

The Journal of the International Suzuki Association

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THE INTERNATIONAL SUZUKI ASSOCIATION

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THE INTERNATIONAL SUZUKI JOURNAL

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

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THE SUZUKI THEORY: "The Law of Ability" The Wonderful Infant Quality

Shinichi Suzuki



I would like all parents and teachers throughout the world to recognize the wonder of all babies on earth. I have taken up my pen hoping to report on what I have clearly realized on this and request your cooperation toward the development of a new era in which every child is beautifully fostered to a height.

I wish to share with you my understanding that "the proper way of education is to foster every child with fine ability," because everything is a matter of the wonderful working of life."

Let me first describe a portion of the Law of Ability which I discovered some fifty years ago. The baby's ability starts on the day the baby is given life in the mother's womb. On that day, the baby's physical growth begins through the working of life. The baby's body carries physiological conditions inherited from its parents.

However, life itself has no hereditary propensity for ability; there is absolutely no innate ability. All babies on earth equally possess wonderful life. They are born as white paper, on which life draws while absorbing all the stimulation from its environment and fostering ability.

On the day of their birth, all babies are owners of equally wonderful drives for life.

Babies' ability development through the workings of life begins in the mother's womb. From the first day of life, babies develop while absorbing the heart, feeling, and everything else in the mother's daily life through the contact of a life within a life. During the nine months in the mother's womb, "every child grows; everything depends on the parent." This is the first step to creating ability. "Man is a child of the environment," I have repeated since long ago.

The Two Functions of Life

1. The wonderful function of building the body.
2. The function of absorbing, and turning into ability, every stimulus from the daily environment.

I have advocated these two functions for as long as the "Law of Ability." Every child grows, as I say. Everything depends upon how they are raised.

A quarter century ago I was invited to twenty American universities and talked about this to their teachers in psychology. For the subsequent five years, I continued to make an annual appeal at the twenty universities. Perhaps due to this, some twenty years ago a theory was introduced in American psychological circles: "the baby is born as white paper, and acquires ability through environmental stimulation."

There is no such thing as an innate genius. All babies in the Stone Age became adults with the ability of the Stone Age. If some Stone Age babies were fostered in today's society, all of them would become adults with today's ability. Similarly, if today's babies were fostered in a Stone Age world, all of them would become adults with the ability of the Stone Age.

Every child develops in any which way depending upon the way of fostering. I hope I have made it clear that "every child grows; everything is the responsibility of the parent."

At present in Japan eight to twelve year old Suzuki students have been fostered with the ability to play Tchaikovsky's violin concerto musically and in an accomplished way. At the National Concert held at Budokan in Tokyo on March 27, sixty students including eight and nine year olds performed its first movement in beautiful unison.

Face to face with the fact that young students develop to that height, I repeat that they were not born with that ability, that they are model students in whom the potential inherent in everyone has been developed: "every child develops to a height, if helped to develop." There is never an inborn musical propensity.

Students who do not develop are merely cases of failure in fostering them. Six or seven year olds throughout the world develop with the outstanding ability to speak their mother tongues with absolute freedom. Having realized this fact, I delved into the teaching method in this area. I have been applying the same method to music education.

For some fifty years I have experienced the fact that every child can develop with high ability, and come to realize that every child has a fundamental nature, which, depending on education, can develop into superior ability. ♦

MESSAGE FROM THE CHAIRMAN OF THE BOARD

Toshio Takahashi

Dr. Shinichi Suzuki has announced that he has designated The International Suzuki Association as the sole authorized organization which can use, or grant rights to use, his name, trademarks and service marks based on his name for music products or organizations associated with Dr. Suzuki or his famous "Suzuki Method."

Only uses of Dr. Suzuki's name which are authorized by The International Suzuki Association are legally authorized uses of the name approved by Dr. Suzuki. It is Dr. Suzuki's wish that by uniting all authorized Suzuki organizations under the International Suzuki Association his goals of benefiting children around the world and the philosophy and standards he has established in teaching children by his "Suzuki Method" will be maintained uniformly throughout the world and strengthened and expanded in the future.

In addition to the function of spreading the Suzuki Method throughout the world, its initial purpose, ISA now bears the function of supervising the method internationally as stated above. To achieve these purposes, ISA is planning the following for the sake of internationally maintaining the method's high standard:

1. Establishing an international Suzuki committee by instrument

Representatives of Talent Education Institute, the Suzuki Association of the Americas, European Suzuki Association, and Australian Suzuki Association will form instrument-by-instrument committees. The committees will enable international exchange of views and exchange among instructors. They will also serve as the core groups when new Suzuki textbooks are edited in the future.

2. Establishing qualifications and conditions for ISA certified music schools

There are countless schools and studios claiming to be Suzuki institutions, many of which cause the quality of the Suzuki Method to be suspected. We are therefore thinking of making it obligatory to fulfill the following conditions:

- That such an institution must have one or more more teacher trainer certified by TEI, SAA, ESA, or STEAA in each section, and that all other instructors are members of the above organizations.
- That it has a minimum of 30 members including instructors.
- That it is an ISA special member (contributing \$500 or more and cooperating with ISA).

3. Checking the teacher quality and level

By an agreement with Summy-Birchard, from now on the back cover of a Suzuki textbook will carry an advice to parents in order to attract the attention of instructors and parents who use the book. The

advice asks parents to check whether the Suzuki Method instruction is being carried out, whether instructors belong to a major Suzuki organization such as SAA and ESA, at what level they are, and whether they are registered ISA members. ISA encourages teachers who merely use Suzuki textbooks according to their own interpretation to join a major Suzuki organization and become experienced in the teaching method before starting to teach by the method. If this approach is practiced, it is expected to help achieve the original purpose of the Suzuki Method.

4. Supply of second-hand instruments for developing countries

ISA requests, for the development of the Suzuki Method in developing countries, the continued cooperation of its members in supplying fraction size string instruments, which are their greatest demand. In South American countries, new fraction size instruments are so expensive that it is almost impossible for many members to purchase them. Instruments donated by you will be loaned to students who need them under the supervision of each national Suzuki association.

Now, for a Suzuki method teacher the understanding of its philosophy and teaching method is of course a crucial project, but another issue is how to foster musical accomplishment in students using that method. Articulation, fingering, expression, melody, rhythm, harmony—unless instruction is at a high enough level to inspire children, enhance their ability and further uplift their humanity, we will be unable to let the world recognize the value of our approach as a twenty-first century educational method. It is crucial to let children listen to the world's highest music, but unless the teacher understands it and teaches it according to students' different levels, their ear does not catch what is most important no matter how many tens of thousands of times they hear the same piece. In order to contribute to children's aesthetic development we must produce a large number of teachers who can teach what to listen for and what aspects of performance to appreciate. ♦

TOWARD ESTABLISHING A SCIENTIFIC STRING PLAYING METHOD (4)

From "String Rings" (November 1955)
A Revolutionary Approach to String Playing—My Study of String Playing

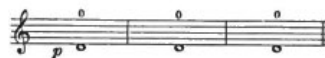
Shinichi Suzuki

I am writing this because this extremely effective method has contributed to having students understand the principle of letting the string ring, which is the basis of playing the violin.

After having students practice this for twenty or thirty minutes, everyone's tone changed greatly. Please try it.

I will describe it exactly as I tried it. Follow it closely. This is an important project for exploration.

First play the open D string.



I told my students to place the bow on the string, then move the bow just like that without pressing the string. This produces quiet, calm tone. It is the tone produced when quietly tuning. The bow speed is constant, and the amount of sound remains the same. At this time it is sufficient to use just the center of the bow.

Next play a D by pressing the G string with the second finger (the third position).



They have played the D. The tone is completely different from the open D. I ask them to practice so they can produce the same tone, with no vibrato at all, as when playing an open D. "Both the amount of tone and the tone

color should be the same as when playing the open string," I add.

I let them try playing as follows:



Keep the feel of the bow the same as when tuning. Do not press the strings. Listen carefully to the tone. Play until the tone produced on the D string and that produced on the G string are identical. Correct your intonation. Play until 0202 sound exactly the same in tone color—and until you can not distinguish them at all.

I also add the following to pay attention to:

When you play an open string lightly without pressing it, it rings well. When you play lightly and lift the bow gently, the string continues to ring, leaving a beautiful reverberation. If the reverberation does not linger long, you play while pressing the string, or else press the string when you stop the bow. Don't let your second finger touch the D string. First let the open string ring well and think about it. Listen to the lingering echo.

The string rings. It rings well. The string is ringing beautifully and amply.

Remember the manner in which it rings. Put down your second finger so that the very tip touches the string. Now play 2 on G. Does the G string ring in the same way? Compare as you play.

If your finger placement is poor, the string does not ring well.

For twenty minutes, practice separately until open D and 2 on G sound the same. I will listen to each one of you later.

(A dozen or so students begin practicing hard separately.)

After twenty minutes—

Now let me listen to you one by one.

The children play for me, one at the time. Five or six produce ringing tone. Their G string tone is close to the open D tone in the amount and color.

When they first try this, they cannot yet produce the same volume and tone color. I let them try again and again, listening to them as 2 on G gradually approaches open D.



Each student plays about twenty bars worth. While playing, the student adjusts the playing and gradually bring 0 and 2 closer. (This is not expected to be accomplished right away.) When they come so close that the distinction is not clear to a listener with closed eyes, I tell the student, "That's it!"

That's how you produce tone on the violin. Don't forget it. That's the crux. Practice it every day and see after how many bars you can make 2 on G ring like open D. I will ask you to play before me one student at a time again next time. Practice so that you can get the same tone as the open note the fastest.

Let's now play a scale keeping the same feel of the bow. Try to play the same ringing tone with each bow so that no one can tell when you play an open string note.



First play 0 instead of 4; later put down 4.

Carefully listen to your own tone.

Repeatedly play many times till you produce the same tone as on an open string. Play without vibrato.

I assigned my students to repeat the above every day.

This was extremely effective!

Children's tone changed so much that it was almost unrecognizable. The more advanced they were the greater and faster the change. I have been concentrating on this issue at lessons.

In order to utilize this ability that was created by basic training in performing pieces, one must continue such practice eagerly and master the skill so that every note played will ring. I made desperate efforts to change my

own tone.

This is certainly the most effective teaching approach to a new method of string playing.

I have begun to think that this is a revolutionary method in violin instruction. For this is precisely what it is to "let the string ring."

"All tone on the violin is an open string tone."

Why do the E, A, D, and G strings ring well no matter who plays on them? When lightly tuning, the strings ring really beautifully (listen to the tone when playing lightly on one string *piano*; I do not include people who dig into the strings and screech away to tune).

Why does a string ring so well?

Let's make another experiment.

Pluck a string, any one. No matter who tries it, it rings beautifully making a "po-o-ng" sound.

Why? It rings leaving a beautiful reverberation. Why is this so?

The Strings Ring

The strings are made so that they ring.

Again, the open strings come with a device that makes them ring. The bridge and the nut have the function to help the string ring. Think about it, while viewing the following illustration.



The length of the strings [allowed to vibrate] is determined by the bridge and the nut. The tension given to each string (by winding it around the peg) creates its pitch. At this time, the bridge and the nut rigidly maintain the length of the string. That is why the string continues its beautiful vibration.

However, suppose you place something like a piece of cotton between the bridge and the string. The string's vibration will not last too long, and in comparison, the tone will be weaker and the vibration (something that is heard like a lingering echo) will be faster.

The bridge and the nut determine the length of the string. This is the reason why the string, when plucked, continues to ring. The continual ringing of this tone, in other words the ringing string, is what I mean by "the ideal form of the string made to ring by playing with the bow."

(continued on next page)

(Scientific String Playing...continued from prior page)

The Left Fingers Are Substitutes for the Bridge

If the violin were not an instrument to play by putting down fingers on the strings but one with many movable nuts that jump up to determine the pitch of whatever note you want, how beautifully that instrument of all open strings would ring. Imagine how it would be like (master violinists play as if on such an instrument).

Simply by easily playing just with the bow as when tuning, the strings would ring and ring. Pizzicato would also be simple: plucking the strings with the right hand alone would produce ringing tone as if playing on a harp.

Considered this way, we realize that the function of the left fingers is to substitute for the nut. The important role of the fingers is to press the strings in such a way that the pitch is correct and the length of the string is determined with precision.

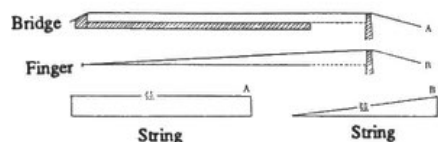
An ambiguous, imprecise way of putting down the finger as if soft cotton was placed on the bridge will not produce a ringing tone of a fixed pitch.

I tried pressing a string with an iron hammer.



When the length of the string is determined with precision like this, the string rings well because it is in the same condition as an open string. This is what I meant when I wrote above, "All tone on the violin is an open string tone."

As you can see by the above illustration, an open string prepared by the nut and that created by a hammer or a finger are somewhat different in structure. The following diagrams illustrate the comparison:



What differs is the way the string is placed. They are, however, both open strings. Do not forget the principle that "the fingers' function is to create open strings."

With the nut as in diagram A, one cannot vibrate. Diagram B shows an advantageous situation in which one can vibrate. However, if the finger is put down improperly, an imprecise open string that does not ring is created as though pressed with a cotton wad.

How to Let the String Ring with the Bow

It is crucial to have a clear understanding as to how to let the string ring with the bow. I greatly regret that for the past thirty years I have had no clear idea and understanding based on experience that I have today. In the past I understood it only theoretically.

Now I can say I have comprehended it physically. So I have thought about a method of conveying my comprehension.

Kreisler, Casals, and other masters demonstrate on records every day right before us how to bow so as to let the strings ring. I have tackled the question of the bow and strings for twenty years. Now I think I have finally understood the basic question of how to produce tone and how to let the strings ring—the method of string playing that these masters are teaching us. Kreisler and Casals in their records must be laughing at this dull student who took as long as twenty years to wake. But this awakening was an extremely valuable experience for me. I have taken lessons with their recordings for twenty years.

Had Casals and Kreisler slipped out of their records and explained, with their hands on mine, it would not have taken such a long time. The common sense of producing tone by rubbing the strings with the bow, and the awakening toward producing tone by letting the strings ring with the bow—how wretched it is to have taken twenty years to discover the big difference between these two similar things. However, this is an important issue.

I thought of developing a method for showing this, making it clearly visible, and helping others learn it with the body; and I have been practicing it. First I tried it on advanced students. Their tone changed. The difference is obvious because you can see the vibration. I can tell it well, because they gradually begin to absorb the principle physically through experience.

Just as I continue to make efforts to bring experience to comprehension, I would like you to practice what you have understood theoretically till you understand it through the body. Think of this as the intimate teaching by Kreisler and Casals who have slipped out of their records (this means that we value the truth), and try to physically comprehend how to let the strings ring with the bow.

A Method of Experiment

Tie a cord around a pillar and hold one end in your hand. A thin cord for tying a mail package is fine. A rubber string will also do.

Rosin your bow sufficiently, and create vibration with it as in the following diagram. It suffices just to let the horse hair touch the cord. Can you move the bow maintaining this vibration?



Let this string ring with the bow. Naturally no tone comes out. However, you can see the way the string vibrates. Next, pluck the center of the string with your finger. The string looks like this:



This shows the string in vibration.

Now, think about the job of maintaining the vibration. This is the role of the bow.

Create this shape with the bow. Can you maintain this shape? You can't. I bet no one can accomplish this after trying once or twice. That is because you are trying to vibrate the string by rubbing it with the bow. As long as you think in those terms, you will be unable to create wide amplitude of vibration. Try moving the bow in such a way that the vibration continues wide amplitude. This shape of vibration with wide amplitude is the form of a ringing string. Master performers handle the magic of creating this form with the bow.

They continue to let the strings ring. This is the basics of bowing.

Things to Note in Experimentation

If you hit the string with the bow as if plucking, of course the amplitude will be great, but this is no good. The impact will be felt by the hand holding the string. You must move the bow over the vibrating area without giving that feeling to the hand holding the string.



You can see the amplitude as in A, continue to let it vibrate by moving the bow back and forth using a little space with a good speed, touching the outer line of the shape lightly with the horse hair. Gradually increase the bow space. This requires speed. You will notice that the amplitude grows larger. (This applies to forte. This let you understand that you must use your bow even more lightly for forte with a bow speed.)

When you bow as in B, the vibration stops. That is how common sense of rubbing the string with the bow works. Diagram A shows the proper violin bowing to let the string continue to ring.

Depending upon how you bow, different shapes of vibration emerge. It is quite interesting. Try it at least once.

This is the same when spinning a top by striking it with a string. A clumsy person hits the center axle too, so the top flies off instead of spinning (one who plays while

pressing the string). A skilled top spinner's string reaches only the periphery of the spinning top, and he adds a light, necessary, and swift force so that it will continue to spin well (one who lets the string ring with the bow).

Think about something like this too.

I have stated my basic idea of violin playing. This is a new entrance into bowing instruction. Especially with violin, I would like you to base yourself on this idea when you consider the issue of letting the strings ring. First acquire this basic tone production, then advance your study while listening to master performers' wonderful tone, variation in volume between *pp* and *ff*, and variation in tonal color. I believe that they produce the tonal expression they need by adding variation in tone color, pressure, speed, etc., on the basis of this principle of "letting the strings ring" and their ability to do so. If you press the strings and stop their vibration, how can they continue to ring?

I reflect upon how absent-minded I was that it took twenty years to wake from the B idea to the A idea.

Let the violin strings ring so that every violin note is an open string note, and bow so that you are not torturing them. ♦

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

—Shinichi Suzuki

AROUND THE WORLD

THE 11TH SUZUKI METHOD
WORLD CONVENTIONAugust 8-14, 1993
Seoul, Korea

WELCOMING MESSAGE

Hi Mo Kim, M.D.
Chairperson
The 11th

S.W.C. Organizing Committee

We welcome all of you to the 11th Suzuki Method World Convention in Seoul, Korea.

As a result of the 10th Conference at Adelaide, Australia, it will be called "The Suzuki Method World Convention" from now on.

The 11th Convention will demonstrate not only the principle of the Suzuki Method, but also the harmony of the East and West.

"Harmony with Ensemble", the theme of the convention will be echoed throughout the Convention. I hope the message can bring us a new way of thinking for the Suzuki Method.

With a great expectation of seeing you in Seoul!!



Seoul, host city for the 1993 Suzuki Method World Convention is a cosmopolitan city that had the successful 1988 Olympic Games. Being cradled in the mountains close to the mighty Han River, it is a symbolic place for the progressive development of a new era of prosperity. Korea, an ancient nation with a long and cultural tradition is truly a land of morning calm with a multitude of festivals. The Convention will be held at the Seoul Education & Culture Center surrounded by a magnificent view of nature complex facilities of culture, arts and leisure sports.

The Convention will present well-orchestrated programs with lectures, classes, concerts, a Gala orchestra and many other exciting events. It will bring together many outstanding international faculties from many conferences. The Korean Talent Development Institute (Korean Suzuki Method Association) is excited about meeting over 3000 participants from all over the world.

Convention Schedule:

August—

9	Registration
10	Opening Ceremony, Lesson, Evening Concert
11	Lesson, Reception
12	Lesson, Evening Concert
13	Lesson, Evening Concert
14	Closing Ceremony

Registration Fees:

(All rates are in the U.S. dollars.)

Teacher:	\$170
Student:	\$200
Student's Sibling:	\$155
Accompanying Person:	\$ 40

Qualification for registration: Only ISA members can participate with the above registration fee. Non ISA members should add \$15 for ISA membership fee.

Accommodations:

Hotels (per person, per night)

Class A:	\$100
Class B:	\$ 80
Class C:	\$ 60

AROUND THE WORLD

Concert Auditions:

Students wishing to present a solo performance will need to send a cassette tape of your performance to the Convention Secretariat no later than March 10, 1993.

Eligibility and Conditions -

Violin:	Beyond the level of Bach's Concerto in A minor
Cello:	Beyond the Level of completing Book 4
Piano:	Beyond the level of Bach's Two Minuets and Gigue
Flute:	Beyond the level of Genin's Carnival of Venice

Notes -

1. Duration of the piece should be within 8 minutes.
2. Please use only NEW NORMAL POSITION tapes.
3. Please apply through your private teacher.
4. Audition tapes will NOT be returned.

Early reservation is required to organize the convention better. For further information about the World Convention, please contact:

Convention Secretariat
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11-13 Yoido-dong #501
Yongdungpo-ku, Seoul 150-010, Korea
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AROUND THE WORLD

**A City of Parks and Gardens
Welcomes
The Pan Pacific
Conference International**

**January 2-7, 1993,
Melbourne, Australia**

No matter where you may travel around Melbourne, Victoria you will never be far from a park or a garden where you can see at close quarters birds and animals which are part of the state's natural heritage.

The venue for the next Pan Pacific Conference International, Methodist Ladies' College is itself only minutes from an attractive section of the Yarra river on which Melbourne is situated. A few minutes drive takes you to several parks where you can picnic by the river or walk along the banks. There are two or three different launching places where rowboats can be hired to travel a little further downstream.

Closer to the city is the Melbourne Zoo which boasts collections of native birds and a fascinating walk through butterfly enclosure. Further out at Healesville, a little over an hour's drive away is a sanctuary for Australian wild life where animals and birds are housed among their natural environment. The sanctuary is reached through some of the most prolific wine growing areas in the state.

The Pan Pacific Conference will bring together the finest Suzuki teachers and lecturers from all over the world. The conference will be well served by teachers and lecturers who are the leading exponents of the Suzuki method.

Already the numbers of people wishing to attend the Conference is building up, and enthusiasm is growing. It is obvious from the numbers of people ringing the office of the Conference headquarters that a record number of participants can be anticipated. There is a keen desire to re-visit Australia from a number of those who came to Melbourne in 1989, and Adelaide in 1991.

Accommodation for visitors to the Conference is varied. There are well appointed hotels and motels at reasonable prices for those wishing to be close to the venue. On campus accommodation is also available. Twenty minutes away, a caravan park with excellent units and all facilities is set in a picturesque suburb of Warrandyte further along the Yarra river. Home stay will be available for families or individuals wishing to stay in a 'home away from home' atmosphere.

Just a few minutes from Methodist Ladies' College is a busy street of attractive shops and a number of restaurants and eating places - Indian, Chinese, Thai, Italian, Mexican and English Fish and Chips, as well as a shop selling natural ice cream.

Hilary Bergen, the Conference coordinator, will be visiting various countries to attend Suzuki Institutes and workshops. Hilary will present the Conference to prospective participants, and will be very happy for any contact and will be available to answer queries regarding the Conference. Her contact number is: 613-816-9395.

Hilary and the committee will organize two gala events which will form part of the Conference activities. The first will be a Gala Concerto Concert in the Melbourne Concert Hall which is part of the superb Arts precinct. The area houses Theatres, the Australian Ballet, and the Victorian College of the Arts, and is just five minutes from the city centre. The final celebration will be an open air concert at the Sidney Myer Music Bowl in which every student will have a chance to take part. Set high on a rise in the Royal Botanic Gardens and overlooking the city, the Bowl is a perfect setting where families and friends can gather on the lawns to enjoy the closing concert.

An exciting time is to be had in Melbourne between 2nd and 7th January 1993. We will be welcoming all our Suzuki friends and families and we look forward to seeing you at the Conference. ♦

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

—Shinichi Suzuki

AROUND THE WORLD

**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.

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 programme

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

- Daily tutorial groups • Masterclasses
- Repertoire sessions • Student orchestras conducted by leading musicians • Music enrichment program and childrens choir
- Lectures and discussions • Student Concerts • Participatory program for Suzuki siblings • Teacher training at all levels

Special events

- Teachers Introductory Conference Session
- Opening and Farewell Concerts
- A Gala *Concerto* Concert with Orchestra
- Teachers' Gala Dinner • Opening night Barbecue

Accommodation

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

Guest tutors invited include

Dr and Mrs Shinichi Suzuki
Vaclav Adamira Cello/Japan
Helen Brunner Violin/UK
Tanya Carey Cello /USA
Annette Costanzi Cello/USA
Michele Ilga George Violin/USA
Susan Grilli Early Education/USA
Rita Hauck Piano/USA
Yasuko Joichi Piano/USA
Dorothy Jones Piano/Canada

Prof John Kendall Violin/USA
Edward Kreitman Violin/USA
Paivi Kukkamaki Voice/Finland
Allen Lieb Violin/USA
Dee Martz Viola/USA
Rebecca Paluzzi Flute/USA
Prof William Starr Violin/USA
Toshio Takahashi Flute/Japan
Prof Naoyuki Taneda Piano/Germany
Thomas Wermuth Violin/USA



Registration

Please write, telephone or fax for our Conference Information brochure and registration forms.

Suzuki Pan-Pacific Conference International 1993
 1B Angle Road, Balwyn, Victoria 3103, Australia
Conference Director: Hilary Bergen
International + 613 816 9395
International Facsimile + 613 816 9441

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



AROUND THE WORLD

SHINICHI SUZUKI:
A Living Treasure

Janet Doman

If the first prerequisite of immortality is death, then Shinichi Suzuki is a long way from immortality, since he is very alive and very well indeed.

He and his superb teachers have now taught well over forty thousand tiny Japanese children how to play the violin. Although he is approaching his hundredth birthday, he still rises every morning before 4.00 a.m. and spends several hours listening to graduation tapes that arrive daily from tiny children all over Japan.

He listens to and comments upon each and every tape from every Suzuki student ready to graduate to the next level. This amounts to more than five thousand tapes every year. He has surely heard the sweet strains of "Twinkle, Twinkle, Little Star" more often than the better part of the rest of the world combined.

While some great masters develop a style and technique that is right for them and then stick with it, Suzuki never stands still. He is constantly changing, refining, and improving his methods and techniques. The principles and philosophy have not altered in over forty years, but his techniques are never sacred. His teachers have to stay on their toes to keep up with him.

The world of professional musicians has always had difficulty understanding Suzuki and his legions of devoted students, teachers and parents. They recognize that he has taught forty thousand violinists, "but how many become full-time professional musicians," they ask.

Dr. Suzuki clearly doesn't understand the question.

It is rather like asking "but how many of them ended up driving a fancy car?" It may be of interest to someone, but it is not relevant to Shinichi Suzuki.

It is not the point.

Suzuki wants little children to play the violin so that they can have the joy of being able to play the violin, to be able to make beautiful music for themselves and for the pleasure of others. It never occurred to Suzuki that the children at some future date should be paid to do that.

To be sure some people are paid to do that, and they are called professional musicians. We can hope that they derive pleasure from so doing and that those who pay to hear them do too, but it is surely not the reason that a mother brings her two-year-old to Talent Education in Matsumoto, Japan.

To begin to teach a child to play the violin at age three in order that he may one day become a professional violinist is to begin vocational training at age three. There

may well be those who wish to begin vocational training with three-year-old children, but they certainly do not darken the door at Talent Education.

Suzuki wants to create philosophers, not first violinists in philharmonic orchestras.

His goal is at once lofty and simple: music for its own sake.

Imagine being able to play a musical instrument so well and so effortlessly that you would play it for the sheer enjoyment of hearing the sounds that you could make. Imagine having the confidence and the thoughtfulness of spirit that you derived honest pleasure from others listening to the music that you could make.

It is this combination of true ability, sensitivity, and generosity of spirit that Suzuki strives to achieve in each and every student. These characteristics have little to do with how that human being will ultimately make his or her living.

To Suzuki the violin is merely a springboard that allows the tiny child to use his tremendous abilities and to discover, as he does so, that he has many, many more such abilities if he decides to develop them. Through the international language of music the tiny child has a powerful means of communicating with adults who might otherwise underestimate his potential. He learns at a very early age to work as a member of a team with other young children to create music. This is an invaluable lesson that sadly some much older children never learn. Each mother and child learn to respect each other as they develop a partnership that can last a lifetime.

It is a magical equation.

Those forty thousand tiny children and the hundreds of thousands of children just like them around the world are very lucky indeed that Shinichi Suzuki was born and is still, after ninety-four years, young and vital.

Of course, every country has its great men and women, but generally their great gifts or contributions are not recognized until after we have suffered the loss of these great people. In Japan they have taken the very wise step of recognizing and supporting the work of their human "treasures" whilst these great ones still live and can derive pleasure and satisfaction from the admiration and support of their countrymen. These people are designated "Living National Treasures."

In Japan the highest rank a citizen can attain is the rank of "Living National Treasure." In the case of Shinichi Suzuki they are going to need to create a new title, that of "Living International Treasure."

But he will have to wait a while to receive it - he is still too young. ♦

From the In-Report, December 1991

AROUND THE WORLD

NEWS
from the
European Suzuki Association

BELGIUM

Brussels:

Workshops

In November 1990, we had a one-day violin workshop, 'Jounee Ste Cecile'. Also in November we had a three-day workshop for piano, cello and chamber music. This one included the participation of 100 pupils and 15 teachers, two of which were from England and one from Holland

During August 1991 we had a four-day violin workshop with 30 pupils and five teachers from Belgium.

Concerts

During December 1990 we had the St. Nicolas Concert for the young students, aged nine at the most:

- books one to three for violin and cello;
- books one and two for piano.

In February 1991 there was the 'Troika' concert/competition for the young pianists (books one to three).

In June 1991 we had our end-of-year concert.

Festival

Some pupils of the association were invited in July 1991 to participate at the Brussels Music Festival, where they played in two concerts.

FINLAND

The 4th National Suzuki Workshop was held in Vammala, Finland, from 1-6 July 1991.

255 children participated in the workshops as instrumental players and singers. The youngest participants were under one year old. There was a total of over 600 persons (children, parents and teachers) at the workshop. The largest group were the violinists at 120. Other instruments were cello, double bass, piano, flute and singing classes. Folk music lessons were offered in addition to daily individual and group lessons, concerts, piano duet classes and a special class by a dance teacher who guided the children through the original dance steps of the minuet.

There were 40 teachers, including six from abroad: Rebecca Paluzzi, flute (USA); Caroline Gowers, piano (England); Carey Beth Hockett, cello (England); Tove and Bela Detrekoy, violin (Denmark); and Jeanne Janssens, violin (Belgium).

Violin 1991

The first Finnish Suzuki violin teachers to obtain ESA Level 5, Hannele Lehto and Marja Olamaa, graduated in July. Their course teacher was Tove Detrekoy from Denmark. (Jyrki Pietila was the first Suzuki violin teacher to graduate from the Talent Education Institute in Matsumoto in 1988.) All three teachers were granted teacher trainer status at the last ESA board meeting which was held in Bonn, Germany, in September. For the first time in Finland, there were ESA exams taken at all levels (1-5). Eight violin teachers sat for exams this summer.

The Oulu Suzuki School celebrated its tenth anniversary in April 1992 with a special day of lectures and an evening concert given in cooperation with Suzuki students and teachers from other areas of Finland.

Cello 1991

The Suzuki cello programme in Finland is growing every year. Three courses were held for teachers and children this spring and summer, directed by Carey Beth Hockett from England. Six cello teachers sat for exams this summer at levels 1-3.

Piano 1991

Long-term piano teacher training continues with Ruth Miura, who now lives in Finland. Teacher training courses were held all over Finland this year. Doris Koppelman from the USA made her second visit to Finland in August. Both parents and children benefited from the short workshops and lectures which were held in Rauma and Vantaa. Two Finnish piano teachers, Maarit Honkanen-Hilli and Riita Kotinurmi, travelled to the USA this summer to participate in piano basics workshops directed by Haruko Kataoka in Sacramento, CA, and Bellingham, WA. This summer 13 pianists participated in ESA piano examinations at levels 1-3.

Flute 1991

Two courses were held for teachers and children, 7-10 January and 12-16 August, directed by Sarah Murray from England.

Rebecca Paluzzi worked with 17 Suzuki flute students at the 1991 summer school in Vammala. She also directed a course for flute teachers which was held in Kerava from 8-11 July.

The required pieces for flute examinations were approved at the last ESA meeting. Sarah Murray (England) and Marja-Leena Makila (Finland) prepared the syllabus.

Singing 1991

The demonstration video, *Suzuki Singing in Finland*, has been sent 19 countries this summer.

The video clearly shows how important singing is for

(European Suzuki News...continued on next page)

AROUND THE WORLD

(European News...continued from prior page)

very young children. In this film you will see several examples taken from individual and group lessons with babies and pre-school children ranging in age from two to eight years old. You will see the progress made by children who started at birth and are now three years old. The mothers began singing during the fifth month of their pregnancies.

The oldest Suzuki singers will be four years old this autumn. They have all given their own solo concerts.

Suzuki singers participated in the 10th International Convention which was held in Adelaide, Australia, 1991. Paivi Kukkamaki presented a demonstration lesson and also gave a lecture entitled 'Suzuki Singing-an experiment in Finland'.

Paivi Kukkamaki was granted teacher trainer status at the 1991 ESA meeting in Bonn. Training is scheduled to begin in the autumn of 1992.

Ruth Miura and Paivi Kukkamaki

FRANCE

Plans are under way for the 8th Suzuki Workshop in France from 26 April-1 May 1992. The venue will once again be the Lycee Hector Berlioz at the Coto Saint Andre, about one hour southeast of Lyon. In addition to Suzuki instruction on violin, cello, piano and guitar, the children will have daily classes in 'osteophonie' -the art of hearing vibrations in one's body, especially through the bones. Last year's classes with Marie-Pierre Guyot and Francois Louche (founder of this method) were a great success.

Plans are also under way for the first long-term teacher training for the guitar. For more information please contact Philippe Francais, FMSF, 13 rue Royale, 69001 Lyon, France.

We are pleased to announce the release of Vicki Vorreiter's (Marseille) newest colouring book entitled *From Matsumoto With Love*. Including many drawings to colour, it is an easily understood story of Dr. Suzuki and his method, with translations from the English into German, French, Spanish, Swedish, Finnish and Japanese.

After many years of research, the first in a series of books entitled *Learning to Read Music for the Violin* by Judy Bossuat (Lyon) and Karen Kimmett (Paris) has recently been published. It contains almost 100 original pieces, progressing from open strings to the use of fingers on each string. The book has an accompanying cassette which, although *not a listening cassette*, provides harmonic support for the music and helps the student to create a pseudo-real musical situation where he is obliged to continue playing-such as he would find in an orchestra. More information and order forms for both books can be obtained by writing to the FMSF address.

French Suzuki Teachers' Conference - 5-6 October 1991

The first annual teachers' conference was held in Paris and organised by the FMSF in collaboration with the Suzuki Association of Paris. Over 40 teachers of violin, cello, piano, guitar and flute were present from the four corners of France.

The teachers worked in groups of mixed instruments, and did research by instrument. A four-hour conference was given by Christine Schmitt from the research centre, using the techniques of Antoine de la Garonniere on the organisation of thinking and the use of the brain.

After two full days of conference-including also a concert by Paris students and a very nice dinner-reception hosted by the Paris Association-a synthesis was made by all of the working groups, and desires for the next conference were stated.

The pianists, led by Colette Daltier, used three basic ideas to underlie their work-balance, concentration and control. It was seen that the resolution of body balance solved the technical problems in the literature. The differences and the relationships of the horizontal and vertical planes were studied and applied to this balance throughout the literature. It was observed that it is essentially the same points taught at all levels, using different levels of refinement.

The cellists spent their sessions finding as many uses as possible for the easy pieces in book one to teach more advanced techniques. The use of Twinkle to teach harmonics, thumb position, movement of the left arm, bowing techniques, etc is just a tiny example of their research led by Ann Grabe.

The guitarists, led by Philippe Francais, spent time on the basic study of the Suzuki Method. Because the format had not yet begun, this weekend was used as an introduction. These people found a very important difference between what the Suzuki Method was doing and their basic conservatory teaching: Suzuki teachers are convinced the musical ability is inside the child already and that they only help the child to develop it; whereas the conservatory teacher is in a situation where he is acting as the master and the child is supposed to accept his knowledge.

The violinists, led by Christophe and Judy Bossuat and Karen Kimmett, spent their sessions working on left hand technique development throughout the Suzuki books and simple exercises that can be used to encourage fine development of basic intonation, uses of muscles, vibrato and shifting. They also talked about learning to read music and the development of orchestras.

In all, a very important weekend of work for the teachers, and one which will certainly have repercussions in their studios.

AROUND THE WORLD

GREAT BRITAIN

Teacher training

The BSI's courses for violin, piano and cello continue to be held as residential courses in Hertfordshire. The Course Directors are Alison Apley (violin), Anne Turner (piano) and Carey Beth Hockett (cello). Other course tutors are Caroline Gowers (piano), Clare Santer and Sue Thomas (violin).

This year we have had several special teacher training events. Esther Lund-Madsen from Denmark was the guest teacher at a piano reunion, held at Hitchin during the Easter week course. It was very popular with all who attended, including the new teacher trainees. In June the BSI held its Annual General Meeting at Hitchin, to coincide with a special violin teacher's reunion to mark the retirement of Felicity Lipman as Violin Director. Felicity was a founder of the BSI and the ESA and has been the inspiration behind the enormous growth of the Suzuki Method over the past 12 years. Many friends had gathered to thank her, and join in the party for her and the presentation, which included honorary life membership of the BSI. The course was a great success, and it is hoped that Felicity will become a regular guest teacher for special occasions. She continues teaching her own students, and is also concentrating on more advanced teaching at the Guildhall School of Music. In the summer, the piano and cello courses were the guests of the London Suzuki Group at Bryanston School in Dorset. The pianists had the benefit of the teaching of Doris Koppelman and Peggy Swingle from the USA. A special flute workshop and the start of flute teacher training is being planned for 1992 (see also future events).

Concerts and workshops

There are now over 60 groups affiliated to the BSI, as well as many individual teachers, and most of them hold regular concerts and events, some of which are attended by neighbouring groups. There are also some bigger events which attract wider notice. These are just a few of them. Children from various London groups took part in two concerts with the Tallis Orchestra held in St. Albans and North London in the spring. The programme included the Vivaldi G minor concerto. In June, many children from the southeast attended a concert in London given by the students of Mr. Denda, who had come over on behalf of their home province of Nagano to support its bid to hold the winter Olympics in 1996. Their bid was successful, and on their way home they visited London and joined with over 100 violinists in a hastily arranged concert and play-together.

Over the weekend of 5-6 October, Suzuki groups around the country held special charity events. They were the idea of Felicity Lipman, who had held a special concert and play-together for Romanian children the year before. Some groups chose to support the same charity, while others raised money for other charities with which they

had a special relationship. News is still coming in about all the different ways in which the money was raised, for whom and how much.

The major residential workshops in the calendar included the Piano Workshop organised by Margaret Merrington at Rolle College in Devon at Easter, Nottingham Suzuki Group's Summer School (strings only) held at the end of July, and the LSG Annual Summer Camp held at Bryanston at the end of August (for violin, piano and cello). All these are regular events, which are open not just to their own members, but to people from all over the country, and indeed from all over Europe. The London Suzuki Group's Camp is the biggest of these events and last year welcomed many participants from Europe, especially from Spain and France. It was a very successful event, with a varied programme and a most excellent international faculty. The beautiful surroundings and the weather, which was sunny and pleasantly warm every day, made it very special. The LSG welcomes participants from other countries and holds a number of places for them each year, *but please apply early!*

Non-residential workshops included two half-day workshops for pianists, organised by the BSI at Easter, and the London Violin Workshop held in July. This was a two-day event, directed by Alison Apley, which included a visit from a group from Holland directed by Johannes Lievaart. It was a very happy event and many people have asked to have a regular two-day workshop every summer.

GERMANY

The Germany National Workshop, entitled The 7th German Suzuki Days, was held in Bonn from 13-16 September, 1991. It was directed by Kerstin Wartberg, and the guest teachers included Tove and Bela Detrekoy from Denmark, Jeanne Janssens from Belgium and Judy Bossuat from France.

The German Association was also host to the European Suzuki Association's board meeting and Annual General Meeting. As a result the members of the board, led by the chairperson Eleonore Furstin zu Salm Salm, were present at the exciting climax of the workshop-the gala concert which took place on the morning of Sunday 16 September at the Beethovenhalle in Bonn, which had also been the venue of the workshop itself.

The concert was a fitting finale for what had, by all accounts, been a most excellent workshop, much enjoyed by the families and teachers who took part. The concert was open to the public and was the first of a series of subscription concerts to be held in Bonn this season. This gave the German Suzuki Association an excellent opportunity to present its work, and the Suzuki approach in general, to the public and the media. Several newspapers wrote excellent reviews of the concerts, some of which are

(European Suzuki News...continued on next page)

AROUND THE WORLD

(European News...continued from prior page)

quoted-in translation or resume-in this report.

The magnificent Beethovenhalle was packed, and the audience was most enthusiastic, not just the families of the children on the stage, but all the many people who had come to a Suzuki concert for the first time. The atmosphere was clearly heightened by the presence of the orchestra of the Beethovenhalle, which was on the platform from beginning to end, taking part with the children and obviously enjoying their performances.

The presentation was excellent, especially for outsiders, whether musicians or families. The professional compere, who introduced the concert and linked the various items, had been well briefed and had put together an excellent commentary on what was about to happen or had just happened, interspersing his own commentary with brief interviews with the conductor, with Kerstin Wartberg, with the soloists, and even with a whole family where every member was involved in some way, either in music-making or organisation.

Throughout the concert the changes between items were managed perfectly, with children coming on stage most efficiently, so much so that they were usually ready to play long before the commentator had finished his linking.

One of the great achievements of the concert, if one looks at it from the point of view of the outsider and especially that of the music critics and journalists present, was that while it presented a programme which allowed all the students to take part, no one could have gone away with the very common misconception that Suzuki Method is all group teaching. It was stressed that playing in groups was important for social reasons and to motivate children, but that the core of the Method is the individual lesson. As if to underline this, the high point of the concert was the performances of the three soloists. They managed to convince not just the audience, but also the critics who were there, that Suzuki students are as individual and different from one another as all other musicians, and are able to play with astonishing musical maturity at a very early age. No one could have failed to notice how different the three children, all students of Kerstin Wartberg, were, but all the critics were agreed in praising them highly. Under the headline 'Amazing Performance by Young Talents', Christiane Gehrke writes in the *General Anzeiger*:

Three advanced students had the opportunity to appear as soloists. Thirteen-year-old Almuth Luick proved superb in her playing with the orchestra and delivered a spirited interpretation of the last movement of Mendelssohn's D minor Violin Concerto. Expressively and with a warm tone, the 11-year-old Eva Hrasim brought to life Massenet's *Meditation*, and Alexander Butz, with his 14 years, impressed by his virtuosity and singing expressiveness in the final movement of Vioti's Violin Concerto No. 22.'

All the reviewers agree in calling the solo performances the high point of the concert and in talking about the individuality of each performance.

The reviewers had also attended a recital given by eight young violinists, age 8-16, in the Chamber Music Hall of the Beethovenhalle on the evening of Friday 14 September. This concert was clearly a great experience for those who attended and had helped to give the journalists a real impression of the variety and breadth of talent in the German Suzuki Association. Writing in the *Bonner-Rundschau*, Robert Vogel comments on the fact that he had heard eight real musicians. Technically he judges them all to be real virtuosos, while the older children especially had shown the real artistic and individual side of playing. Praising each and every one of the eight soloists for their outstanding performance, he concludes that the success expressed by the audience's applause at the end was well deserved, and something which very few would have been able to live up to at their ages.

From the point of view of Suzuki friends from around Europe, the only sadness in this otherwise brilliant occasion was that the audience and the media did not see that this could also be achieved by Suzuki students on other instruments. Fortunately, judging from the growth of the Method in Germany, where a piano teacher training course is now well established (under the direction of Lola Tavor), and where the Association counts many other instrumentalists among its members, it will not be many years before a similar concert can be put on showing fine results within piano, cello and perhaps even guitar and flute. They will all have a great deal to live up to, but just as the beginning is the hardest for each parent and child and each succeeding stage relatively easier, they will all be able to build on the work of the violinists in Germany, and be inspired by their example.

Birle Kelly

IRELAND

Suzuki Summer Music Camp '91

Kilfinane Education Centre, Co. Limerick, provided a wonderful setting for the SEii Summer Camp which was held from 21-23 August for 50 children-10 from the Limerick area, one each from Cork, England, France and Germany, and the remainder from Dublin and Wicklow.

It was a thoroughly successful venture organised by Pat Durnin, the ever energetic and popular Suzuki mum from Dublin. Among other teachers from Dublin and Wicklow were Anita MacGabhann from Limerick, and a lively visiting duo from Cheltenham-David and Karen Powell, cellist and violinist-both contributed enormously to the course.

Activities included Kodaly singing and junior orchestra (ably taught by Enid Conaghan from Dublin), chamber music, senior orchestra, group classes, children's solo concerts, and a teachers' and parents' concert, with lots of fun and games as is usual in Suzuki teaching.

AROUND THE WORLD

Items in the final concert on Friday afternoon in the local church were the concerto in A minor by Bach with orchestra, which was played by the confident and accomplished player 14-year-old Grainne Quinlan from Wicklow, Mozart's *Eine Kleine Nachtmusik*, *Jesu Joy*, and Hayn's *Serenade for Strings*. Then the local choir-Bruthuinne Ladies Choir-entertained us with some lovely opera singing, ending with the *Cats Duo* by Rossini which produced howls of laughter from the children.

The concert ended with the finale of Suzuki players aged from three to 14 playing Vivaldi's A minor concerto, Weber's Country Dance, Bach's two Gavottes, Brahms' Waltz and other Suzuki pieces, ending with the Suzuki 'anthem' *Twinkle, Twinkle Little Star*.

Teachers, parents and children loved the centre and its surrounding picturesque countryside, and will undoubtedly make a return visit.

Magsie Goor



The Gothenburg Suzuki group with Yehudi Menuhin

SWEDEN

In Sweden we now have about 50 Suzuki groups with the instruments violin, viola, cello, piano and flute. There are experiments going on with double bass and we are just about to start a harp class in the country.

The ESTA-Conference took place in Arvika, Sweden, in June 1991 and the Gothenburg Suzuki group was invited to give a presentation of the Suzuki Method. At this special occasion we felt it appropriate to bring our 25-member chamber orchestra. We thought it would be healthy to show students not playing in a group but rather sitting in an orchestra, reading music and sounding good. At this conference we were given three hours. We gave a concert where a presentation of the philosophy and the methodics was given between the pieces of music. Among

other pieces we played the Haydn violin concerto in G Major. It went quite well and at the end of the concert/presentation the president of ESTA, Mr. Yehudi Menuhin, entered the hall. Immediately enthusiastic, with his back towards the audience, he grabbed a chair and said: 'Please play some more!' Later he addressed the entire conference in a speech where he praised our orchestra and said that the children had played 'with expression, quick bowing and lots of musicality'. We all felt very happy as this occasion was such an important one in Sweden where still many string teachers are critical towards the Suzuki Method. In the bus back to Gothenburg there was a wonderful feeling of victory!

A little later in the summer we had our national teachers' course (25-30 June) and our national workshop (30 June-4 July). This year we had among our teachers Phillipa Lees (violin) and Anders Gron and Haukur Hannesson (cello) as our foreign guests. The final concert was held at the university in Lund in the south of Sweden. After this the examination of 24 violin teachers and 10 cello teachers who had taken the 1990/1991 teacher training course took place outside Lund.

We are happy to say that our Swedish Association is constantly growing. Right now we are in the process of establishing a committee with representatives from all our local groups. We strongly feel that we have so many people among parents and teachers in this country with a lot of know-how in, for example, economical and organisational matters. The Association really needs those people, so we are now planning our first conference with representatives from all local groups in the country in January 1992.

Sven Sjogren

From European Suzuki Journal, Autumn 1992

AROUND THE WORLD

A CONCERT
CHANGES MY FUTURE

Philippe Francais
of the
European Suzuki
Advisory Board for the Guitar

Teaching music, especially an instrument, is in itself quite an enjoyable activity. Such had been my job for a few years. As a guitar teacher I was invited to a concert of the violin students of the Suzuki School of Lyon, France in 1983.

For the first time I discovered children playing their instruments with a vitality which deeply touched me. It was impossible for me to just remain a spectator for one evening. My encounter with Christophe Bossuat, president of the Federation Methode Suzuki en France, changed my life. I began following the violin teacher training in order to impregnate myself with the fundamental principles of this teaching based on the learning of the mother tongue.

In 1984, an experimental class for the guitar opened at the Suzuki Institute of Lyon. Since then, work was undertaken to shape a series of pieces learning the guitar as early as three years old. At that time, there were no guitars small enough for children three years old. With much perseverance and conviction a French luthier accepted to create some guitars for very young children. Since then, this problem has been solved and children now have at their disposal guitars of progressive sizes of an excellent quality.

The violin books guided greatly my choice of a specific repertoire for the guitar, respecting at the same time as scrupulously as possible, the fundamental elements of the Suzuki Method.

My encounter with Elio Galvagno from Saluzzo, Italy opened the way to a common research work. This work of collaboration allowed a very rich sharing. It was decided to use the opportunity of having two guitar classes to broaden the range of the research. This research work resulted with a common project for the guitar book 1 in 1990. The students from France and Italy met twice to play together, the first time in Italy and the second time at St. Andrews, Scotland during the European Conferences for the Suzuki Method in 1990. During these conferences, the

guitar students took part for the first time in all the Suzuki activities and played several times-together and solo.

Our main concern is to set up a method for the guitar, respecting as faithfully as possible the philosophy of Dr. Suzuki. This is a real challenge.



Philippe Francais teaches a young student
at the Suzuki Institute Lyon

International Meeting

In April 1992, during the National Workshop organized by the Federation Methode Suzuki en France, Frank Longay and William Kossler (from the American Guitar Committee) are invited to teach the guitar students of Lyon during one week. A very rich experience will be drawn for the future, since it will be the first time that an exchange is possible between the two research committees.

On this occasion, a meeting will take place the members of the American and European research committees

AROUND THE WORLD

RECENT DEVELOPMENT OF
SOUTH AMERICA
Report from International Suzuki
Guitar Committee

Frank Longay

I have return from South America Sunday, January 26, 1992. I spent 9 days each in Lima, Peru and Santiago, Chile, and 5 days in Santa Cruz, Bolivia. Except for a time with the famous "Gringo" disease, this was a fantastic trip! I was very impressed with the warmth and hospitality of the people. I am very grateful to have had this wonderful experience. There is no question that Suzuki Guitar will be very big in South America and that there will be many opportunities for us to exchange teaching ideas and to draw on the incredibly rich culture for our students.

Lima, Peru

While in Lima I was able to conduct Teacher Development with 4 teachers including Cezar Benavides. Although the number of teachers was small, the understanding was very high as well as the playing level.

Santiago, Chile

This workshop was part of the Chilean Suzuki Festival and was composed of 12 teachers. I was very encouraged by the tremendous enthusiasm for the ideas and the response. These teachers were extremely well educated and this was a very creative and exciting time in terms of the ways in which they used and expanded on the ideas. There was a fantastic Party the last evening in which the teachers danced and played and sang gorgeous Chilean Folk songs with fantastic harmonies.

Santa Cruz, Bolivia

Santa Cruz is a unique and picturesque city at the edge of the rain forest. This was a simple "Guitar Only" workshop where I was able to complete Unit A. The workshop was organized with the help of Majorie Vasquez who has a number of great students more advanced than any in South America. The teachers showed good understanding and promised to receive the Book 1 teaching points unofficially from Marjorie. ♦

to lay down the principles of an international consensus, to carry on the research work and especially to work out the books for the guitar.

Group for The Guitar

The guitar is an instrument fundamentally studied with a spirit of soloist. It finds the Suzuki Method a ground of expression quite innovating. At a very early stage, the students learn to play together thanks to the group lessons. Later, they will lean quite naturally toward chamber music by the formation of quartet, as well as orchestra to play pieces such as the Vivaldi concertos. Mastering the sound is a long and exacting labor for a guitarist. This powerful sound emerges brutally from the guitar to very quickly diminish. Group lessons help the child master his movements with great precision to produce at the exact moment the note to be played.

Interest of Other Teachers

Many guitar teachers are interested in this method. Since January 1992, a guitar teacher training for the Suzuki Method has taken place in Lyon. My hope is to see the Suzuki Method spread itself in the world of guitar players. Spain, a country turned toward this instruments for centuries, will soon have two classes, one in Madrid and another one in Barcelona.

I am encouraging all guitar players to observe the classes of the Suzuki Method for the guitar. Maybe they will be touched as I was and will have the desire to transform their way of teaching the guitar. ♦



Suzuki Guitar in Saluzzo, Italy

AROUND THE WORLD

JAPAN SPRING

Susan Grilli

Last year I was lucky enough to be a "commuter" to Japan. Going twice in two months, I had my first opportunity to "live" in Kyoto for a time. This is a city that can be compared in richness to Florence, with its great monuments to the past, untouched by the ravages of war. It is particularly Kyoto's gardens that make it such an extraordinarily peaceful haven from the frantic pace of modern Japan. My husband had come to Kyoto as the scriptwriter for a film on Japanese gardens, and it was my good fortune to be allowed to follow the film crew from garden to garden, day after day. My only job was to stay out of their way. There was time to study, draw, and write about the gardens in great detail, by extension learning a lot about Japan as well. I had read books on Japanese gardens and been hurried through them on official tours. But it was these contemplative "garden days" in Kyoto that taught me the most about the highly refined and complex culture of a fascinating country. For Japan is a place that both attracts and perplexes and even frustrates those attempting to understand it.



Author in Shinju-an Garden at Daitokuji Temple, Kyoto 1991

At Daitokuji Temple, I drew one pine tree for hours, in a sub-temple called Shinju-an. I began to think of this tree as a "giant bonsai"; somehow representative of Japanese thinking and culture. This tree was closest to what we know as white pine, and its lower branches had been spread out on bamboo poles so that the tree would hold a

certain shape. Each clump of delicate needles had been pruned by hand, probably needle by needle, to judge by the intricate and laborious tree shaping I've seen done in other parts of Japan. The final effect, the product of ultimate control by human hands, was nonetheless artless and natural. Nothing had been left to chance, yet everything about this tree seemed to proclaim the glories of untouched Nature. The bed of moss beneath the tree was so luxuriant, it invited a nap in its cozy softness. Yet it was only to look at. So Japanese. So refined. And as profoundly distant and unapproachable and unknowable as it was warmly welcoming. You would never get tired of looking at the garden in Shinju-an all your life long, I wrote in my diary. And when my husband interviewed the head priest for the film, he said he hadn't been out of the temple more than twice in a year. I could see why he felt no need for anywhere else, since this is a place where peace of mind can thrive and the outside world barely intrudes.

These two unforgettable weeks in Kyoto came during my second trip to Japan, in May. The first trip, in early April, was for the purpose of doing an interview with Dr. Suzuki for the *International Review of Education*. In the days before I took the "Azusa Number 5" to Matsumoto, I thought a lot about what I most wanted to ask him. I had put my own questions together with those of other Suzuki teachers, feeling that this was an opportunity that should be shared. How had Dr. Suzuki been shaped by his own country? In retrospect, with both trips behind me, I think I may have learned a great deal about this by doing my drawings in Japanese gardens. I had looked at these gardens trying to find out what they might mean to a Japanese of Dr. Suzuki's sensitivity and sophistication. Staring at that pine tree at Shinju-an, I suddenly realized what mattered most to me was learning all there was to learn about that tree. It was the same with Dr. Suzuki. When I sat beside him to do the interview, it suddenly didn't matter if I got all my most pressing questions asked. What *mattered* was thoroughly enjoying our time together, and following this remarkable man's thoughts and interests, wherever they might lead. I even stopped while we were still having a wonderful time, feeling that this was in the true Suzuki spirit, if not in that of the professional interviewer. What a lot of years it has taken for me to get to this much understanding!

The day of the interview, April 18, was unseasonably muggy, rainy, and windy - almost like a typhoon of September. As the train wound its way up into the Japan Alps, it was as if the season had magically been switched back to an earlier, fresher time. I found myself experiencing the third new Spring of 1991! The first had been in New York and the second in Tokyo, two weeks earlier. Here were tight new plum and cherry buds just beginning to pop into blossom. Orchards of apple trees and arbors of grapes in bloom were made more beautiful by being set off

(Japan Spring continued...on page 24)

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by Susan Grilli

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(Japan Spring continued from page 22)

against the dramatic slate gray of the stormy sky. The train had to crawl through some mountainous sections particularly exposed to the weather, but it was not until I met Michiru Hotaka at Matsumoto station that I learned this had made me twenty-five minutes late. Unheard of in Japan!

I had a delightful lunch and talk with Mrs. Suzuki at a favorite "classical" coffee shop near the station, where the food is delicious and the music is mostly Mozart. Then we met Dr. Suzuki in his office at the Kaikan - all dressed up in a handsome blue suit and beaming the warmest welcome. He looked so young and full of life. So happy! Mr. Terashima had prepared a very professional set-up for videotaping, so that the Talent Education Institute and the SAA could keep copies of the interview. I was honored by all the trouble everyone had gone to for this occasion.

The interview itself felt like a wonderfully warm private talk between good friends-as relaxed and natural as any conversation I've ever had with Dr. Suzuki. We both felt very happy about the result, and I was greatly indebted to Michiru Hotaka for her excellent translation. I had thought I already knew Dr. and Mrs. Suzuki rather well, but on this day they shared many new aspects of their personalities and thinking with me in an especially intimate way that I shall never forget. Looking back, I feel I have seen them the way I saw the Kyoto pine tree.

In the days between the interview with Dr. Suzuki and my first departure from Japan last Spring, Mrs. Suzuki became my "agent", taking very seriously the opportunity for me to work in Japan. She went into high gear, arranging workshops for me both in Japan and Korea! While my husband continued his work in Japan, I returned to the USA just long enough to experience a healthy amount of jet lag and take care of family business. Then back I went, feeling as if I were on a shuttle to Tokyo. After our two weeks in Kyoto, we returned to Tokyo. On June 8 I gave a talk at the Shufunotomo Cultural Center, where Akio Mizuno is in charge of Talent Education Tokyo. Dr. Masaaki Honda was my very wonderful translator. My husband, who is fluent in Japanese, complemented Dr. Honda and said he felt his wife would not be the easiest person to translate for! Honda-san had come an hour on the train to Tokyo from his home in Fujisawa, especially for this talk. And it was a warm and lovely Saturday for spending time with one's family. I am very grateful to him for arranging this session and for the opportunity he and Mr. Mizuno gave me to meet teachers and parents interested in Suzuki early education. After my talk, people were shy to ask questions in front of the whole group, but came up in great numbers when I invited them to explore materials brought from my school. As was to happen in Korea a few days later, to much greater extremes, the audience devoured these materials, and was very eager for copies of them. I was struck by how much major western educational thinking is unknown in Japan and Korea. There are books by teachers so in tune with the ideas of Suzuki that they have given me great inspiration in developing The Suzuki Pre-School. Yet these books were entirely outside the experience of the teachers and

parents whom I addressed. And I found in the people attending my talks such passionate desire for information about early education in other parts of the world. So much of what I had to share of the ideas of other early educators goes so naturally with Suzuki thinking, and would give such pleasure to those already committed to the Suzuki philosophy. In neither country had anyone in my audiences even heard of Sylvia Ashton-Warner and her work with the Key Vocabulary in New Zealand. Yet this work is so uniquely in harmony with Dr. Suzuki's!

As parents and teachers came up to share their experiences with me at the end of the talk, I felt it is the same everywhere: the people most intimately involved with children's earliest education are passionately concerned to do the best for those children that they possibly can - no matter what part of the world they inhabit or in what circumstances they live. For me the high point of the talk in Japan was being introduced to the children rushing up to their parents with artwork to show and tales to tell. Watching parents and teachers at the Sufunotomo Center so happy and animated with their children, I felt I gained another important insight into Japan. It is *about the perfection of a single tree, but it is also in the warmth and cohesion of the family and its devotion to education*, that this country gets its basic strength. The children were the reason we had all bothered to gather together indoors on a lovely Saturday in Spring. At this moment it truly seemed that the greatest gift to give any child, anywhere, was the gift these children had been given - of Suzuki early education. The day of our interview Dr. Suzuki composed the following plea, and said he wished all children would recite it every day:

"All children in the world speak their mother tongue fluently. We are wonderful from birth. We are all intelligent children. Teachers!! We depend on you to raise our ability. Please take care of us!" ♦

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

—Shinichi Suzuki

REPORT ON THE 27th ANNUAL OVERSEAS CONCERT TOUR

Trusting in Wonderful Results

Masaaki Honda



At 5 p.m. on October 6th, Northwestern flight 28 left Haneda airport and set off for San Francisco amidst a violent storm. It was the precursor of Typhoon 20, and even after starting to glide, the plane continued to shake.

I remember that our first plane in 1974 was a Northwest too, and since then 27 years have passed, during which these trips have been repeated, bringing Talent Education to people of other countries.

The members this time were 5-year-old Erika Terashima and Kenichi Sako, Yuuri Akabane, Michiru Shirahata, Masahide Denda, Miyoko Hayashi, Emiko Yashiro, Mika Maki, Yuuya Nakajima, Yuriko Harada, and Kaoru Seki. The teachers were a group of seasoned veterans—Akira Nakajima, Michimasa Denda, Yuko Mori, and Yuriko Watanabe, with Reiko Sako as accompanist.

The eight and a half hours to San Francisco passed without incident and we landed safely at 10:30 a.m. the same day. The fact that we even slipped through customs with ease we found ironic, recalling last year's congestion. There was as a matter of fact no desperate need to hurry, since we were spending the night in San Francisco, but last year we felt agitated because we had to transfer. In fact, we had missed the flight, suffering great complications.

Nora Grafton and Barbara Wampner met us at the airport. Ms. Wampner said, "Today there is a regional gathering at Stanford University. We would love it if the children could play, but we'll understand if they are tired from travel."

After a little thought, I told her, "Resting at the hotel would probably be more likely to bring out their fatigue—how about if everybody participates." It seemed auspicious that there would be a concert on the day of our landing.

Having eaten lunch in the hotel garden under the rays of the noonday sun, we set off in several taxis for Palo Alto. As soon as we arrived, we were directed to the hall and the receptionist teacher, saying "It's about to start," took all of us to the stage. The master of ceremonies informed the crowd, "We're lucky today to welcome this group—they

just arrived in San Francisco and agreed to attend our event. Everybody, give them a big hand." Following this introduction, the children played *Ficcio Allegro*. Having been to Stanford before, we had a happy and nostalgic day.

Miniconcert for the Kids

October 7th, I rose early, carried the suitcase outside, and then tried to return to my hotel rooms. Mysteriously, the door was fast shut and resisted efforts to force it open. I struggled with the lock to no avail. The time for our departure was approaching when a hotel guard appeared and easily opened the door. Things, I perceived, were against us already this early morning, and my heart grew heavy. My foreboding was confirmed when, upon arrival at Dayton, my suitcase was found to be missing. Luckily, it was returned the following day, but missing luggage is always a problem.

For the hour's drive to Richmond, we again divided into different cars. I was driven slowly through the gray summer night because the headlights refused to light. Because of daylight saving time, the evening dusk lasted long, allowing us to drive on slowly. Eventually we pulled over to the shoulder and, to our relief, succeeded in turning on the headlights. After everyone met for supper at McDonald's, we parted to the homes of our respective hosts.

The next morning, we had a concert for students at Richmond High School. The students watched with concentration and provided a standing ovation. At eleven o'clock we had a workshop at Elam College and spoke to students and faculty of its music department.

Talent Education in Richmond rapidly developed since Ms. Maria Toltram became the head. Hearing about the tour, she had appealed for support from local corporations, but without success. In the end she approached the secondary schools this time successfully. I was impressed by the enthusiasm of this young woman with two infants, ages three and two, at home. The following morning we gave a concert at the college auditorium for elementary and middle school children. The hall was filled with great noise, but as soon as the first piece began, an awed hush descended. Observing how quietly they listened, Toltram, who had been apprehensive, said to me, "So good music makes an instant impression, after all."

Greeted several hours later at Elam College in quite good Japanese, "Welcome to Elam," the children seemed at a loss as to how to answer. They were able to bring us a full audience for the evening at Goddard Hall. Most were hearing the Suzuki Children for the first time. Their

(Overseas Tour...continued on next page)

(Overseas Concert Tour...continued from prior page)

enthusiastic response made me happy because the annual tour always goes well when the first concert is a success.

The Church at Fort Lauderdale

This was our fifth appearance, the first being 1977. We alternate with the Vienna Choir Boys as part of the series at Coral Ridge Presbyterian Church. Carol Wilson, having recovered from surgery last year, greeted us with a warm smile.

We appeared before the church's nursery and elementary schools the next morning. We had Yuriko Watanabe give a special performance of "Meditation from Thais." The music in this beautiful, solemn hall left a powerful impression. At the church that night, not a single member left during our concert. "This is unheard of," one of the hosts whispered in my ear. Sometimes I wonder if the church appearances aren't the most useful—that's where we really reach a lot of people who have never heard of us.

October 11, our first free day. The children spent it with their hosts in Miami. I went to watch the fishing from a quay jetting out into the sea. In the cobalt blue swam large, seemingly uncatchable fish.



Matinee Concert for young students at the Coral Ridge Presbyterian Church.

Texas

The following day too was sunny. Before we arrived it had rained heavily every day, flooding many houses in Miami and Fort Lauderdale.

An incident occurred as we made ready to depart. This year's members have been punctual, always arriving at the airport an hour before time. Putting down their suitcases together, the children went into the lobby. Denda put down his video camera on his carry on bag and went in. Returning thirty seconds later he cried out, "The camera's gone!" I spun around from where I stood giving a tip to the porter. It was taken during that brief moment. The camera was of course insured, but the recorded film would never return. Immediately upon arrival in Dallas I asked Paul Landefeld to help us buy a camera of the same model. We became more cautious afterwards.

The next day the children performed at Texas Univer-

sity in Arlington. The 2,800 seat hall was one third full. Quite a few had driven five hours. I felt grateful to those who drove us back and forth from Dallas and Arlington. At Dallas we played at the Baptist church to a full house of 1,000 people. Dallas has a long history: Mr. Suzuki was in fact received there in 1966. This visit was made possible by the great effort of Gwen Runyon.

The Little Town in Kansas

In the middle of Kansas is Emporia, which we visited on our second tour twenty-five years ago. It is sparsely populated (25,000 of which 6,000 are at Emporia College). The price of agricultural products seemed to be low, and, moreover, drought contributed to the recession. Even in the malls, we observed few customers.

Twice in the morning and twice in the afternoon, we performed at elementary and middle schools. The local children's eyes shone at hearing such beautiful music. The main show was at the college's Albert Taylor Hall. It is a beautiful hall with good acoustics. Since it had become old, it was scheduled to be torn down in mid-October, but due to the efforts of Elaine Edwards, we were able to make use of it. This exemplified the tremendous efforts our hosts make.

When the Emporia College staff member who drove us to the airport heard that we were going to Tennessee next, he sang the Tennessee Waltz in an amazing voice. We even joked, "What a waste for you to stay in college. Why don't you head for Broadway?"

Suzuki Program

We were greeted with a smile by the flutist Rebecca Paluzzi at the Tri-cities Airport, and were delighted to see Kim and Tim Barrett (They had become a couple when studying together in Matsumoto, and moved to Johnson City at Dr. Suzuki's recommendation.) We look forward to their contribution to the violin section.



Potluck dinner at Johnson City

A year ago we had driven to the reception hall in a violent thunderstorm, but today we were able to view a serene sunset on the way to Mr. Harris' house. He is a businessman who became successful selling floor materi-

(Overseas Concert Tour...continued from prior page)

als. He had lost his son last year, then lost his wife this year, but at 83 he remains active and in good health. Honoring his late wife's will, he made a large donation to Tennessee University, and with this fund a Suzuki department was established. Efforts are now being made to secure its own building, as introduced in Toshio Takahashi's article in the ISA Newsletter. The Harris house is a gorgeous building from the good old days. The reception was held here.

The following morning we gave a concert for elementary students at the University hall. The circular stage, providing an intimate feeling with the audience, was a good place to play.

That afternoon I observed the lab of one of the hosts, who was a professor of pathology. What pathology does is investigate the cause of a patient's illness or death. When it is still not clear, an autopsy is performed to clarify the cause of death. I saw the autopsy room, remodelled from an old chapel. Stained glass windows still remained. The following day was free. We visited the Cobbs in Rocky Mount in the suburbs. It was an antique house made of stone, standing alone overlooking the Blue Ridge mountains—a vintage Tennessee landscape of grandeur. No products of modernity were around, everything from baking to butter-making to weaving were done at home. It was fascinating to see men and women in old costume demonstrate that way of life. Making candles out of animal or vegetable oil, our children were able to enjoy learning about an aspect of a self-reliant life in an age without electricity.

A Welcome Performance of Twinkle

To go from Johnson City to Boise, Idaho, we needed to transfer twice, first at Atlanta and then at Salt Lake City. Checking the schedule, I found that we had only forty minutes for the transfer at Atlanta. Since the next flight was also a Delta, I thought we would not have to walk far. Recalling what had happened last year at Los Angeles, I still felt somewhat concerned. As if to underline that anxiety, a sudden fog started as we headed for the airport in our hosts' cars. This reminded me of having to wait for ten hours at Pittsburgh due to fog. Fortunately, all flights were delayed at Atlanta, where it was also foggy, and we were just barely able to make the transfer. Missing an airplane on a tour with seventeen others is a plight that can be understood only by those who have experienced it.

Walking along the passage leading to the lobby at Boise, we heard Twinkle. Some thirty children of that area were welcoming us with a violin performance. The mayor of Nampa was also there to meet us, and gave a city badge to everyone.

We visited Boise the following morning, stopping by at the offices of Senator Craig and the mayor. I discussed with them Talent Education's role in international relations, and requested the US government's understanding and cooperation.

As mentioned above, due to the recession there were few sponsors and we were not certain if this tour would materialize. Instructor Runyon of Dallas and June Itami of Nampa agreed to handle our tour, however, and in a short

period of time rented the chapel of Nazarene University and sold tickets. Visiting after eleven years, the thousand plus people who nearly filled the spacious chapel seemed to genuinely enjoy the children's performance.

My host was Mr. Laney, an attorney. His daughter had studied Suzuki before, so we had a lively conversation. On the following day I visited a law court, and for the first time observed a criminal trial. When I saw a young man and a young woman in blue jail clothes, I felt saddened thinking what their lives would have been if they had not made a false step somewhere along the way. I always plead with a raised voice: if we are able to imbue young children with the importance of keeping promises, that alone will change society. Since music education contains that element, Talent Education is important both for families and society.

A New Start

Our visit to Pasadena, a town of roses in the suburbs of Los Angeles, was also an event after many years. Instructor Mills used to have us almost every year, but several years have passed since his death. This time Adele Lowe invited us. She seemed to have had a hard time securing a hall for us. In the end she went to the Ambassador Auditorium to negotiate directly and explained Talent Education to its board of trustees. They were so understanding that they let her use the hall free. This episode exemplified how human sincerity moves others.

It rained the night before but it stopped on the day of the concert and the weather was beautiful. The hall seating 1,200 was full, and the children's performance was superb enough to highlight the end of the tour. There was a donation of 500 dollars to the Talent Education headquarters from the income of this event. In twenty-seven years, this was the first such gift.

This year's tour was again completed without accident. I finished my duty when I returned the children in good health to their parents at the Tokyo International Airport.

Each time I tour, I recognize the importance of the attempt with greater awareness. Each year I feel greatly relieved thinking that I was able to do my best, and at the same time I feel genuinely good about the tour. I am convinced that this is also the case with the tour teachers and the children. I believe that we are planting seeds for the future and that some day there will be a wonderful fruition. I wish to continue touring as long as I live. It's a great pleasure to meet people at various places who say, "Doctor Honda, I heard you talk twenty years ago when I was five, and as a result I'm a Suzuki teacher now." I owe this happiness to Dr. Suzuki, teachers, and parents. ♦

LECTURES ON MUSIC EDUCATION (62)

Instruction at Each Lesson on the Four Strings

A New Approach to Violin Instruction

Shinichi Suzuki

The teaching material for this neat instruction in tonalization is the beginning melody of just four measures from Chorus. Start each lesson with this instruction with the objective of producing every note of the four measures with accuracy, richness, and gradually better tone. Encourage your students to try to produce the same rich tone on all four strings.

1. Instruct in using the entire length of the bow keeping parallel to the bridge, and playing an upbow stroke from the bow tip. Emphasize accuracy of intonation.
2. (a.) Playing while holding the bow hair.
(b.) Playing while holding the bow upside down.
(c.) Playing while holding the bow in the normal way. Instruct the student to play with the same amount of tone on each string and with each bow hold.
3. Carefully instruct in beautiful "two-tone vibrato." Since this is a lesson on just four measures, carefully listen for the student's intonation on each note, guiding him toward precision. Listen attentively also to the "two-tone vibrato" of each finger and give proper instruction.

Don't let little beginners play while holding the horse hair but let them practice playing with the upside-down bow hold to help them learn to produce rich tone.



Start with finger 3 both on A and D.



Correct Finger Placement and Beautiful Two-Tone Vibrato

Do your best not to produce students who play with left fingers standing on end, with the nails on end. I wonder if there are not an unexpected number of students who play with finger nails on end.

I think the reason that few students produce beautiful two-tone vibrato is that few students properly place their fingers on the strings. Let your students repeatedly listen to great performers' beautiful vibrato, if only in a small fragment. Mind well the proper left hand shape and finger placement.

Points of Instruction

1. The left arm should be straight, without bending the wrist (see photo).
2. Draw a circle with a ballpoint where the finger should be placed, and instruct the student to press that spot. Look at the photo carefully. Instruct in playing two-tone vibrato without having the finger nail stand on end.



Every Student Should Practice Playing Parallel to the Bridge

Have both beginner and advanced students form a good habit of playing parallel to the bridge as one approach to proper bowing when the entire bow space is used.

It is an idea to train beginner students for six consecutive months in this to help them form a good habit.

This is a simple method utilizing a pencil on the side of the violin.

Let a pencil stand using a rubber band as in the photos. The student must play whole bows without

(continued on page 30)

A MOTHER'S NOTE

Embracing Life —With Music in Our Hearts

Irene Fedoryka

It was the year 1976. My husband Damian and I had been married for ten years. By now we had seven children. Our oldest child was nine years old, we had just moved to a big metropolis, Dallas, Texas, and began thinking of bringing music into our home. Music had always been a part of our lives. From morning until night the radio would be tuned to the local classical music station; and the melodies of Mozart, Bach, Beethoven and other great masters would fill our home. But now we wanted not only to hear it, but to have our children learn this beautiful art and hopefully to be touched by its nobility and beauty. It seemed like quite a challenge for so large a family on a very tight budget. How could one open the doors to this beautiful world to one child and close it to another for lack of funds? We knew that somehow we had to find a way for all the children to be enriched by music.



Fedoryka family in front of their house

To me, the world of music had been introduced early in my formation through the singing of folk songs of my native Ukraine, and later, as I developed my pianistic ability, through my studies at the Juilliard School of Music in New York. As we pianists struggled for hours with our practicing and classes, we were shaken in our lofty elitism by a seemingly insignificant Wednesday afternoon informal concert. We stared with disbelief and awe as ten small children played, on their small violins, flawlessly, with great ease and beautiful tone difficult pieces of conservatory level. It was 1964. They were brought from Japan to America by Dr. Shinichi Suzuki. Little did we students suspect that this event would revolutionize the world. Little did I then dream, as I sat there mesmerized by this

beautiful scene, that this event would one day revolutionize my life as well.

Eleven years had elapsed. As I sat in the home of a friend, leafing through a "Welcome to Dallas" guide book, my eyes fell on a word I had not seen for many years - Suzuki. It was an advertisement for the Suzuki Institute of Dallas and out of the depths of my memory came beautiful sounds of violins and a longing to become once again a part of the world of music.

Within a year of our move to Dallas, our financial situation became stabilized enough for us to think of music lessons. We enrolled five of the children in the Institute on three different instruments which were being offered: Kateryna, then nine, and Teresa, then eight, started on the piano; Maria, six years old, and Sofia, five, on violin; and Damian, four, on cello. Dr. Evelyn Hermann, as the director, maintained a high level of musicianship and with great zeal never tired to educate us in the true Suzuki method. She would periodically go to Japan and come back with Dr. Suzuki's newest "inventions" to make his method more understandable and to inculcate in us his spirit of developing ability as well as the human person. It was a new world of possibilities opening up for us, a systematic growing of our musical talents and characters.

It is much harder to re-educate than to educate. How long it had taken me to shake off my old prejudices of inborn talent and to believe that with good instruction, started at an early age and with persistent, diligent practicing anyone could develop beautifully! Each day brought a new awakening and a deeper understanding of things I had heard many years before. The secret of beautiful tone production, unfettered by unnecessary motions, allowing the heart to speak is forever so obvious yet its possibilities are always increasing with each practice session.

It seems to me that during those early years of our Suzuki involvement, more time was spent at the Institute than at home. As our family grew, we found ourselves with nine children enrolled in the Institute. The program was a very demanding one with each child having both an individual lesson as well as a small group lesson of his own each week. We had to travel from South to North Dallas, each time on a very busy highway called Central Expressway. On certain days, I would have to go twice, so I could feed the children at home and bring others back for their lessons. It seems to me now that I was doing what Dr. Suzuki asks his student to do: to keep yourself focused on one point. Besides the music, we also started home-schooling the children. However, our focal point was

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*Irene Fedoryka—A Mother's Note
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always the music and because we tried so hard to do it well, all the other abilities of the children developed as well. So many things that Dr. Suzuki mentioned in his wonderful book *Nurtured by Love*, and that sounded so simplistic, were turning out to be very true and extremely helpful. One only had to trust in them and to do them.

I became the accompanist for the Institute. Whenever we had to perform at a function, I would be there with the children. The home-schooling allowed us to be a little more free with our time during the day, and so Dr. Hermann would at times send our family to represent the Institute, playing small concerts at various events in the community.

So began our family concerts which, though consisting of much hard work, have given us great satisfaction and family unity. These family concerts would eventually take us as far as the Terrace Theatre in the Kennedy Center as well as the International Children's Festival at Wolf Trap in Virginia.

When we heard that we were moving to St. Louis, we feared very much that we might not find Suzuki teachers who would try to be so faithful to Dr. Suzuki's teaching as was Dr. Hermann. However, we were blessed with wonderful teachers who opened for us even more the wonderful world of the Suzuki Method. Eiko and Masayoshi Kataoka have been nurturing our musical ability for the past six years.

We studied under them in St. Louis, but were privileged to continue instruction under their guidance after we moved to Front Royal, VA. They dedicated themselves to each child individually, helping them develop their talent with patience persistence and always good humor. Under their influence we were inspired to send three of our children to Japan, to study with Dr. Suzuki and deepen their search for a beautiful tone. We feel as Dr. Suzuki does that a beautiful tone comes from a beautiful heart and no price is too great for this.

The children are growing and although no one is as yet showing a desire to make music their career, we rejoice in their love of fine music and their desire to continue each day to improve their tone and to enter even deeper into the beautiful, magical world of sound.

My joy continues to deepen as I watch my young ones playing music of the great masters with mature understanding and I ask myself "when did this happen"? If we had set ourselves such a goal in the beginning, we may never have made it this far. We would have become discouraged and disillusioned in the early stages of our development.

But in giving every day our best and in fulfilling our responsibilities to our teachers and to our commitment, we have come to a real understanding of Dr. Suzuki's advice to all who wish to learn:

*"Don't hurry. Don't rest...without stopping,
without haste,...carefully taking one step
forward at a time will surely get you there." ♦*

(Violin Instruction...continued from page 28)

touching the pencil. Let them play pieces with the pencil, at lesson and at home, up to half a year. (The pencil should be placed near the bottom end of the f-shape.)

Advanced students whose bow does not parallel the bridge should also play their pieces with the pencil both at home and at lesson. ♦



When playing a whole bow, the bow must be parallel to the bridge at every moment.

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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.
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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.

Man is a child of the environment.

*Sound breathes life___
Without form it lives.*

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

___Shinichi Suzuki

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