

The Journal of the International Suzuki Association

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THE INTERNATIONAL SUZUKI ASSOCIATION

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Dr. Shinichi Suzuki, President

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TO ELEMENTARY SCHOOL TEACHERS A Full Score Approach at Least for First Graders' Math

Shinichi Suzuki



I would like to make one request to elementary school teachers for the sake of all new first graders.

I was born on earth with a human life just as you were, and I am still young and healthy, enjoying my ninety-second year. Sixty-five years ago I realized something about children's true nature and their ability:

- That ability is an expression of the workings of life, which allows a child to acquire everything around him from age zero.
- That babies are equally born with vitality, and that there is nothing inborn as far as vitality is concerned.
- That the only genetic, inborn traits are physical, and that the physique is developed by life experiences.
- That traditional observations of children developing superior or inferior abilities has wrongly ascribed them to inborn traits, heredity, and genius.

From long ago, I have repeated that "Man is a child of his environment." People of the ancient Stone Age developed to meet the Stone Age environment; today's people acquire skills for today's environment; people ten thousand years hence will learn to function in that environment. If we foster a baby born today in the environment of ten thousand years from now, he will develop with the ability of the age ten thousand years from now.

Every child grows; everything depends on how they are raised.

A Favor to Ask of School Teachers

I am grateful to all teachers who are caring for first graders. I would like to beg one favor of you concerning the principle, "Every child grows; everything depends on how they are raised."

During the six years prior to entering school, first graders' acquire different levels of ability at home. For the sake of their happiness, think of applying a new elemen-

tary school method for bringing all of them up as top students regardless of their previous development.

Potentials of First Graders' Ability

I would like you to closely observe first graders' ability.

The issue here is what high ability to speak the mother tongue they have already developed. They have mastered the spoken language thanks to the skillful education that omits no child.

I would like you to know as educators that the approach that parents use to help their children acquire a superior ability to speak the mother tongue is indeed the approach that allows every child to develop.

Toward New Elementary Schools Where Every Child Grows

I would like to ask you to create a new era of good education in which elementary schools allow every child to learn as successfully as they have learned the mother tongue.

In the mother tongue training, a baby is encouraged to repeat every day the word he has just learned to pronounce. While repeating the same word, another word is added. The first and second words are repeated every day. Soon, the baby repeats three words. While doing this, his ability develops. Then fourth and fifth words are added, gradually increasing his skill further. When his ability is thus heightened, he gains speed in going ahead; he will learn faster and acquire higher ability. He won't rest even one day.

Children the world over acquire high linguistic ability through this parental approach.

The traditional elementary school educational method never noticed this good mother tongue method. Whether in math or language, they teach children, advance them, teach them, and again advance them, constantly pushing forward. They proceed in the teaching material so that they arrive at the expected level at the end of the first term or semester. Exams are given from time to time, but not to check if everyone has learned the lessons perfectly. As a result of merely advancing from lesson to lesson, full scores are hardly expected from everyone. Traditionally in Japan a table of awful scores is drawn at the end of the year.

Why is it that students who have developed with high ability to speak the mother tongue fluently achieve poor scores? That is due, as I clearly saw, to the poor method of teaching math, language, and other subjects. I would like you to understand the principle of the mother tongue approach.

Throughout the world, I would love to see efforts made toward creating an era of new elementary schools where every child grows. ♦

MESSAGE FROM THE CHAIRMAN OF THE BOARD

Toshio Takahashi

Long ago while studying in the States, I happened to read a book titled *Dialogues with Brahms*. The original was of course written in German, but I read it in an English translation. This work was published fifty years after Brahms' death, I learned, for the reason that he had told its author, "There are at present a number of composers as famous as I am, but after fifty years only my pieces will have survived. People then will be interested in what kind of man I was. If you agree to publish it fifty years from now, I will be happy to have dialogues with you." At that time Brahms also said, "I composed every piece while hearing God's voice. That is not the case with other composers. I dare say Humperdinck's 'Hansel and Gretel' may survive. However, that is not because the composition is great; the story has a universal value." None of the composers Brahms mentioned then has survived with the exception of Humperdinck. Music is genuine, in Brahms' view, if still loved and performed over fifty years after being written.

It has already been 60 years in Japan and 30 years in the West since the Suzuki method was introduced to society. In twenty years it will be fifty years since it began to be used throughout the world. I am convinced that in the 21st century the Suzuki philosophy will continue to be respected and its value internationally recognized. The basis of its life lies in the fact that this philosophy derives from the principle of developing ability in children through stimulating their life force. In the past, education generally depended on the skills children already had and tried to develop greater ability in them; in other words, only talented children received education thought to correspond to their talent. However, levels of ability are relative. Levels of life force, on the other hand, are absolute and universal. If we use these levels as a criterion, all children are equal, and should be equally educated. This is the crucial point behind the fact that the Suzuki method is on its way to being accepted by all, transcending all barriers of musical sectarianism. If there are limitations, they are found where less musical progress is observed in our children receiving life-oriented education than in those receiving training aimed at reinforcing existing talent.

When instructors compromise, thinking that their students do not have to be so musically accomplished because they are children or because they are amateurs, training in classical music over a long period of time does not amount to true education of the sentiment. For the Suzuki method to continue to pulsate vigorously in the 21st century, a combined principle of two approaches is desired: "Every child grows; everything depends upon how they are raised" and "This child grows; everything depends upon how he is raised." Suzuki instructors should never mistake "everything depends upon how they are raised" as offering a single playing technique or

a single teaching method. "Everything depends upon how they are raised" means that we are to instruct each child with the method that best suits him. Otherwise, we end up limiting ourselves to an approach that suits one child but not another. That will lead to a forced way of teaching; tone thus produced and musicality thus acquired will never express the child's maximum ability. Such unnatural circumstances will fail to inspire the child's soul. I often hear the criticism that the present day Suzuki method produces young children who play difficult pieces with technical virtuosity but, from the musicians' point of view, without musical understanding—as though they are giving a difficult speech which they do not comprehend, people say, and hence their tone and expression are unnatural. When young children's performances become sufficiently musical, even from the musicians' perspectives, and capable of moving people, then the Suzuki method will become an educational philosophy that will truly live forever. Since we are talking about developing ability by building on children's life force, it is meaningless unless the life of music is also there. In this sense I believe Suzuki method instructors bear a great responsibility. To refine oneself and seek a teaching method toward the goal of creating life-informed tone and music, I think, is the sole way of realizing true education of the sentiment for children. ♦

TOWARD ESTABLISHING A SCIENTIFIC STRING PLAYING METHOD

(4)

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

Shinichi Suzuki

Proper Violin Hold

Some hold the violin with the scroll pointing too far to the left. That causes the bow to move in a crooked way instead of parallel to the bridge. The posture as a whole also looks forced, as if the violinist is playing while being pushed unnaturally to the left.

This means that the violin is not positioned optimally for right arm motions. It is at once rational and necessary to position the violin so that the right hand can move freely.

Bring your violin more to the right; however, it is too much if you bring it right in front of you.

Tilt the face of the violin to the right, for that is rational for the bow and the right arm. If the violin is kept horizontally, it is difficult to play on the G string. The violin must be tilted just enough so that the bow moves horizontally when playing on the G string.

Often, when a student's posture is somehow strange, close observation makes me realize that he is holding the violin with his chin, stretching his neck forward. This is a little hard to detect, but there are larger numbers than expected of this turtle neck posture.

When the neck is stretched forward, the back becomes bent. The proper upper body posture should be maintained for playing the violin. It is better to instruct students to hold back, rather than push, the chin.

"Let the tip of your nose face the bridge" is a simple, useful instruction for creating good posture.

Another effective way is to tell students to "point the left thumb to the ceiling." Having the thumb pointing upward inevitably places the left wrist and fingers in good conditions. "Your thumb is bent!" Repeat this warning to help form a good habit of playing with the properly shaped left hand.

One unnatural, odd posture is when bringing the chin rest to the center of the face. It is important to hold the violin so that the end pin is positioned a little to the left of the center of the throat, in other words with the left collarbone as the center of violin hold.

It is no good if the end pin goes to the right of the center of the throat. Maintain the center of violin playing more to the left. That makes it easy for the bridge to be parallel with the bow.

Such small points greatly affect posture. Look care-

fully. Just bring your center somewhat to the left.

Lowering the violin scroll is also common. This happens because the upper body is not erect. The habit cannot be easily corrected if you merely tell students to raise their violin. Help them straighten their chest so as to improve their torso posture.

The Right Hand Posture

I think it difficult to detect natural posture of the right hand, unless the instructor has a skilled eye. That is because this requires discerning in what condition and with what intention the right hand is working toward the point where tone is produced. About the right arm, which most affects the quality of playing, the instructor needs sufficient study and experience in theory and practice.

Through many years of experience and self-correction, I have come to know the posture of a person just by hearing the tone he produces. Tone is the result of all conditions.

I have discussed the right hand under bowing. [See ISJ, October 1990, pp. 9-14.]

Why Scold?

I hear that some teachers often scold or look displeased while instructing. Even overseas there seem to be examples of those who teach with angry blue veins showing.

I think it wrong to scold or get angry. The instructor should only concentrate, while listening to the student, on finding his greatest weakness and determining what he needs most to understand and what he should practice for greatest improvement. Once the weakest point is determined, the instructor should do his utmost to explain it, or to let the student understand it.

The student cannot perform well because he does not understand it. Will he understand it if you scold him? Find the crucial point of improvement and let the student understand it thoroughly. I believe this is the most loving instruction.

A lesson should be a happy time. Unless we foster children's eagerness toward lessons, teaching will be a failure. Teaching by scolding and getting mad is the lowest of low education. Teaching by fostering is the true path of education; scolding cannot be called a skilled way of instruction.

Children do not learn to talk while being scolded. Because of a superior teaching method and skilled instruction, children throughout the world develop enough linguistic ability to speak the mother tongue fluently.

Those who feel themselves in a situation requiring scolding should first reflect on themselves: they have already failed in instruction, and caused students such confusion and lowering of ability as to make instructors mad.

Finger Pressure

Since I heard that it was good to press hard with fingers, I used to hammer the fingerboard almost until it was dented. Thinking about it, though, excessive strength is a waste. There is no need to use more force than is necessary to press the string firmly to the fingerboard. No matter how hard one presses the fingerboard, there is no scientific basis that that produces good tone.

Of course, if the string does not properly touch the fingerboard, intonation is insecure and tone is also poor. That is not good; however, excessive force merely dulls action.

There was a time when I practiced trilling by hitting the fingerboard hard with my fingers. I foolishly believed that strong fingers were the clue to clear trills like those of Kreisler and others. The clear articulation of trills, however, came from skillful bow contact. Those with good bow contact play fine trills without exception. Bow training, then, is the first step to trilling.

When we err, we make efforts where they are not needed. As a result we often handicap ourselves, then complain about our lack of ability.

In whatever area, we have to think about what is correct. There are so many cases in which precious time continues to be wasted on mistaken efforts. I think it important to form a habit of criticizing what we are doing by comparing it with what is natural and logical.

Where does one go when one watches the handle bars but not the road ahead? It is so dangerous.

We intimately observed in our history of the recent past how a society composed of those without judgment can often march in a terrible direction, pushed by public opinion.

I wish to raise talent education children as accomplished human beings with objective views, who love the truth and resist blindly following public opinion.

Progress and Regress

Nature's law of progress is the same as nature's law of regress; everything is a matter of cause and effect. Today's common sense ascribes skills to innate ability, and lack of skills to original lack of ability.

However, when we calmly ponder the logic of nature, or the law of cause and effect, the human race has made a great misjudgment on its members.

Up until today, we ascribed every skill to heredity and never doubted it; we failed to think about cause and effect or nature's logic concerning human ability. Friends and supporters of talent education share a new way of thinking about the reality of human ability.

Heredity does exist in terms of physiology. Skills, or cultural ability, however, are not inherited. Each human ability is demonstrated in cause and effect relationships. If proper education is given, ability can be fostered in every cultural area. Although abilities will vary in quality, they can reach very functional levels, just as everyone is raised to speak the mother tongue fluently.

Ability is to be fostered. Even the quality of one's speech, if the development process is observed, is known to parallel the quality of one's environment and education.

Yet, when children do not progress, their parents immediately conclude: "After all my child has no ability; he doesn't improve." Not knowing what ability is, they blame their children evading their own responsibility. Whenever this way of thinking occurs, we need to think about such conditions for the growth of ability as how much daily practice is done, in which manner it is done, how much concentration is fostered, and whether or not efforts are correctly directed.

Those who progress satisfy the following conditions:

1. Practice every day without skipping
2. Practice correctly with emphasis on important spots instead of merely playing without purpose
3. Practice tone production every day
4. Pay attention to posture, never forgetting to improve it
5. Practice at fixed times every day and gradually increase the practice time
6. Practice to improve all the pieces already learned (a way to foster ability), instead of practicing just the piece currently studied
7. Do not hasten to advance in pieces but hasten to improve tone
8. Receive correct instruction (instructors' self-reflection is desired)
9. Be able to always play well all the previously learned pieces
10. Frequently listen to model performances (on records, etc.).

Those who practice these rules will improve without fail. Those who complain that they make no progress, I am sure, fulfill the following conditions for regress:

1. Skip practice days in a row
2. Work perfunctorily just a little and think practice is done
3. Remain restless and develop no concentration
4. Have no fixed schedule but practice whenever it occurs to the mind;
5. Forget earlier pieces
6. Only practice currently assigned pieces
7. Regard newly learned pieces as finished, ignorant of fostering ability by refining them
8. Hasten to advance in pieces
9. Do not listen to model performances (records, etc.)
10. Parents do not try to understand the teacher or do their best for their children
11. Remain in poor posture forever
12. Do not practice for fine tone
13. Make no effort to improve intonation.

These are causes for regress. Those who step by step shift over to the conditions for progress will improve.

Culture is not inherited; therefore, every cultural ability is fostered only according to conditions for development. No human being is born with a specific skill.

Ability always follows efforts. Do not forget this. ♣

AROUND THE WORLD

**SUZUKI
PAN-PACIFIC CONFERENCE
INTERNATIONAL**
January 3-7, 1993
Melbourne, Australia

Julia Breen
President, STEAA (Vic), Inc.



Location of Pan-Pacific Conference

In 1993, the Pan-Pacific Conference will again be held in Melbourne, host city for the highly successful 3rd Pan-Pacific Conference of January 1989. The Conference will be hosted by the Suzuki Talent Education Association of Australia (Victoria).

Melbourne is a large multi-cultural city, with a wealth of magnificent Victorian era buildings and superb parks and gardens. The famous trams offer cheap and efficient transport, and over 2000 restaurants provide delicious meals to suit every taste and budget.

Many fascinating day trips can be made from Melbourne - the Dandenong Ranges, Beautiful bayside beaches, native animal sanctuaries, the fairy penguin parade at Phillip Island, historic Sovereign Hill township, and more.

For the overseas visitor, tours elsewhere in Australia can be planned, for example to Queensland's rainforests and Great Barrier Reef, or to Northern Territory's Ayers Rock.

The venue for the Conference, will be the Methodist Ladies College, also the location for the 1989 Pan-Pacific Conference. Budget priced hotels (within walking distance), on-campus accommodation and homestay are all available to our visitors.

The five-day Conference will include an Opening Ceremony and Concert in the magnificent Melbourne Concert Hall, a Gala Concerto Concert with orchestra, also in the same hall, and a Farewell Concert at the Myer Music Bowl, an open-air venue situated in one of the large beautiful parks close to the heart of the city. Fees, which have been kept at the lowest possible level, are as follows: (all fees are in Australian dollars - \$1 Aust. = approx. 75cents U.S.)

Teacher:	\$180
1st child:	\$140
2nd child:	\$125
3rd child:	\$100
4th child:	\$ 80
Parent:	\$ 20

The advertisement for the Conference which appears in this issue describes the many activities which will make up the daily programme. It also lists the outstanding international tutors who have been invited, including Dr. & Mrs. Suzuki. The teaching faculty will also include many leading Australian teachers.

The Victorian Suzuki Association is expecting over 4000 participants at the Conference, so early booking is advisable. Please send the enclosed form indicate your interest in attending; you will then be placed on our mailing list to receive all further information. ♦

Suzuki Pan-Pacific Conference International
January 3 -7, 1993, Melbourne, Australia

Melbourne, host city for the 1993 Conference, has a tradition of arts appreciation second to none. It is however, more than just music and art. It is a cosmopolitan city of over three million people.

With a Mediterranean climate, and variety of sightseeing possibilities, she is a city that repays many times over the visitor who takes the time to get to know it.

Our venue will be the historic Methodist Ladies' College campus which has proved to be an expansive and welcoming venue for many of our previous Summer Schools and Conferences.

Daily program

Courses and activities for teachers, students, parents and siblings have been planned. They include

- Tutorial groups
- Playins and master classes
- Daily piano ensemble classes
- Student orchestras conducted by leading musicians
- Musical activity classes
- Lectures and discussions
- Daily concerts
- Participatory program for Suzuki siblings
- Teacher training at all levels



Special events

- Opening and Farewell Concerts
- A Gala Concert with Orchestra
- Teachers' Gala Dinner
- Family Festive Barbecue

Guest tutors invited include

Dr and Mrs Shinichi Suzuki
Vaclav Adamira Cello/Japan
Tanya Carey Cello/USA
Michele Higa George Violin/USA
Rita Hauck Piano/USA
Dorothy Jones Piano/Canada
John Kendall Violin/USA
Kay Collier Slone Violin/USA
William Starr Violin/USA
Toshio Takahashi Flute/Japan

Lecture and discussions

A number of lectures by leading educationalists, child psychologists, music teachers and professional musicians.

Language

The Conference language will be English.

Accommodation

On campus accommodation at a moderate price is available. Motels within close proximity to the Conference are also available.

Registration

Please register your interest in attending this exciting five days of music making. Complete the form below and send it to;

Pan-Pacific 1993
1B Angle Road, Balwyn,
Victoria 3103,
Australia

Conference Director

Hilary Bergen
Telephone (03) 816 9395
Facsimile (03) 816 9441
International + 613 816 9395
International Facsimile
+ 613 816 9441

Hosted by
the Suzuki Talent
Education Association
of Australia
(Vic) Inc.

We are looking forward to coming to Melbourne in 1993, could you please place us on your mailing list.

Please print in block letters

Family name	First name	Address	Postcode
Number of people attending? Students _____ Participating parents _____ Teachers _____ Observers _____			
What instruments will be played? _____	Do you require accommodation? Yes/No	For how many people? Adults _____ Children _____	
What type of accommodation are you interested in? Please tick where applicable			
Hotel	Standard <input type="checkbox"/>	Superior <input type="checkbox"/>	Deluxe <input type="checkbox"/>
	Guest House/Bed & Breakfast <input type="checkbox"/>	Motel <input type="checkbox"/>	On-campus boarding <input type="checkbox"/>
Homestay <input type="checkbox"/>	For how many nights do you require accommodation? _____		

If returning by mail, please send to Pan-Pacific 1993, 1B Angle Road, Balwyn, Victoria 3103, Australia

AROUND THE WORLD

News from the
European Suzuki Association

BELGIUM

TEI Belgium

The National Suzuki Violin Workshop took place from 9-13 February and was attended by 105 students. While there was ice and snow outside, inside we felt the warmth of friendship and music.

Our guest teachers were: Bela and Tove Detrekoy, Caroline Goddard, Jeanne Janssens, Susan Johnson, Ursula Pohle and Marianne Rygner.

The daily workshop programme included two group lessons, one individual lesson, a solo concert, a reading class and a parents' class (Wilfried van Gorp).

A very interesting lecture on how to build a violin was given by Mr. Theunis, himself a famous violin builder.

Violin teacher-trainees and former Suzuki students showed their abilities in a concert and they convinced the audience that the Suzuki Method proves to be a valuable investment in musical development.

The final concert, performed by the 105 students, was impressive and formed the highlight of the workshop.

We all want to thank each of the teachers, accompanists, pupils and parents, but in particular Jeanne Janssens, who directed the workshop.

Three Suzuki teacher-trainees, Roos Bakker, Muriel Ruben and Wilfried van Gorp, completed their training and became A-members.

NAMUR

Namur Suzuki group participated in several Christmas concerts and other church events and is now planning its end-of-year concert in June, a music camp in July/August and, in September, a concert at the 'Fetes de Wallonie'.

DENMARK

The Danish Suzuki Association

The new association, DANISH SUZUKI ASSOCIATION, has published the first issue of its newsletter. It was sent out in November with great success. The next issue will be in May.

In November, Kolding had arranged a workshop for piano students. Around 60 children took part, being taught by 11 teachers. The children had one lesson and one group lesson. The workshop ended with a final concert.

Kolding is arranging a workshop for violinists on 20 April. Children from Kolding, Fredericia and Vejle are invited. On 6 April Elsinore invites the whole island of Seeland to take part in a workshop. The workshop includes

all stringed instruments.

The association is running two courses in teacher-training. Tove Detrekoy is teaching a beginner's course for five new violinists in Copenhagen. In Kolding Peter Hagn-Meincke is running a course for piano teachers who have taken their first levels. There will be examinations in connection with the national workshop in October 1991. New teacher-training courses are planned to start in October 1991 in Copenhagen and Kolding.

Det Danske Suzuki Institut

For us the big event was the tour last October to Iceland and the Faroe Islands with the chamber orchestra. In 10 days we made seven public concerts, radio and TV recordings, a workshop, a demonstration for string teachers; and Bela had a master class in Reykjavik for conservatory students. Everywhere we were met with overwhelming hospitality. The tour made an unforgettable impression on all of us. The programmes included music by Bach, Corelli, Haydn, Mozart, Bartok, Massenet and Popper.

Two of our former students finished their conservatory studies with a public debut and got fine press reviews; one more debut is to take place in the spring. One of them won the competition to represent Denmark in the festival for young Nordic soloists in Finland in October 1991.

26 April is the date of our annual concert in the Tivoli Concert Hall, to which we are looking forward.

And now for the bad news; Edith Code feels that her family needs more of her time and has therefore decided to give up teaching for an unknown period of time. Of course, we are very sad about that, but we understand and hope to see her back some day.

FRANCE

The 7th annual National Workshop was held from 24 February to 1 March at the Cote St Andre near Lyon. Over 190 students from France, Spain and Canada participated in lessons, concerts and the special 'osteoponie' classes. The faculty included invited foreign teachers - Linda Case, USA; Samanya Barbeau and Helene Henault, Canada; Felicity Lipman, Carey Beth Hockett and Caroline Gowers, England; and Haukur Hannesson, Iceland. Added to these fine teachers were Judy and Christophe Bossuat, Ann Grabe, Karen Kimmett, Genevieve Prost, Colette Daltier, Claire Schatzman, Vicki Vorreiter, Marie-Pirte Guyot and Francois Louche of France.

The children and parents seemed decisively happy with their teachers and the high level of organisation. All are looking forward to next year's workshop. The dates will be published in the French and the ESA journals as soon as they are fixed definitely. This workshop has quite a fine reputation for quality which may make places even harder to get next year. This year, registration was full after only six weeks - this over two months before the

workshop was to begin!

The violin and cello exams held right after the workshop were a fine success. The new teacher-training courses will start in September 1991.

In the meantime, 17 students and four teachers from Lyon are preparing for their concert tour in and around Minneapolis, Minnesota, beginning the end of April. They are planning concerts of mainly French composers, plus Bartok Rumanian dances, Monti Czardas and others. The workshop in February was a good chance for these students to work together, as it was for the Lyon cellists of 8-11 years old who will play in Paris on 13-14 April.

GERMANY

For the first time the 6th National Workshop, from 28-30 September 1990, was held in a German conservatory at Freiburg. Twelve teachers (among them the foreign teachers, Tove and Bela Detrekoy, Jeanne Janssens and Susan Johnson) came to teach 250 children and 40 teachers. The workshop was directed by Kerstin Wartberg.

As guest teacher, one of the best known German conservatory teachers of violin, Professor Wolfgang Marschner worked with advanced Suzuki students, played a violin recital and presented 10 of his own students (from age five to 18) in a very special evening concert.

On the programme of the sold-out final concert there were, besides Suzuki group pieces, some solo pieces of violin concertos by Mozart, Mendelssohn and Rieding.

Among the enthusiastic audience were Mrs. Waltraud Suzuki and Furstin Eleonore zu Salm-Salm.

About the same time, a piano teacher training course, directed by Mrs. Lola Tavor, started in Munich. It is the first time that the German Suzuki Association is able to offer a piano course besides the usual violin courses.

In October 1990, 12 teachers passed the violin examination. The year 1991 will become exciting for us, too.

The 7th National Workshop will take place at the Beethoven Halle in Bonn. The symphony orchestra of the Beethoven Halle will accompany the Suzuki students at the final concert.

For the first time some German Suzuki students will get the opportunity to play solo with a professional orchestra.

Besides many Suzuki teachers, the prominent conservatory teachers Professor Wolfgang Marschner and Professor Igor Ozim will teach the advanced students.

Subsequent to the workshop the AGM and the committee meeting of the ESA will take place in Bonn. We are looking forward to showing the country representatives of the ESA the work of the German Suzuki Association.

GREAT BRITAIN

The British Suzuki Institute is hosting a number of special teacher-training events and reunions. The First Annual

Cello Conference was held from 15-17 February 1991 and was a great success. It was directed by Carey Beth Hockett and Haukur Hannesson and was a reunion of past and present cello trainees and other interested cellists. Following this, a training course has been planned to combine the advantages of some residential sessions at Hitchin with weekends based in London, and a week at Bryanston School.

The piano course is holding its reunion during part of the usual one-week teacher-training course at Hitchin, from 10-12 April. Esther Lund-Madsen from Denmark has been invited as guest teacher, and the other tutors will be Anne Turner and Caroline Gowers.

The violin teachers' reunion will be directed by Felicity Lipman and held from 19-30 June at Hitchin, in conjunction with the BSI's AGM. Interested teachers from other countries are invited to contact the BSI for further details.

Many of our local groups, which now number more than 60, have held important events, concerts and workshops throughout the season, and several are holding summer workshops and camps, notably the LSG at Bryanston in Dorset, which this year also hosts the BSI teacher-training courses in piano and cello.

Felicity Lipman's pupils organised a fund-raising concert for Romanian children on 7 December 1990. In spite of heavy snowfalls which prevented some people from attending, it was a great success and raised over 800 pounds. Similar fund-raising events to benefit Romanian children are being planned all over the country for the weekend of 5-6 October 1991.

IRELAND

Rosemary O'Shea Doyle and Dorothy Conaghan are running a chamber music concert for parents on 12 April.

Since returning from St. Andres, Magsi Goor's Chamber Music Group has performed at weddings and feis (music festival). One of her students, Marcus Miller, won the under-13 violin class at the Dublin feis.

Welcome to Carole Leland from New Mexico, who is teaching violin and viola and attending the teacher training course in Cork. Noelle Robinson has returned from a year teaching in Marseille and exchanging national airs. We are all looking forward to benefiting from her experiences.

(European Suzuki Association News continued on page 15)

AROUND THE WORLD

AROUND THE WORLD

ADDRESS

1991 Korea-Japan Suzuki Concert

Waltraud Suzuki

Dear Friends,

We have to thank Dr. Kim for the wonderful opportunity to hear Korean and Japanese children playing music together and becoming friends.

Man is a child of his environment. All children have unknown abilities at birth. Through a favourable environment those abilities can be awakened and developed to a very high potential. A fetus hears and absorbs things already in the womb. Education has to start at birth. It is too late to wait for children to go to kindergarten or school. Too much valuable time is lost that way.

All over the world children learn to speak the language of their native country. They develop a marvelous ability to speak it freely and effortlessly. Reflecting on the basis of this natural learning ability and the way in which it is acquired, Dr. Suzuki realized the following very important fact: Children learn their mother tongue by a method which is very different from teaching methods practiced in elementary schools, where the curriculum moves quickly from one thing to the next. The difference lies for example in the following: when babies try to say one or two words, mothers are happy and encourage them to say those words over and over again while talking to them. Through constant repetition children obtain the ability to speak, adding more and more words to their repertoire as their capacity develops. Thus, their ability deepens and almost unnoticed they begin to speak fluently.

This is none other than the result of training based on incremental practice. Here we have the secret of an educational method by which all children can develop their natural ability to an extraordinary degree. In this way all children can be educated.

30 odd years ago when Dr. Suzuki introduced the method abroad it was widely appreciated. Known today as the Suzuki Method, more than three million children in over 20 countries have grown-up studying violin, cello and piano by this approach. It has been recognized as a revolution in education. And it can be used in all other faculties as well, not only in music.

Remember, *Man is a child of his environment.* Children observe and catch everything - good or bad. It is the parents responsibility to create a favourable and pleasant environment, foster the abilities of their children and be themselves a good example. In later years teachers have the same responsibility. If all children of the world are brought up like this, there will never be a war again, but

countries will understand and love each other. The everlasting objective of Dr. Suzuki's education method is to bring peace and harmony to the world. ♦

Thank you.

Editor's note: The 11th World Suzuki Method Conference will be held at Yon-Se University in Seoul, Korea on August 9th thru 14th, 1993. For more information, please contact the ISA.

INVITATION TO KOREA

Susan Grilli

When Mrs. Suzuki Called me at my Tokyo Hotel to tell me I was invited to join her in Korea and give a workshop there, I was at first dismayed, because all sorts of plans were set in place for that time in June in the U.S. Because Dr. Suzuki could not attend the 1991 Korea-Japan Suzuki Concert in Seoul, Mrs. Suzuki would go in his place and speak for him. My flight to New York had been scheduled for a few days before the Korea trip was to begin. But this was too exciting an opportunity to miss, and luckily even an award ticket could be changed. In Matsumoto, Mrs. Suzuki and Mr. Takahashi had asked me to travel and teach teachers in Suzuki early education, first in Japan, and then elsewhere for the I.S.A. And here was the perfect way to begin! What's more, I had long wanted to see Dr. Kim's Kindergarten.



Susan Grilli with Dr. & Mrs. Suzuki
Matsumoto, Japan April, 1991

AROUND THE WORLD

The day of departure I met Mrs. Suzuki and the Japanese tour group of three teachers and four students at Komaki Airport in Nagoya. Since I had caught an early Shinkansen, bullet train, from Tokyo, I was too early, and very anxious about whether I had the right meeting place. It was a relief to see the bright smiles of Reiko Sako and her four year-old son Kenichi. I knew they must be with our group when I saw the tiny cello. From among the crowds waiting to take planes out of Japan, the rest of the group soon emerged, led by "Ken-chan's" sensei, Akira Nakajima. Nakajima-san had taken everyone out to lunch, which made them a bit late. Mrs. Suzuki came with Yuko Mori and her student Mika Maki, and Yuriko Watanabe, Dr. Suzuki's teaching assistant, from Matsumoto. Naoko Hasebe brought her student Shotaro Andoh from Nagoya. The Sakas were from Nagoya as well. Yuriko brought me the portfolio I had requested "on loan" of paintings and drawings my preschoolers had done for Dr. Suzuki in 1987 - I thought the Korean teachers and parents might be interested in them.

It was raining when we touched down in the late afternoon at the beautifully designed, light and airy Kimpo Airport. Dr. Kim was beaming as he met us when we finally cleared Customs. Apparently, the Korean authorities had to satisfy themselves that this group was not coming to Korea to sell violins! Dr. Kim had organized an amazing number of special events for us which he outlined at a magnificent welcome banquet that evening in a charming traditional Korean restaurant, set on several levels in a Seoul garden.

Dr. Kim had had his hands full with worries about our visit because we were arriving the day before student demonstrators were staging a funeral for a student killed in clashes with police. Students were proceeding despite government sanctions against this funeral. The police were said to have cracked down particularly hard on the students this past week, so our bus was late picking us up at the airport and had to take a very circuitous route to the hotel to avoid trouble. However, as you will see, we did not escape the demonstrations entirely.

The next day was the fullest for the performers. Rehearsals went right up to the hour of the first of two concerts - one for Suzuki parents and friends, and one for the public. The concert hall was quite grand - a new, magnificent building in the expansive park-like grounds of Yon-Sae University, a school established about a hundred years ago by missionaries. Mrs. Suzuki and I were driven on a delightful tour of the university grounds before afternoon rehearsals began. It was a perfect clear Spring day and we were struck by how much space this school enjoys. Yon-Sae was in startling contrast to extreme space limitations of most Japanese institutions. Above the campus, and still a part of its extensive land, is what seems like a forest on a hill. Here are beautiful walking and biking paths and in this area the President of the University lives. It is truly a wonderful site for the 1993 Suzuki

World Conference.

Dr. Kim's charming daughter, Ah-Young, accompanied us all day, and worked thoughtfully and carefully on a translation of Mrs. Suzuki's concert speech. Ah-Young's English is wonderful, as is that of Dr. Kim's daughter-in-law, Jin Young. Both women have studied in the U.S. at length. Mrs. Suzuki was especially interested to attend the rehearsal of the Korean Suzuki students before the concert, which was to include Korean and Japanese players performing both alone and together. So Ah-Young helped us find seats in the spacious concert hall for what was to be a very long day: two concerts, at each of which Mrs. Suzuki gave a very inspiring short speech about Dr. Suzuki's goals for Talent Education. Ah-Young's translation pleased the audience very much and after the concerts Mrs. Suzuki had many new admirers come up to meet her. Ah-Young is herself a Suzuki mother, as well as a talented painter. In fact Dr. Kim's whole family was involved in making these three days memorable for all of us.

It was wonderful to hear the Korean children play so well and with such gusto, and then to watch them put their music together with that of the Japanese visitors, after such a short rehearsal time. They played the Vivaldi A Minor, Tchaikovsky, and Mendelssohn Concertos - one movement from each - and then the Bach Double (also one movement). Children came from all over Korea for this concert, and the Korean teachers and parents had everything beautifully organized so that large groups could get on and off the stage quickly and nearly soundlessly. Everyone was deeply moved by Mika Maki's playing of Beethoven's "Spring" Sonata. Though she suffered the loss of several digits on her left hand, she refused to give up playing her beloved violin. Instead she actually relearned the instrument, mastering left-hand bowing and right-hand fingering. It is phenomenal what she has accomplished! And Shotaro's Franck Sonata brought tears - it was as if all his heart and soul were poured into his interpretation of this profound music. And it seemed that his sightlessness was actually an advantage - it was as if his sensitivity to sound became all the more refined because he could not see. Despite a developing cold, little Ken-chan went through a long rehearsal, the first concert, and the second concert like a little samurai, although Hasebe-san did have to wake him up when his turn came to play in the second concert. But play his "Witches' Dance" he did, and very well too, with his mother's warm encouragement and expert piano accompaniment. Ken-chan has a special little rhythmic "Warm-up" he does, moving to the music he's about to play, cello and child swaying together - the audience loved it! Yuriko Watanabe is a fine example of Dr. Suzuki's teachings about tone, and she has added much sophistication and maturity to her playing in recent years. Her Khachaturian Concerto was full of violinistic fireworks, and yet had a wonderful light

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(Invitation to Korea continued from prior page)

touch. Yuriko, Mika, and Shotaro played "Song of India" by Rimsky-Korsakov, giving expression to their wonderful Suzuki tone. Reiko Saka was their accompanist throughout. She plays with great authority as well as sensitivity to soloists - a wonderfully musical performer.

After the concerts were over and audience and students had left the auditorium, Dr. Kim gathered visitors and hosts together on the stage for a group picture. On our way out, it was not until we reached the lobby that the unmistakable biting smell of tear gas hit our noses and throats. It was dark outside, but street lights and flash lights eerily illuminated chanting students marching by with banners held high. The clouds of tear gas were created by the nervous police, who seemed to me to be overacting to what was actually quite a peaceful demonstration. We grabbed handkerchiefs or whatever we had at hand to cover nose and mouth, since the gas has such an acrid stinging effect and had put many students in the hospital. I was particularly concerned about Mrs. Suzuki, who suffers from both emphysema and a heart condition. As soon as the students had passed the front of the concert hall and the cloud of tear gas had dissipated somewhat, we were whisked into bus and car for the fairly hair-raising ride back to the hotel through broken glass and over pavement soaked with gasoline and strewn with the debris of a demonstration just past. We were trying to get out of a traffic jam when we found the first exit from the University blocked. I felt real fear as we were forced to drive back toward the demonstration in order to find a way out. I felt as if we were fleeing some disaster, with some cars literally packed with people trying to get out. Thanks to the ingenuity of Dr. Kim's driver, although no relation to him also named Mr. Kim, and steel-belted radial tires that refused to be punctured by broken glass, we finally found our way back to the hotel.

Our last day in Korea we drove to Cheong-ju where Dr. Kim's Kindergarten is located - about two hours from Seoul in the Beautiful Korean farmland. This was for us a wonderful chance to look at the more traditional Korea. It was easy for me to see how this lush, hilly countryside with its occasional glimpses of dramatic, jagged mountains, had inspired painters from earliest times. Especially in the late afternoon it is a watercolorist's delight, with its terraced fields, hillsides covered with carefully nurtured ginseng, and farmhouses of brick with gently sloping tiled roofs. The day was lovely, if hot, and we enjoyed the company of Dr. Kim's daughter-in-law, Jin Young, who lives in a town near Dr. Kim in Cheong-ju. When we arrived somewhat late at the school, we remarked at the building itself - four stories tall, with colored glass skylights at the top, and stairs up but slides down from floor to floor - even the adults were tempted by them, and what a delight they must be for the children! There was much sound from all over the building - in fact all the classes at the school were

loud and cheerful. It was not the out-of-control loudness that alerts a teacher to a need for discipline, but a boisterous productive community of learners all working hard together. We observed classes where children were conducting to music with eyes closed, violin and cello classes and a concert, with impromptu participation by the members of the Japan tour group, and most exciting of all, and extraordinary language class. Three teachers were in front of a large group of children - one speaking only Chinese, one (Dr. Kim's daughter-in-law) English, and one Japanese. Questions and answers flew back and forth between teachers and students, with much learning going on in each language. Children knew they had to answer the Japanese teacher in Japanese, the Chinese in Chinese, etc. It seemed to me a wonderful example of how to quicken thinking as well as teach language. By the end of this session the children clearly knew objects and colors in all three languages - none of which was their own! Not surprisingly, when called on, one of the observing teachers had much more trouble than the children coming up with the right answer. Dr. Suzuki would love to see the ability and flexibility that were being developed in this delightful and relaxed way. Teachers, students, and observers all enjoyed themselves thoroughly, and I wished I had thought of this approach to language learning when I was teaching my own preschoolers.

After lunch, the tour group went sightseeing while I gave my lecture, with Professor Hawn-Woo Lee as my translator. I showed a videotape of my school and had wonderful thoughtful questions from a large audience of enthusiastic parents and teachers. But most memorable was the intense interest shown in the teaching tools and books I brought from my own teaching experience. Parents and teachers avidly descended on these materials, almost as if to devour them. They were more eager for knowledge and exposure to new ways of thinking than any workshop participants in my teacher-training experience. Surprisingly, educational thinkers that we in the west take for granted as part of every early childhood training program, are simply unknown in Korea - and largely in Japan, too. At the end of my talk when we were all gathering for the trip back to Seoul, Mrs. Suzuki commented that I needed to stay much longer in Cheong-ju. Indeed, there was so much more I wanted to see of this school. I will make up a package of books that have especially inspired me, and send them to Korea and Japan. Books like *Teacher*, by Sylvia Ashton-Warner, whose work was so in tune with that of Dr. Suzuki, should bring great joy, and will perhaps lead to the development of much new curriculum in harmony with the Suzuki approach. There is so much to share!

On June 14th, I bade farewell to my Korean hosts and all my Japanese friends at Kimpo Airport. Thus began a marathon trip that was to take me back to Japan (Narita Airport) for a mere four hours, then to Newark, New

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Jersey, and finally on to Massachusetts all on the same day! As I waved good-bye to Dr. Kim, he was still smiling and energetic despite what must have been an exhausting three days for him - always our gracious host. Once more I felt the colorfulness, expansive warmth, and great hospitality of Korea, and the Passion for learning of the Korean children, parents, and teachers. It will be exciting to return in 1993 for the World Conference, and see the further progress of Suzuki education in Korea! ♦

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SWITZERLAND

In February 1991 a highly successful concert was given by Judith Berenson's conservatory class within the framework of a series of Tuesday concerts organised by the

Conservatoire Populaire de Musique. Also in February a number of Lola Tavor's piano students presented an afternoon concert at an old people's home in Geneva. Both events were greatly enjoyed by the respective audiences and by the young musicians taking part in these special community events.

In other Swiss programme, Sandrine Schar has now completed the first year of a new violin programme in Bienne, at the juncture of the French-speaking and German-speaking regions of Switzerland. The Group is fortunate to have its lessons in a lovely old building, formerly the town music school, in a pedestrian precinct in the heart of the old town. Most of Dominique Jeanneret's students in Neuchâtel are enrolled in the conservatory, where the Suzuki Method is held in high regard. Her older students enjoy participating in the Neuchâtel High School Orchestra camp before the final concert in June. In Lucerne, Peter Ruttimann's students have happily joined with students of Susanna Lussi (Basle and Schwyz), Sandrine Schar and Linda Felder (Winterthur) for a November workshop, and plans are underway to organise a week-long camp in the Basle area in August 1991.

There are also violin programmes in Lausanne and Winterthur, and piano in Lucerne and Basle - Hopefully news will be given next time, and also details of the plans for a second concert bringing together students from all over Switzerland. The first such concert, in June 1990 in Geneva, was a real success; German-speaking Switzerland is the proposed site of the second one. ♦

From European Suzuki journal, Spring 1991

A LETTER FROM THE AMERICAN SUZUKI FOUNDATION OF STEVENS POINT, WISCONSIN

Margery Aber

Dear Dr. and Mrs. Suzuki:

I've always believed that SERVICE to other s is the main purpose of living. You, Dr. Suzuki, added LOVE to service with a goal of nurturing by love. Some of us in Stevens Point, Wisconsin are eager to broaden the spectrum of your Mother Tongue Method to include related academic areas. We have been inspired by the wonders of your pre-schools, and the enrichment which music brings, "given the right environment." Because of our eagerness to give children better educational experiences, teachers greater abilities to create environments which give self esteem and proficiencies in whatever field of endeavor, and to encourage parents, our Suzuki Foundation of Stevens Point has hired Ruotolo Associates, a fund raising company, to assist us in meeting these vital endeavors. We are seeking the financial means to assist us in achieving the following goals:

1. **Research** As you know, we had a very successful Symposium, "The Suzuki Method: Creating a Research Agenda for the 21st Century." It gave Suzuki teachers an opportunity to discuss and determine how we can give credence and stature to your work in this very different culture. It was exciting, inspirational and motivating, for we are all eager to see children having the best education possible, obtaining it through your "Mother Tongue" Method. We wish to make grants available to help stimulate research and further study of the "Mother Tongue" Method in academics, child development and music.

2. **Teacher Training** There is only one Shinichi Suzuki, and he has advocated that we should all seek out the highest level persons as our examples of living. You represent that to us and we, therefore, wish to help young people, through grants to have direct contact with you in Japan whenever possible both for the exemplary training you give, and also for an example of living.

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3. **Preschool** As a beginning, we feel that even though there is a pre-school program in the U.S.A., it is important in developing a school like Mr. Shigeki Tanaka, first hand training and observations are imperative. Our goal is to fund two persons for study with Mr. Tanaka and/or whomever you choose, as a forerunner to opening a school for 3-5 year olds which will develop, in time, as a pre-school through six grade school using all of your concepts and precepts.

4. **Distinguished Professorship** Even with available grants, many teachers would be unable to leave their present positions. We, therefore, would like to bring to this campus distinguished teachers of violin, viola, cello, flute, piano, etc. possibly from Japan or from any other part of the world where excellence is the criteria. This professorship would come under the title, "Distinguished Chair Professor."

5. **Library** We plan to develop a library which will contain all literature, periodicals, references, tapes, recordings, CDs and related materials pertaining to the Suzuki concept, available to anyone world wide. It will provide valuable service to researchers, musicians, students and teachers as well as to the Suzuki movement. Our vision includes translations of books and manuscripts for the foreign students. We would also like a collection of CDs and/or a record library covering as much music as possible by the greatest artists.

6. **Scholarships** The only real criticism of the Suzuki Method is that it can become an "elitist" method, a system in which only the affluent can take lessons. The goal of the Board is to enable every child who wishes, to have the opportunity to learn. An endowment will help provide Suzuki music lessons to those interested, not based on income level, but desire and belief in the Suzuki Method.

7. **Instruments** Along with scholarship assistance, children will need access to instruments. The objective is to have available as many as might be required for students as they progress through the various sizes. Many of our current rental instruments no longer provide the tone quality or are unfit for a positive experience of learning.

8. **Seminars & Workshops** The large institutes held in the summer are great motivators. Children come away enthusiastic about their abilities. However, weekend programs for teachers and/or children provide the necessary impetus during mid-winter and mid-spring to give further inspiration.

Achieving these goals will certainly be challenging as well as costly. We are in the process of identifying individuals, businesses and foundations who share in our common vision and who can financially assist in fulfilling these dreams and goals. We are also identifying individuals to serve in leadership roles for our campaign. We would be honored if both of you would consent to serve as Honorary Chairpersons of this campaign. Your association in this role would enable prospective donors to identify the values of service and love for which you and the Suzuki movement are known. We would like to contact you next week for your responses. Your acceptances as Honorary Chairpersons would be another step forward for the Suzuki movement in the United States.

My personal greetings to you both.

Sincerely,

Margery V. Aber
Board of Directors
American Suzuki Foundation of Stevens Point, Inc. ♦

*"Dawn comes to the world
with children."*

—Shinichi Suzuki

AROUND THE WORLD

A REPORT ON SOME SUZUKI PROGRAMS IN SOUTH AMERICA

Marilyn O'Boyle

A Brief History

On January 13, 1991 I took off for another trip to South America. I remembered my first trip back in 1982 when my husband and three of our five children went to Lima, Peru for two years to work at the American School and play in the Symphony. The Suzuki program that Caroline Blondet and I started there is now nine years old, includes violin, viola, cello, piano, guitar and recorder, and has an active, legal (tax-exempt) Suzuki Association of 22 teachers with a parent support group. There are four private schools that now have Suzuki programs as well as many private studios. There are probably around 800 students enrolled. Yearly activities include solo concerts in June and December, a Graduation Concert in October and the January Suzuki Festival, which is modelled after the U.S. Institutes and includes activities and training for students, parents and teacher-trainees.

After two years back in the U.S. after Peru, we had another opportunity to teach at an American School, this time in Santiago, Chile. We were there three years, from 1986-89, and after a period of natural resistance to something new, I again found a country ready to embrace the ideas of Shinichi Suzuki. Chile is economically better off than Peru and there are more fine musicians and teachers ready for training, so the progress there has been phenomenal. There is now a legal tax-exempt Association of 47 teachers of violin, viola, cello, piano, flute, guitar and recorder, teaching students at four private schools in Santiago, many teachers with private studios and there are programs in seven other cities, including Antofagasta for to the north and Copiapo far to the south. Total student enrollment is probably around 300 and growing fast. Santiago also has twice yearly solo concerts, a yearly Graduation Concert and the January Festival as well as smaller concerts in the respective schools.

The January Suzuki Festival

This year the Suzuki Festival was held for the sixth time in Lima and for the third time in Santiago. Caroline Blondet, a piano teacher and teacher-trainer has taught with me at all of these Festivals and has done a wonderful job establishing the Suzuki Piano Program in South America. We have also had guest teachers sponsored by the SAA for two of the Festivals: Bette Dyer came to teach violin in 1989 and Barbara Wampner gave a real boost to

the cello programs in 1990, as the first cello teacher-trainer in South America. Luckily there is also a very fine Peruvian-Finnish cellist and teacher in Lima, Annika Petrozzi, who got some training from me and also went to the International Conference in 1985. These Festivals are the best opportunity for teacher-training in both countries, since it is summer vacation time in South America at that time. Due to the economic realities of life there, we have had to keep the tuition very low both for the students and teacher-trainees, so there have been many fund raising activities and knocking on doors in order to finance the U.S. teacher's trips. While we are there our schedules are completely filled, since all the young students want a chance for a class with us and we always have several levels of teacher-training to cover. This year we had three days in Lima and two days in Santiago which were strictly devoted to teacher-training, before the students came and that really helped. We have decided to extend this time with the teachers to four days next year and cut the student Institutes down to four days. Training teachers is the necessary step for the Suzuki movement in South America!



Beginning Group-Final Festival Concert
Santiago, January, 1991

I would like to share a few highlights from this year's Festivals in Lima, the piano and strings participation was almost equal. The president of the Association, Roberta Centurion, who teaches Grade School Music at the American School and Suzuki piano privately, again did a great job organizing the Festival, which closed with a grand concert at an auditorium at one of the big banks, and had newspaper and T.V. coverage. The reception where they played was to honor the recipient of a year's scholarship to study in Matsumoto with Dr. Suzuki, all expenses paid. This is the second year that the Sony Corporation in Chile

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has sponsored this scholarship and last year's winner, Lautaro Rojas, a violin professor from the University of Chile in La Serena, is in Matsumoto right now. This year's winner was Claudio Nazar, a young violinist who has been to all three Festivals and has started a program in Antofagasta, in the northern desert of Chile. Announcing these winners has been a real high point at both of the last two festivals and the Chilean Suzuki movement is very grateful to the Sony Corporation for this wonderful gift.

Some Proposals for the Future

So, that's the past and the present. What of the future of the Suzuki Method in South America? Before I left this time, I formulated a questionnaire and gave one to someone from each of the four South American countries represented at the Festival. I have gotten back all but one, and am compiling the data I received. I had several questions about the history of the movement in each country, statistics regarding instruments taught, numbers of teachers and students, yearly events calendar and teachers organizations. I also asked for goals and projects for the coming year, difficulties they were encountering and ways the ISA and SAA could help them. Peru, Chile and Argentina all had very similar answers to these questions. The most crying needs are: training of teachers, making original materials and small instruments more available, and communication and relationship with the global Suzuki movement. As the South American liaison I would like to summarize their requests and make some suggestions about how we could help.

South American music education is based on two instruments, which are inexpensive and widely used both by adults and children: the guitar and the recorder. These countries are desperate for training in Suzuki guitar and recorder. I have done what I can in terms of bringing down materials, and one young guitarist, Cesar Benevides, has had some training with me and has been to the 1983 Conference in Candada and is sharing his ideas, but his busy schedule is making it difficult for him to carry the load of guitar teacher-trainer. Chile and Peru also have the recorder materials but Caroline and I have been trying to hold people back from actually setting up recorder programs without more training. Of course it would also be great if more piano, violin and cello teachers could teach teachers there, but we have all come to the conclusion that the guitar and recorder are most important now. It is very effective to have a teacher-trainer go to South America because more people can be trained that way, but some scholarship money for guitar and recorder teachers to attend teacher-training institutes in the U.S. may be more feasible. This is an appeal to individual institutes. If you offer this type of training and could help the South American movement in this way, please write to me!

Availability of original materials has been a problem in South America since my first association there. Photocopying is easy, socially acceptable and cheap. Original materials are heavily taxed, usually unavailable and very expensive. In spite of these drawbacks, they are still in demand and are preferred. I am in the process of putting Warner Brothers in contact with the Suzuki Associations in each country so that perhaps this problem can be resolved this year.

Availability of small instruments is another problem area. There are some local instrument makers who are trying to fill this need, and the ISA and SAA now have projects whereby families can donate instruments they are no longer using, but so far no one has written to me about this. I can put this plan into effect if people come through with the instruments. Please write if you have an instrument you would like to contribute. These instruments would belong to the Association of the country and would be rented out for a very modest fee to a deserving young student.

Communicating and relating to the North American and global Suzuki movement has been difficult for three reasons: distance (and slow mail service), lack of materials in Spanish, and expense. Most of the teachers in these countries get by on salaries that would seem impossibly low to North American teachers. Benito Palomino is now teaching in Lima, rather than continue in Trujillo where students could only afford to pay him \$2 a lesson. Some of his former students are continuing to teach there. I don't know what his salary is in Lima, but it's not much better. In spite of these economic difficulties all of these countries now have at least several ISA and SAA members, but it is unfortunate that all of the material they receive is in English. I know there are several people who have volunteered to translate materials for the SAA, which is great. I would suggest that each of them be assigned an article per issue of the Journal to translate and these be compiled and sent when they are ready, even if it is several months after the Journal is published. I also would hope that perhaps some of these translators could translate more books. So far, 'Nurtured by Love' is the only book that has been translated, although we have much in the way of shorter articles. Also, important news items, dates of conferences and institutes and other things that shouldn't wait should be translated more quickly and one copy faxed to each association. These countries also need to communicate with each other, and I've concluded that I need to help them set up their own Teachers Directory and Newsletter. So that will be my own project and I'll let you know how it goes!

If anyone reading this has additional suggestions or can offer any help, please write or call. We are all involved in a revolutionary educational method and it has so much to offer to our neighbors to the south.

Let's all try to help! ☺

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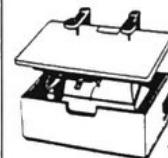
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OCCASIONAL THOUGHTS ON EDUCATION

Guide, But Not Pull

Toshihiko Nakagaki
Lecturer, Talent Education Kinder Garten

An Experience at High School

It was soon after switching from social education to high school education. I had been irritated by my students: they never seriously worked on their homework assignments, nor was their classroom attitude anything near the ideal image of hard-working high schoolers. Finally one day I raised my voice:

"Do you have any motivation at all? Who would feel like seriously teaching a bunch of students so unmotivated to learn? You know nothing about what it is to learn. Get sober and think a little. As the old Chinese saying goes, 'you can take a horse to water but you can't make it drink.' I can no longer teach the likes of you, who have no desire to learn. Cool your heads a little. Think about this for a while."

A heavy, stiff atmosphere enveloped the classroom, and silence lasted. A student raised his hand and broke the silence:

"May I ask you one question, sir?"

"What is it? Go ahead," I said.

"You said motivation. Does it form when you just yell at us saying we have no desire to learn?"

I was at a loss. With no answer, I gazed at this boy's face.

Then his second question attacked me:

"Isn't your job to lecture so that we feel motivated, and to make the class inspiring and easy to follow? Aren't you paid for that? If we are scolded like this, we lose what little motivation we may have."

Having lost my words, I simply stood before the students, dumbfounded. I was aware of every student's eyes earnestly focusing on me.

A thought that spontaneously rose in my heart finally found words: "True. It's as you said. Exactly as you said. I will make efforts in that direction. Thank you."

The words of this brave student made me pursue, for the subsequent thirty years, an important theme: what is motivation, and how is it inspired.

I am thankful that, at the initial stage of teaching high school, I was given this experience that added an important meaning to my later steps as an educator.

When facing a problem that we must solve ourselves, we often tend to project it on children and students, and scold or blame them. Or else, when the only problem is that we have lost the calm of our minds, we feel terribly worried about children, feel insecure and irritable, become impatient, and end in yelling at them. Children are simply victims. Yet, since we act this way at the command of the subconscious, it is difficult to be aware of what we are doing.

We teachers and parents have expectations for children. We want children to be this way and that. That

certainly reflects a spontaneous expression of parental love. However, don't we force on children, before we know it, what we wish for them? Even one's own child is an independent presence with his own feelings, thought, and desires. How does he see the one-directional parental enthusiasm and love tossed on him regardless of his own sentiment, thought, and convenience?

When a parent forces something on a child, thinking it good for him but producing a negative result, the child is wounded deeply in the heart. There are many cases in which, at middle or high school, a parent tries desperately to heal those wounds only to experience grief.

When counselling, I often experience deep sorrow on coming into contact with parents' profound grief, and pain in the children's hearts.



Sympathetic Vibrations with Life

What comes to mind at such a time is what Mr. Suzuki wrote on a poetry card: "Guide, but not pull."

To pull means to pull a cow by the rope put through the ring on its nose. Even cows and horses must resist being pulled by the rope and chased by the whip against their desires.

What does the word "pull" suggest? Let me write down what comes to mind:

- (1) The will, emotion, and desire of the pulled are ignored, and the puller's convenience and idea precede all else.
- (2) The puller's desire may be fulfilled, but it is terrible to the pulled. The puller only thinks of himself.

- (3) Pulling forces being pulled reluctantly. It is a passive posture.
- (4) Being pulled against one's will involves resistance and displeasure.
- (5) It generates fear that one will no longer be oneself while pretending to be happy to be pulled and trying to please.
I can come up with any number of negative implications.

What about the word "guide"?

- (1) Security is brought by the loving attitude with which the leader says, "Come, it's this way."
- (2) A wonderful model is shown, so a desire for enhancement is generated. "I want to be that way," a child feels.
- (3) Directions and objectives are indicated; appropriate information is provided.
- (4) There is no pushing and forcing.
- (5) Interest and joy are the motivating factors. Even if children choose what to learn on their own, the probability of their choosing desirable directions is high (because everyone has a natural desire to improve).
- (6) There is no unpleasant feeling of having to do things reluctantly.
- (7) "When I tried it, I could do it"—with this kind of satisfaction and joy, energy is created for over-riding minor hardships.
- (8) "I want to get better" changes to "I'll do even what I don't want to do if that's something I have to do." It creates endurance for carrying out a project.
- (9) Endurance thus created generates a strong desire for further achievements. Thus the word calls to mind any number of positive sentiments.

In order to realize the "guide but not pull" type education, I feel that the following must exist behind teachers' and parents' minds:

- Understanding of children's feelings
- Broad-mindedness for accepting children's thoughts;
- Sensitivity to resonate with children's hearts
- A heart expansive enough to be able to show children what is good and beautiful.

Mr. Suzuki has given these a gem-like expression: sympathy with life. He has also written that talent education means "education reaching for life," which is precisely what I have in mind here.

A Saying From the Book of Rites

I was first brought into contact with Mr. Suzuki's teachings through *Talent Is Not Inborn*, published in 1951, soon after the war when goods were still scarce. The book had a modest looking cover of humble paper with a single white leaf against the orange background; but the content had a fresh, soul-shaking appeal to me. The thesis, "talent is not inborn," provided momentum to reverse the ideas of young people then and to help open the eyes of those who had lost direction due to the defeat in the war and could not see the great possibilities in education.

In that book, Mr. Suzuki quotes the expression "guide but not pull" from the three thousand year old Chinese classic, *The Book of Rites*. He says:

Mother tongue education follows the law of "guide but not pull." That is why the ability to speak is fostered in everyone. "Not guide, not pull" makes no sense because it is just laissez-faire, while "guide and pull" also produces terrible results.

We should realize that much of Japanese education today is either "guide and pull" or "not guide, not pull," although educators are not aware of it. . . .

Fine to adopt American educational methods. However, if they are successful in the States, they ought to be supported by skillful practice of the correct "guide but not pull" principle. Unless we infuse them with awareness of this crucial point, the results will be unfavorable.

We must not import a sharp sculpting knife and cut with it. (Italics Nakagaki)

The next principle that follows this in the *Book of Rites* is "do not forcefully press." Let what develops develop sufficiently; do not press it down.

What progress has Japanese education made in the past forty years at school and at home? To borrow the words from the *Book of Rites*, our present education may represent "not guide, but pull."

In order to apply the second principle in the book to today's education, let me change it to "not force, not press." This suits my feeling, because it can be interpreted to mean that we must not force upon children what parents and teachers think good for them out of self-centered speculation and enthusiasm, with a result that we hamper the spontaneous awakening of ability latent within children and suppress its development.

Every spring I witness a number of situations in which parental fear and anxiety, which in truth are variations of parental egoism, are dumped forcefully over children's hearts, harming them, robbing them of their mental energy, suppressing their ability which otherwise would develop, and incurring sad consequences. My job as a counsellor is hard. I watch how parental anxiety amplifies children's anxiety, cornering them into a neck. I share children's sorrow, while feeling impatient about never succeeding in letting their parents understand.

For this reason, I am all the more impressed by the profound wisdom of the ancient sage who talked of guiding but not pulling. At the same time I marvel at the ingenuity of Mr. Suzuki, who concretized the principle into a method.

Mr. Suzuki beautifully catches children's feelings. That is why children gather to him. Since he relates to children extremely naturally, they love him. This is a result of what he calls "sympathy with life." Transcending the dimension of thinking by the brain or of conscious effort to understand children, he sympathizes with them at the dimension of life at a deeper level than even the heart.

Without sympathy with children, even the best educational method, technical training, or means of conveying knowledge will turn into a sharp sculpting knife. I do not like a tool that slashes a child's heart to enter into arenas even of family education under the guise of a new-fangled learning approach. I would rather continue int-

(continued...on right column of page 23)

LECTURES ON MUSIC EDUCATION (69)

VIOLIN PLAYING METHOD FOR TONE PRODUCTION
The Newest Approach in the World

Shinichi Suzuki

The Tone Produced by the Elbow and With the Horse Hair

This Suzuki approach is a novel violin training method. I am convinced that it will eventually spread throughout the world.

It is comprised of playing while holding the horse hair with the fingers so as to produce beautiful, rich tone with the elbow. Through this method, the students in my class have nearly doubled the volume as well as beautifully enriching their tone.

I would like Suzuki teachers to study and utilize this approach, which goes to the root of violin playing, and foster wonderful ability in their students. Instructors' mission is to make clear that tone production is of prime importance.

How This Is Done

Hold the bow as in the photos by the horse hair with the fingers. There are two kinds of holding:

- A. Hold the bow at the tip;
- B. Hold the bow at the frog.

The elbow produces tone.

Since what creates beautiful music and produces its tone is the elbow as well as the arm, the most important thing to teach is the position and movement of the elbow.

Look at the photos carefully. They represent a good position of the arm and elbow. Bring the elbow toward the fingers that hold the horse hair while keeping the right wrist flexible, so that the elbow can move up and down cooperating with the horse hair in producing tone. Think



A. Holding the horse hair with fingers at the frog (with tissue paper).



B. Holding the horse hair with fingers at the frog (with tissue paper).

of an elbow position that allows this.

Production of Rich Tone

Using an easy piece, instruct in bigger and more beautiful tone, aiming to double the amount of tone. The elbow must move up and down.

Just use the first four measures of Chorus. Instruct at every lesson in producing the same volume and rich tone on all four strings. Try to diagnose the differences in quality of tone among the strings, and concentrate on reinforcing the student's weaker strings.

The following are also needed:

1. The proper position of the elbow and beauty of posture;
2. "Diamond tone" produced with the entire bow space, by carrying the bow parallel to the bridge while retaining good posture;
3. Proper string crossing as well as finger maneuvering for string crossing;
4. Instruction in beautiful two-tone vibrato.

Every student has the basic ability to develop beautifully, solely depending upon how he is raised. Especially concentrate on students who don't practice, making it your mission to help them enjoy practicing.

Advance to the following practice when tone has been developed. Use the entire "Chorus" instead of just the first four measures:

1. Start the piece on finger 3 on the A string
 2. Start on finger 3 on the D string
- Repeat this at every lesson, using the tone production

method by which the elbow plays with the horse hair.

Although the majority of the members of my class are advanced students, I still use this piece at every lesson in guiding them to richer tone. Thanks to tone production by the elbow, their tone has become bigger, and they are making efforts to approach the same beautiful tone as Kreisler or Thibaud.

The Four Goals:

Starting with when ability has begun to be created by the elbow tone production method, instruct every student at every lesson toward the following four goals. This is an important Suzuki approach.

1. The ability to play while holding the horse hair with fingers
2. The ability to play while holding the bow upside down
3. The ability to play while holding the bow frame in the normal way
4. The ability to play while holding the bow in the normal way

Advanced students I currently teach daily work on these four ways of tone production practice. Many have come to be able to play with richer and superior tone. I would like you to practice this method and help all of your students to better tone. ♦



Hold the bow at the tip.



Hold the bow with the thumb on the outside.

("Guide, But Not Pull" ...continued from page 21)

mately and deeply to learn the "guide but not pull" method of the 3,000 years old educator.

Parental Patience

Let me introduce an episode from one afternoon six or seven years ago. This happened in a little park located on the way from Talent Education Hall to the Suzuki Method Institute, Matsumoto.

A mother was trying to pull her five or six year old boy, who sulked and would not move. She wanted to put him in the car, but, almost in tears, he refused to budge.

"Why are you so obstinate? (Criticism) If you're this way, I won't buy you anything you want. (Threat) Such a difficult boy. Mom doesn't like a child like this. (Refusal) If we don't go right away, we can't pick up your big sis and take her to her violin lesson. Now, stand up immediately and get into the car. Hurry up. I'm telling you, hurry up. If you don't listen to me, I'm leaving you here. (Threat)"

The tug of war between mother and child seemed to last forever. The expressions on their faces grew more and more ominous.

Knowing that I was offering unneeded help, I could not help approaching them and talk to the child.

"What's the matter, little boy? Do you want to play a little longer before you go?" (Accepting his feeling.)

"Yep," he nodded.

"All right, play with me a little. What do you want to do? What game?" (Selection by free will.)

The boy seemed torn, looking in turns at the swing set, his mother, and me.

"Do you want to swing?" (Accepting his feeling.)

"Yep," he nodded.

He and I played on the swings for five or six minutes. He was happy when I swung him in big motions. His expression started to change. This meant that a positive psychological change had occurred inside of him. (Fulfillment of his desire.)

"Well, I have work to do, so I have to go." (Expression of my own convenience and needs.)

It is not possible for one to continue playing with a child forever. Nor is it good to suit his pleasure while sacrificing one's own responsibility. Later, unconsciously one would blame the child or feel uncomfortable, and the stored up feelings would explode in a different form some day.

"Your big sister may be waiting, worried. She'd be sad if she's late for the violin lesson, no?" (Providing information for the child to use as the source his judgment.)

"Yep," he nodded, and quickly ran toward the car on his own accord. Leaving his mother behind, he hopped in and sat in the car.

("Guide, But Not Pull" continued...on page 25)

A MOTHER'S NOTE

YESTERDAY, TODAY, TOMORROW

Naoko Kajjura

Dreaming about the Suzuki Method

"Every child grows; everything depends upon how they are raised"—these words rang again this year across the Budokan, the locale of the national concert.

Every mother wishes to foster well her child, who already becomes her beloved from the time he is in her womb. When we were given Masanori, our first child, my husband and I had a desire to give him a good education though we were merely groping for a way. These words encouraged us in those searching days.

I had heard of Mr. Suzuki and his method from my husband, who loves music and particularly violin. One thing that I always bore in mind was that I wanted Masanori to become a human being with a rich mind through constant exposure to beautiful and good things from childhood. I thought how wonderful it would be if he found something that he would be able to continue to enjoy throughout his life. Thus, as he grew, my dreams about the Suzuki method also grew.

Although the method was nationwide, I assumed that there could not be a class in a country town like ours. Hearing of Minoru Higuchi's class in the vicinity from a friend, however, I started to commute with Masanori to observe lessons. My only concern was whether Masanori, a child who loved playing outdoors so much that even on rainy days he had fun in parks in his raincoat, would be able to smoothly take lessons. No matter how I looked at him, he seemed fit for a shovel rather than a violin.

As expected, my anticipation was right. My son was unable to stand in front of the teacher even a second. Day after day, he would just run around, and we would go home having done nothing.

One day, Mr. Higuchi said to me, "Let me give you a lesson. I would like you to learn to love the violin tone and to enjoy playing." I was more or less a total stranger to instruments till then, but I got quite carried away, enjoying learning piece by piece. Even now on many occasions I feel glad that I first took lessons.

Daily Practice

There is nothing particular about Masanori's home practice except that I tried to schedule his violin time within his daily life. He wanted to play outdoors till he was satisfied, would not skip his favorite TV programs, had school homework to do; yet he went to bed early as though he followed the sun. So there was often difficulty finding time for practice, but I thought all such activities were necessary for a child. By now I try to have him quit his outdoor activities a little earlier. I am sure he some-

times leaves his heart there, but he seems to be able to switch his mind between activities relatively fast.

I have a feeling that he started to want to continue his daily practice around the time he began Minuet no. 2 in Book 1. This was the solo piece he performed at the class Christmas party. At home he practiced really carefully unlike usual. When Mr. Higuchi praised him after the performance, that made us so happy that we felt something like the joy of practicing—although writing this may reveal how insincere we had been.

After that gradually pieces became longer and there were more notes to learn. However, each time we received a new book, we thought how wonderful it would be if Masanori learned the pieces in it. "Let's keep it up until then"—this was the thought that inspired mother and child to make efforts. He learned his favorite pieces quickly; he was unable to make smooth progress in others. Again, when I felt that his tone was different from usual and that he made many mistakes, that night he would often have a fever. His practice reflected his physical condition.



Masanori with the author, Naoko, at Tokyo Disneyland

The American Tour

Around the time we actually became a registered member family of the Suzuki method and Masanori started to play pieces, we made a resolute step to participate in the Matsumoto summer school. Masanori, then four years old, was simply having an excited time finding himself among children who likewise carried violins. To me it was at once a joy and a stimulus to realize that so many children throughout the country were working hard. When we

participated again the following year, Masanori played Correlli's La Folia at an afternoon concert. I remember how nervous I felt. The following year he was asked to join the twenty-sixth overseas tour.

I was worried about his manners and conduct, but I was somewhat confident that he would enjoy himself on a tour away from home. Another factor in our decision was that this was a talent education tour with its historical tradition. We were not without concern, because at that time the entire world including the States was shaky due to the Iraq war, and there was an unanticipated accident related to that. However, thanks to the tour teachers and friends, as well as to welcoming hosts at each destination, Masanori enjoyed the journey in perfect health and returned with nothing but happy memories. I am convinced that this tour was a truly positive experience for Masanori. As a parent I too experienced encounters that will remain in my heart long. Veteran mothers were cheerful, efficient, and spontaneous in guiding us newly introduced to the tour. I was happy that my child and I had tried hard in the past.



Rehearsal before the tour, Masanori at center
(Talent Education Hall, September, 1990)

Rich in the Heart

During the four years with the Suzuki method and its belief that "every child grew," there were times when, becoming emotional during home practice, I had to spend days in self-reflection. I sometimes felt torn thinking that my child would "grow badly" and that we should probably quit. However, if we had not encountered violin, I thought, I would not have had a chance to think about the parent-child relationship, nor would I have made a normal effort to find in the child what Mr. Suzuki calls "normal ability." "Don't rush, don't rest, don't give up," it says in back of the attendance card of the class. I am still continuing with the method, taking these words into my heart.

Masanori tells me about his big dream: when he become big, he would like to become a scientist who makes robots. Whatever course he will take, the efforts he has made in Suzuki will nourish his future life. Through violin, which will be his lifelong friend, he will encounter pieces and people. By doing so I hope he will fulfill our wishes that he become a man of a rich heart. ♦

("Guide, But Not Pull"...continued from page 23)

How did you read this episode?

Children are wonderful beings. As long as there is someone who can catch their feelings, they can make judgement for solving their own problems, and carry out what they think is the best solution.

Whether parents can wait until that ability generates and ripens is the question. In learning the mother tongue, inner strength develops through thousands of repetition while parents wait. I think that waiting time is the key to ability development. When parents cannot have the leisure to wait in their hearts, the problem lurks in their minds, although it may seem as if there is a cause on children's side. When we become aware of this, our viewpoint will shift from education to pull to education to guide.

"Every child grows," indeed. Precisely because it is so, the weight of the words "everything depends on the teacher; everything depends on the parent" should be felt heavily in our hearts. ♦

"Where love is deep,
much will be accomplished."

—Shinichi Suzuki

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 Hofmeister, Eliza (USA)
 Itami, June (USA)
 Kendall, John (USA)
 Kwak, Chang Sue (USA)
 Myers, Margaret (USA)
 Dunbar, Jane (USA)
 Gildea, Trudy (USA)
 Grenawalt, Karen (USA)
 Minton, Sarah (USA)
 Oliver, Roxanne (USA)
 Rogot, Hava (USA)
 Rogot, Joseph (USA)
 George, Michele (USA)
 Johansen, Dr. Gail (USA)
 Schmied, Nora (USA)
 Acosta, Gail (USA)
 Beckstrom, Christine (USA)
 Gray, Audrey (USA)
 Keck, Frieda (USA)
 Kneeland, Mary (USA)
 Linke, Kathy (USA)
 Makau, Marna (USA)
 Malloch, Norma (USA)
 Lee, Dorothy (USA)
 Miura, Miye (USA)
 Nakagawa, Linda (USA)
 Otaya, Michiko (USA)
 Schneiderman, Barbara (USA)
 Sloat, Helen (USA)
 Stauffer, Sr. Michele (USA)
 Valdez, Merle (USA)
 Yamagata, Nancy (USA)
 Fest, Beverly (USA)
 Mears, Mary Ann (USA)
 Waddington, Mary Kay (USA)
 Wagner, Kaye (USA)
 Evenson, Judith (USA)
 Luedke, Judith (USA)
 Anderson, Bruce (USA)
 Salz, Sarah (USA)

Vas Dias, Patricia (USA)
 Chun, Aileen (USA)
 Higa, Helen (USA)
 Primrose-Laun, Hiroko (USA)
 Worley, Elaine (USA)
 Bredemeier, Barbara (USA)
 Kreitman, Edward (USA)
 Moravec, Mary (USA)
 Reedy, Frances (USA)
 Thurman, Laurel (USA)
 Clothier, Louita (USA)
 Walker, Dorothy (USA)
 Risebig, Dorothy (USA)
 Kummernuss, Linda (USA)
 Thornblade, Gwendoline (USA)
 Turcotte, Susan (USA)
 Anderson, Tomio (USA)
 Burchman, Jan (USA)
 Kesler, Marilyn (USA)
 Lorts, Katherine (USA)
 Binko, Sr. Patricia CSJ (USA)
 Farr, Faith (USA)
 Pakola, Helina (USA)
 Svendsgaard, Aljean (USA)
 Swallum, Mary Ann (USA)
 Dexter, Jean (USA)
 Vogel, Lynn (USA)
 Morales, Josephine (USA)
 Livingston, Linda (USA)
 Wear, Louise (USA)
 Landers, Dr. Ray (USA)
 Yafet, Judith (USA)
 Barry, Sr. Helen Ann (USA)
 Grilli, Susan (USA)
 Hilpl, Norma Dean (USA)
 Grosz, Suzanne (USA)
 Grosz, Donald (USA)
 Karabacka, Nina (USA)
 Knowles, Alice (USA)
 Kirkendol, Mary Jane (USA)
 Legg, Joanne (USA)
 Thomas, Wesley (USA)
 Basinger, Mary Ann (USA)
 Krzywicki, Joan (USA)
 De La Bretonne, Beverly (USA)
 Freeman, Phyllis (USA)
 Koch, Shirley (USA)
 McDermott, Betty (USA)
 Offman, Judy (USA)
 Tomme, Mary (USA)
 Torgerson, Joyce (USA)
 Young, Phyllis (USA)
 Brimhall, Suzanne (USA)
 Cole, Robert (USA)
 Cole, Ronda (USA)
 Hazucha, Rudy (USA)
 Moreau, Jeanne (USA)
 Peterson, Linda (USA)
 Ritter, Betty (USA)
 Burton, Jennifer (USA)
 D'Ercole, Sr. Patricia (USA)

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.

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

(Five Mottoes of Talent Education)