach to children which encourages all ages to enjoy learning together, in the spirit of the best of the one-room schools of the past. Growing with the children so that you as a teacher are continually learning yourself and constantly refreshed in your approach to learning. Realizing that the creativity, energy, and inner calm of a classroom are qualities that can be

achieved through your own thoughtful growth.

23. Remembering to work with children on problems without in any way making them seem like problems.

24. Teaching nothing until a child clearly shows him or herself thoroughly ready for instruction, and then only as much as the child is *truly* ready for.

25. Being a Suzuki teacher according to *yourself*, and helping children find the very best in *themselves*.

Preschool in the Suzuki Spirit

Susan Grilli



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A FAMILY OF SUZUKI METHOD FANS

Mother's Note

Kumiko Shirahata
Nagoya Branch

<How Our Day Starts>

Our day starts with violin practice which concentrates on producing tone. Our first daughter Michiru, a fifth grader, practices over one hour before going to school. Every day her friends with whom she walks to school come by a little early and wait for her while listening to her practice.

Erika, our younger daughter, tries to avoid practicing, but, attracted by a wheat chocolate, also practices *Twinkle* and tone production before going to kindergarten.

From early childhood, Michiru never skipped violin lessons even when she had a fever. Erika is a spoiled child at home who would sometimes practice on my lap, but has come to a point where she can receive lessons in class with good manners. Both are precious children raised by the Suzuki method.

<My Husband Changed>

However, it is not easy for a woman with a job to listen to two children at home. A big help comes from my husband who gladly substitutes for me. I was able to change him into a big Suzuki fan.

Around the time I had our second daughter, my husband took Michiru to lessons. He also took her to summer school. Since he was the only father to attend that session, he stayed in the same room as Instructors Nakajima and Kubota of cello, and even had a beer with them. Since then, he has been referring to the Suzuki method in his college lectures and seminars.

After my husband became a fan, violin practice became as precious as a treasure in our family. The entire family was now able to cooperate for one aim.

<Encounter with the Suzuki Method>

Education being my special field, I knew about the Suzuki method since college days, though only as a piece of knowledge. "I hope for a switch from education that teaches to education that fosters" — these words in

Nurtured by Love coincided with my view of education, and I was moved by this approach.

Again, I had a chance to spend one year of my college days at Berlin University of Education in West Germany. I had many chances at that time to listen to baroque music at church and ensembles at palaces. I began to love violin more and more then.

When Michiru was born, I had no hesitation about wishing for human formation by violin through the Suzuki method.

<Delay of Three Years>

However, I had no opportunity or time for one and a half years. We lived in Tokorozawa City, Saitama then. I went to work every day leaving the baby with her grandmother. I had no choice but to leave everything up to her.

When Michiru was one and a half, we moved to Gifu. Wanting to turn my eyes outward in this city where we had no relatives or friends yet, I went to observe a violin class taking my child who was then one year and seven months. "It's too early," I was told. I waited till she was three, then visited the class again. To use Mr. Suzuki's words, we were delayed three years. Moreover, lessons in that class were different from what I had anticipated.



Author and Erika at parent-child practice at the Hasegawa class summer camp

<Encounter with Instructor Hasegawa>

My wish to raise my child by the Suzuki method no matter what finally led me to the class of Toshiko Hasegawa.

I believe that trust has a major role in our lives. Unless one can trust the teacher's way of thinking, personality, and teaching method, it is impossible to commute to lessons over a long period of time. Unlike at school, parent and child can choose the teacher in many areas of artistic training. Especially while the child is small, it is the parent's responsibility to choose a teacher who can be trusted, and who will give convincing lessons. After detours, finally we were able to meet such a teacher.

<The Earlier Time>

With the first child, it is hard to see how to transfer it to action even though one has awareness. It was so with me. Despite the fact that I had been wishing to raise her by the Suzuki method since before her birth, my wish remained a wish; I was unable to prepare a musical environment. I started to put on violin records for her only when she was one and a half years old.

Erika, our second daughter, had a great advantage in that sense. She not only listened to her older sister even when I still carried her, but listened to Mozart's violin concerto no. 4 from the second day of her birth.

<Human Influence from the Instructor>

Instructor Hasegawa's lesson starts with a greeting on entering the classroom and ends in a greeting on leaving it. Through her influence, both parent and child learn good manners for receiving a lesson as well as listening to other children's lessons. Her class is an arena for training not only for violin but for the mind — or even more than for violin, it is for the mind. It is also a place where parents can mingle. All of us newer members are greatly indebted to the

mother of Kanako and Mayuko Sagoh, the oldest members of the Ichinomiya class.

<The Instructor Sees Everything>

Mr. Suzuki says that it is enough to listen to the child to tell in what posture he plays; he need not see the posture. It is likewise with Instructor Hasegawa. By the first note the child plays before her she can tell what kind of practice has been done at home for the past week.

When Michiru was small, we repeated extremely clumsy practice. I scolded her for playing wrong notes, and concentrated on letting her play the pieces without paying attention to tone production. Instructor Hasegawa was really strict in those days. Each time I got scolded at lesson, I scolded my child all the more during the practice time at home. Looking back, I was a terrible parent. Even so Michiru worked with me desperately hard, sometimes in tears.

<Every Child Grows>

At present Michiru is working on Mozart's no. 4. This is a piece I love, but also a sad, bitter piece. When I learned that our second daughter Erika was born with a handicap, I played this piece for her every day with tears falling. "Every child grows; everything depends on the way they are raised," however. Erika has been taking more time in violin than other children, but in other respects she has developed so much that even we her parents sometimes forget that she is handicapped. I am certain that in violin too she will prove the Suzuki method to be correct. As long as all four of us maintain our faith in the method, she will never "rush, rest, or give up" in her practice, nor does Instructor Hasegawa have any less enthusiasm than for others in teaching her, whom she regards as an important Suzuki student.

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THE INTERNATIONAL SUZUKI ASSOCIATION (ISA)

The International Suzuki Association was founded in 1983 as a non-profit organization in Dallas, Texas in order to serve as a coalition of Suzuki Associations throughout the world. In June, 1988, the headquarters moved to Matsumoto. The ISA has been designated by Dr. Suzuki as the sole authorized organization which can grant rights to the use of his name, trademarks and service marks on his name for music products or organizations associated with Dr. Suzuki or his "Suzuki Method."

Under these circumstances, all Suzuki Associations are legally required to join the ISA with appropriate agreements concerning the use of the name Suzuki.

The ISA should be comprised of member associations pursuing goals and assuming obligations consistent with its organizational regulations. Consequently, every individual member of ISA must be a member of such an association and each association a member of the ISA. The ISA strives to encourage, promote, enlarge, and coordinate the Suzuki Method throughout the world. In order to achieve its goals, we plan to carry out the following activities.

1. Sponsor the Suzuki world Convention and International conferences.
2. Sponsor the International Suzuki Teachers Conference.
3. Train Suzuki teachers in developing countries.
4. Help every country establish a national Suzuki Association.

5. Translate and publish the *International Suzuki Journal*, the ISA newsletter, a teacher directory, and Suzuki literature.
6. Evaluate and issue international Suzuki teacher certificates.
7. Examine and make final decisions concerning publication of all books and teaching materials related to the Suzuki Method.

In order for ISA to be able to carry out these activities, each member association is asked to pay per capita fees. Member benefits are as follows:

1. Participation in International Conferences and local conferences sponsored or endorsed by ISA.
2. Establishing national associations in their countries with the guidance and support of ISA.
3. Holding local conferences in their countries with endorsed and approved by ISA.
4. Receipt of member certificates, the bulletin, the *International Suzuki Journal*, etc., and, where experience is appropriate, the international Suzuki instructor accreditations.
5. Can visit and study at Talent Education Institute in Matsumoto, Japan, subject to approved Suzuki teacher's recommendation.

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(Five Mottoes of Talent Education)

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