

The Journal of the International Suzuki Association

INTERNATIONAL SUZUKI JOURNAL

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Editor's Note: Vol. 3, Number 1 - page 8 - diagram A
should read "Nut", not "Bridge" (our apology).

THE INTERNATIONAL SUZUKI JOURNAL

Volume 3, Number 2
Fall, 1992

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

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THE SUZUKI METHOD FOR DEVELOPING SUPERIOR TONE

—Lessons in Tone with the Bow Held Upside Down—

Shinichi Suzuki



From now on I would like this new approach of the Suzuki Method to be practiced everywhere.

At lessons I have consistently tried on my students the "reverse bow playing," or playing with the bow held upside down, with the result that everyone's tone has gained greater beauty and richness.

Reverse bow playing is a new tone exercise approach that I have developed. I would like you to think about how to achieve good balance of your bow so that the horse hair will make the strings ring. When held upside down, the bow is heavy at the "tip" and is well balanced. Traditionally, beginner students were unable to achieve good bow balance because, when held in the normal way, the bow is too light at the tip; hence, beginners could only produce meager tone.

The new approach revolutionizes teaching by having all beginners play pieces from Twinkle on with the reverse bow. From Book 2 on they play pieces both ways, with the bow held normally and upside down.

In order to further improve tone, apply this method to advanced students as well. Instruct your students in a new piece first with the bow held in the normal way, and when they can play it well, ask them to play it with the reverse bow hold next week. At the next lesson, have students play both ways and examine how the tone compares in beauty; only after that assign the next piece.

At present, students in my class are practicing the Tchaikovsky concerto both ways in order to learn to play with beautiful tone with either bow hold. Everyone is developing superior ability.

I would like every instructor to try this approach. It is my desire to advance with you this new education by which every child develops.

I plan to prepare a video tape so that you will clearly see how the approach works.

Every Baby Stands on Both Feet with Proper Balance

Since long ago, adults have been too careless to observe the wonder of babies' inborn ability. Babies master the ability to stand on both feet with proper balance; when that is done, they can jump, walk, or run, moving with absolute freedom.

I realized that violin instruction should be the same—that the proper balance of the bow and horse hair on the string was crucial. When I held the bow upside down with my fingers, carried the bow up and down with my right arm (which corresponded to a baby's legs), and let the strings ring with absolute freedom, my tone greatly improved in richness.

This, I'm sure, is a revolution in violin instruction.

Before the Body, First Carry the Bow and the Elbow Downward to the Left

- Instruct in moving the left hand up and down along with the right elbow motions as in photos A and B. This teaches the proper elbow position.
- The elbow should not move to the right when starting to carry the bow. Control the direction with the fingers holding the bow so that it moves downward.
- Breathe when playing *forte* so that the upper body produces the tone. ♦



写真A

B

from Talent Education, No. 99

MESSAGE FROM THE CHAIRMAN OF THE BOARD

Toshio Takahashi



I have a very good news to inform you this time. Recently the trademark "The Suzuki Method" and design have been entitled to registration by the United States Department of Commerce. Dr. and Mrs. Shinichi Suzuki have become legal holders of the trademark and it will become official as soon as the rights have been cleared.

Dr. Suzuki already designated the International Suzuki Association as the sole authorized organization with exclusive rights to all trademarks and service marks based on the name "Suzuki" and "The Suzuki Method" throughout the world. Therefore the duty of the ISA will become more important as a coordination center of all Suzuki Associations. Dr. Suzuki's goals of benefiting all children through the Suzuki philosophy and the high teaching standards he has established must be uniformly maintained throughout the world and can be strengthened through ISA.

ISA not only serves to unify all the Suzuki associations of the world but also recognizes the necessity of disseminating more information about the continuing research and development being conducted at the teacher training center in Matsumoto, Japan, the birthplace of the Suzuki Method. ISA desires an increased awareness of the various achievements and needs of the different Suzuki associations of the world. Recognizing other's achievements and needs would further communications, promote cooperation among the associations and encourage the continuing evolution process of improving fine teaching.

ISA will in no way alter the present services that each national association offers its members, but rather enhance and broaden the services available on an international basis. ISA strives to encourage, promote, enlarge, and coordinate the Suzuki Method throughout the world.

In order to achieve its goals, ISA not only carries out the annual projects and activities, but also is planning to carry out the following new projects and activities.

1. International Suzuki Teacher Conference
2. Suzuki teacher training center in developing countries
3. International teacher exchange
4. Suzuki Music School certificate
5. Support to developing countries
6. Further development of other instruments
7. To incorporate ISA Japan as non-profit organization which is the final step in Matsumoto becoming the ISA headquarters
8. International Committee for each instrumental area
9. Early education program by the Suzuki Method

The Suzuki Association of the Americas and the European Suzuki Association are almost ready to join ISA as the same official members as the Talent Education Institute in Japan and the Suzuki Talent Education Associations of Australia.

I am sure that the close cooperation between ISA and four big continental Suzuki Associations will make it possible to accomplish Dr. Suzuki's wish much earlier. Let's work together! Thank you very much! ♦



C



D

TOWARD GREATER ENRICHMENT

In Preparing for The One Hundredth Issue

Hironaka Matsui
Instructor, Kanto District



Pablo and Maria Casals surrounded by Suzuki children

(April, 1961)

In preparing for the one hundredth issue of the Japanese language *Talent Education* quarterly, I went over all the back issues. This proved quite a task just from the amount of articles to cover, and I was most impressed by the weight of the history of twenty-five years.

During that interval, both Japan and the world have gone through tremendous changes. *Talent Education* was no exception: we lost many illustrious guests, visiting musicians, and fellow instructors within our group.

At Matsumoto, however, the bond between Shinichi Suzuki and Kenkoh Aoki has never changed since the foundation of the Talent Education Institute; their work has been the motivating power of the institute's movement. The institute would not exist without their mutual understanding and cooperation that can be traced as far back as the prewar Teion (Imperial Music Conservatory) days and the wartime Kiso period.

Let me cite a passage that struck me from Mr. Aoki's "Memories of Editorship":

It is hard to carry through any one principle. The attempt at making a new educational approach such as talent education take root was particularly difficult. It has already been over thirty years since Shinichi Suzuki began talent education; its path was full of brambles. Finally in recent days his work of many years is beginning to bloom. While going over the back numbers of *Talent Education*, I felt as though our steps in the last ten years return to me as though they had occurred just yesterday.

The above conveys the feeling of Aoki, who has powerfully supported Suzuki's movement.

The Suzuki movement had begun in 1948, twenty years before the first issue of the quarterly *Talent Education*, and had evolved steadily.

Among the more than ten famous musicians who visited the Talent Education Institute, the most memorable is Pablo Casals, whose speech will remain permanently in the history of talent education.

It was more than thirty years ago. On listening to children's performance at the Bunkyo-ku Public Hall (and I think right after Bach's Bourree), Casals embraced Suzuki and the late cello instructor Sato expressing his joy with his entire body. He then lovingly shook hands with child after child on stage. "Ladies and gentlemen," he began:

"I assist to one of the most moving scenes that one can see. What we are contemplating has much more importance than it seems. I don't think that in any country in the world we could feel such spirit of fraternity or cordiality in its utmost. I feel in every moment that I have had of living in this country such proof of heart, of desire of a better world. And this is what has impressed me most in this country. The superlative desire of highest things in life and how wonderful it is to see that the grownup people think of the smallest like this as to teach them to begin with the noble feelings, with noble deeds. And one of these is music. To train them to make them understand that music is not only sound to have to dance or to have small pleasure, but such high thing in life that perhaps it is music that will save the world. . . ." (Printed in translation in the 34th issue of *Talent Education*; based on the English text in Waltraud Suzuki's *My Life with Suzuki*, Ability Development Associates, Inc., 1987.)

This speech, expressing wonder and praise without reserve, reflects Casals' personality. He continued to say that the heart was of the utmost importance for the human race, warning us, it seems to me, against the loss of heart that had already begun in the modern age.

The psychologist Kaname Hori is another person who I think is important to talent education. He frequently contributed articles to the quarterly. I also saw him many times at Matsumoto. I remember the expression he frequently used, "the virtue of music," as profoundly interesting.

In the chaos following the war, the talent education movement developed as a new cultural movement with the speed of water permeating into the dry earth. In today's Japan, too, there are cries for balanced, rich humanity amidst too much focus on economy and materialism. Although the present talent education through music has a different nuance from that in the postwar period, the intensity with which such a movement is desired is unchanged.

I believe that the Suzuki movement should be understood as a social movement. It is hoped that the magazine *Talent Education* will strive toward greater richness from the one hundredth issue on. ♦

from *Talent Education*, No. 100

AROUND THE WORLD

5TH SAA CONFERENCE INSTRUMENT AREA SUMMARIES

Violin Sessions by Michele Higa George

The beautiful performances of students, teachers and young professionals from the Suzuki community were enjoyed by all in attendance at the 1992 Suzuki Association of the Americas conference at the luxurious Chicago Hilton and Tower Hotel in May.

Dr. Suzuki's absence was felt by each of us, but we are grateful to his assistant, Miss Yuriko Watanabe, for bringing his latest ideas to share with our violin teachers, and to Mrs. Suzuki for her support and presence at the conference.

In the violin area it was a special treat to have Ms. Dorothy DeLay present masterclasses with wonderfully trained young people from the United States and Canada. She combined humor, expertise, and encouragement as she brought out the best in each student.

Throughout the conference we were fortunate to have a variety of sessions on a wide range of topics, thoughtfully prepared and presented. The expertise and artistry of each of these teachers is an inspiration, and the responses to the sessions were very enthusiastic. The teachers in attendance were motivated by Louise Behrend to explore the potential of each child, in her presentation entitled "From Instinct to Artistry". Ronda Cole held a session on "Remedial Teaching", complete with color slides, and Margery Aber and Carol Dallinger presented "101 Group Class Ideas", much appreciated by all in attendance.

In response to the last conference evaluations, Doris Preucil and Sonja Zeithamel presented "How Firm a Foundation", and an entire session was geared toward the teaching of the Book 1 student. They showed a clear and systematic development of the student from *Twinkle* through Book 1 and beyond, a great introduction for some, while a healthy refresher for many. Barbara Barber performed a concert for violin teachers: "Student and Major Repertoire for Violin: A Parallel of Styles", showing the musical and technical similarities of student and advanced literature.

"Keeping Your Advanced Student Involved in Your Suzuki Program" seems to be a topic of interest to more and more teachers, as the level of the Suzuki students continues to rise, so this session by Teri Einfeldt and Tom Wermuth was well-attended. The performance of the violin students of the Western Springs School of Talent Education lent an extra special touch.

Alice Joy Lewis reminded us of Dr. Suzuki's words, "Tone Has a Living Soul. . .", and shared the many aspects of tone development. She encouraged the teacher to explore and develop this area in each child from the beginning, and gave illustrations and examples to help us in our teaching.

The biggest dilemma faced by the conference participants seemed to be choosing which of the sessions to attend! Audio and video tapes were available for the first time, making it almost possible to be in more than one place at a time. Dr. Suzuki sent his greetings and best wishes to the SAA, congratulating us on our 20th Birthday. He will be pleased to see how his work is being carried on here, and to hear the enthusiasm and excitement generated at this conference that will be spread to studios throughout the Americas and Canada.

Cello Sessions by Barbara Wampner

The Friday afternoon cello session was a two-hour presentation by Rodney Farrar on improvisation for cellists and included his device for working on the inner feeling of pulse and rhythm, the human metronome. All who had brought cellos had the opportunity to do simple improvisation and to see how it would apply to an introduction to this skill to students.

It was unfortunate that, due to sudden illness, Phyllis Young could not attend. We are looking forward to hearing her vibrato presentation in the future.

A panel by Gilda Barston, Pam Devenport, Rick Mooney and Neil Novak gave a most informative presentation titled "Far-Reaching Foundations". Research on mental practicing, ideas for focusing the student for effective practice, and the presentation of technique in the early repertoire were discussed.

Carey Cheney gave a two-hour playing presentation on the use of supplementary technique and etudes that had us getting our "chops" warmed up. This session was a cohesive consolidation of exercises and ideas that some of us may have already been using plus an expansion into the etude literature with Carey's creative thinking broadening the possibilities of this material.

Richard Aaron was unable to attend due to an unavoidable professional conflict. I hope we will have a chance to see his ideas of left-hand technique at a future conference.

Eleonore Schoenfeld was a master class clinician of superb ability. She gave a session on the Haydn Concerto in C Major that will be the Book 9 repertoire and another on the Boccherini-Grutzmacher Concerto in B flat Major that will be Book 10. Her style of working with the students in a non-threatening manner with humor and professionalism helped them perform these movements to their best ability. Her playing illustrations and attention

(continued on next page)

AROUND THE WORLD

(5th SAA Conference...continued from prior page)

to detail were most helpful in discovering an interpretation of the works. Her lecture on the development of a cellist was a thoughtful statement covering many of the areas that concern teachers. We were very fortunate to have this expert artist-teacher at this conference!

Piano Sessions by Mary Graig Powell

The piano sessions at the recent SAA Chicago Conference included panel discussions focusing on hands-on needs, master classes, and recitals. Our session divided into five discussion groups:

- 1) Group Instruction for Piano
- 2) The Use of Supplementary Materials for Piano
- 3) Parent Education Seminar

Discussion leaders for "Group Instruction for Piano" were Rita Hauck, Ray Landers, Catherine McMichael, Nehama Patkin, and Michiko Yurko. Ideas were shared for incorporating theory, creativity, music appreciation, composition, and more in teaching groups.

Discussion leaders for "The Use of Supplementary Materials for Piano" were Beverly Fest, Doris Harrel, Katherine Johnson, Francois Pierredon and Barbara Schneiderman. Specific repertoire was discussed as well as the value of supplementing for the student.

"Parent Education Seminar" discussion leaders were Fay Adams, Sheila Keats, Jeanne Luedke, Barbara Shepherd, Merlin Thompson and Elaine Worley. Ideas, thoughts and needs from the teacher's viewpoint were discussed.

Two panel discussions were held. The first was entitled "Teaching Reading for Piano" and was chaired by Cleo Brimhall. Members of the panel addressed the importance of musical literacy by discussing motivation and processes for note-reading within a "mother tongue" approach.

The second panel was a "Question and Answer" session and was chaired by Doris Koppelman. Members of the panel were Dorothy Jones, Mary Craig Powell and Sarah Williams. A wide variety of questions were addressed, ranging from inquiries about the work of the piano committee to questions regarding fees for instruction and problems of piano technique and pedagogy.

In the absence of Dr. Suzuki's address to the pianists, we invited Anne Turner from England and Nada Brissendon from Australia to speak to us. Both are teacher trainers and they discussed teacher training in their countries as well as the growth of Suzuki piano in Europe and Australia.

The piano sessions also included a number of masterclasses for the participants. Mrs. Kataoka taught students ranging from Suzuki Books one through four. William Aide, our new recording artists, taught students

in repertoire from Books five and six. The students for the classes were chosen by tape audition.

In addition to the playing in the master classes there was a special recital of Suzuki piano students. These students were also chosen by tape audition. There were 93 tapes submitted for the recital and masterclasses, making it a difficult but exciting challenge for Yasuko Joichi to choose the performers.

In addition to teaching master classes, William Aide gave us a demonstration/lecture entitled "Tone and How to Produce It". Points on hand position, use of the ear, pedaling, projection of top notes in chords and producing big sound were among the areas discussed.

Our sessions were concluded by a heartwarming lecture by Carol Bigler entitled "A Suzuki Teacher's Impact". Her points led us to realize that a Suzuki teacher's contributions extend far beyond the realm of music. It was a stimulating and energizing conclusion to our three days of sessions.

Flute Sessions by Charlotte Day

Flute sessions began with a report by Cynthia Smith on the adaptation she has made in position and fingering after a serious injury to her arms and hand in college. She demonstrated the flutists basic skills in relaxation and technical position. Her adjustments were based on the methods now being taught by Dorothy Taubman. She was able to demonstrate through the Suzuki flute literature problem areas with excellent solutions. The lecture was well-received and was enthusiastically welcomed.

Saturday began with a long-awaited master class given by M. Debost. He worked with six students from the studios of Rebecca Paluzzi, Charlotte Day, and Toshio Takahashi. His gentle, loving approach to the students was wonderful, and in each case he was able to demonstrate the "single point" lesson. The students felt that the exposure to such an artist was indeed a once in a lifetime opportunity.

The Saturday afternoon session began with a group of students performing *Rondo* from Doppler's *Andante & Rondo*. The two-part flute ensemble with piano was well-received by Mr. Debost. He was impressed by the memorization and performance poise demonstrated by the students.

Students from the studios of Joyce Bennett, Deborah Kemper, Rebecca Paluzzi, Toshio Takahashi and Charlotte Day were represented. The final afternoon session with Mr. Debost was a lecture demonstration. He began by using small hearts to demonstrate appropriate embouchures and showed his special staged breathing technique. He performed the *Syrinx* by Debussy and discussed the relationship with prominent musicians such as Maurice and Poulenc. He was greatly appreciated and

AROUND THE WORLD

gave us much to use and develop in our studios. More interestingly, Mr. Debost came away with a new understanding of the Suzuki method and a positive feeling about our approach.

Sunday sessions began with Mr. Takahashi teaching two tone and technique classes to the students. The classes were broken into two session - for beginners through Book 2 and for more advanced students through Book 12. Mr. Takahashi was magnificent in a group situation and was able to reach the students and teach them about expression and musicianship without their even being aware of it. His p.m. sessions began with a repertoire class to prepare the students for Monday's performance, and his attention to detail and musical concept was very evident. The students all gained greatly in their technical and musical abilities. Mr. Takahashi's afternoon sessions focused on the two new pieces he has added to the Suzuki repertoire, *Serenade a Pierrette* by Szulc and *Air Napolitaine* by Genin. Mr. Takahashi was generous with his time and attention to details with the teachers and all were please with their exposure to him. ♦

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

—Shinichi Suzuki

from *American Suzuki Journal*, Vol. 20, No. 4, Summer 1992

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Suzuki Pan-Pacific Conference International

January 2 -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.

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

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

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 Bruce Anderson Piano/USA
 Barbara Barber Violin/USA
 Helen Brunner Violin/UK
 Tanya Carey Cello /USA
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AROUND THE WORLD

NEWS FROM EUROPEAN SUZUKI ASSOCIATION

DENMARK

October, 1991, the Danish Suzuki Association had its Annual National Workshop in Copenhagen, arranged by the Suzuki Institute in Copenhagen. Two hundred and thirty children on violin, viola, cello and piano took part. The children came from all over Denmark and stayed in Copenhagen for three days. In connection with the workshop the Danish Suzuki Association held examinations for piano and violin teachers. Three piano teachers and four violin teachers passed their levels. The two courses continue this season with Peter Hagn-Meincke and Tove Detrekoy as course teachers.

Two special inspirational courses for Suzuki teachers have been held, one for piano teachers with Esther Lund Madsen as course teacher in Kolding, and one for violin teachers with Tove Detrekoy as course teacher in Odense. About 20 teachers took part.

A local workshop for piano students took place at Kolding Music school on 7 March. 52 children from Kolding, Esbjerg, Holstebro, Odense, Sondero and Broby took part. On 21 March a similar workshop was held at Koge Music School, and all of Zealand was invited to take part in a workshop for all stringed instruments.

At Easter this year, from 15-20 April, the Danish Suzuki Association hosted a Suzuki Workshop for European String Teachers. The teachers stayed at a boarding school near Roskilde. About 60 teachers attended.

In April 1993 (2-7) we are arranging a Suzuki Workshop for European piano teachers in Kolding. Kolding is an exciting, fast-growing town with a wealth of sights and attractions. It is centrally situated, with good connections to the rest of Jutland and Funen as well as Zealand.

FINLAND

The second national Suzuki winter workshop was held in Vannala from 11-13 January this year, with group lessons for 12 pianists, 53 violinists, 19 cellists and 15 flutists. The venue at Ellivuori Hotel provided plentiful opportunities for crosscountry and downhill skiing, and the relaxed pace of the workshop made it possible for families to fully enjoy these activities.

The 5th Annual National Suzuki Workshop will be held once again in Vannala from 29 June to 4 July 1992.

Bruce Anderson, an American Suzuki piano teacher-trainer, will be holding a weekend course in Tampere

from 27-29 June for piano teacher trainees prior to the Vannala Workshop.

Teacher Training

Violin teacher training in Finland continues with Hannele Lehto, Marja Olamaa and Jyrki Pietila, who were granted teacher-trainer status last year. Each teacher is responsible for a different level, but there will be opportunities during the year for all the teacher trainees to meet and work together. We are most indebted to Tove Detrekoy for the years of work she devoted to establishing violin teacher training in Finland. Both Tove and Bela have been much-loved guest teachers over the years, and they will always be most welcome to return!

Flute, cello and piano teacher training also continue on a regular basis. Sarah Murray from England is currently working with the Suzuki flute teacher trainees, a number of whom will be travelling to London in July to participate in Toshio Takahashi's flute workshop, as well as to sit for ESA flute exams.

In singing, Paivi Kukkamaki has been invited to lecture and work with interested voice teachers at the Fifth American Suzuki Teachers' Conference in Chicago (22-25 May) as well as at the International Pan-Pacific Conference in Melbourne, Australia, scheduled for January 1993.

Other Events

On 24 October 1991 a concert in honour of United Nations Day was organized in Vantaa by the Suzuki singing families, under the sponsorship of the mayor of Vantaa City. Guests included representatives and their families from several foreign embassies, and they were sung to in seven different Languages by children of all ages, some as young as two years old. The children were accompanied for the first time by chamber music groups, as well as on the piano.

Vicki Vorreiter, formerly of the London Suzuki Group and currently living and working in Marseille for the Institut Toccat Suzuki, spent a week in Finland (2-7 March) at the invitation of the Uudenmaa Suzuki Institute. She worked with the students of seven Suzuki violin teachers. Her Alexander-based work was especially valuable and her influence lingers on in the improved posture of the children!

The 'Singing Strings', a group of Suzuki violinists from Minnesota, USA, will be touring Finland in August 1992 as part of the various concerts planned in celebration of Finland's 75th year of independence.

FRANCE

There are much news and happenings in France for this spring and summer, with special chapters concerning the activities of the schools in Paris and Marseille.

Last details are being taken care of for the 8th Suzuki National Workshop, which will have happened by the

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(European Suzuki News...continued from prior page)

time this article is published. Violin, cello, piano and guitar will be represented. About 200 students and their parents are expected. Teachers from France, America, England and Iceland will be leading the classes. Additional classes will be offered with daily orchestra sessions, chamber music, oestephonie and movement classes.

A special international meeting for the guitar teachers will be hosted during the workshop with the objective of trying to find a common guitar repertoire.

All teacher trainees from France will attend a special observation course and finish their preparation for their exams, which will be held at the end of the national workshop.

Lyon

A very nice exchange was once again undertaken with the Suzuki students of the MacPhail Center for the Arts - director Mark Bjork of Minneapolis, Minnesota. About 30 teenagers from their programme were hosted by Lyon's Suzuki families. They gave several very appreciated orchestral concerts in Lyon and the region, two of which were shared with the violinists and orchestras of the Lyon Suzuki School. These concerts had a very jovial atmosphere when the Americans launched into their blues piece written especially for the tour by Chris Granus.

The Lyon students are invited to return to Minneapolis next year.



Institut Suzuki Tocatta, Marseille, France

Marseille

The Tocatta Suzuki Institute of Marseille has been in existence for four years and now has 72 students. Under the instruction of our two professors, Noelle Robinson (Ireland) and Vicky Vorreiter (USA), whose personalities have enormously enriched and developed our activities, our association can today make its first report, even if all our projects are not yet realised.

An orchestra and a course of traditional Irish music

have given our students the opportunity to stretch their knowledge and vary their activities. The solo "home concerts", established last year, add variety to our musical year by enhancing the social exchange among our families.

The number and level of our students has grown considerably over the years, allowing us to participate in and to organize many musical events. Each year our students perform for the traditional "Fete de la Musique". We have organized a charity concert for the benefit of the Catholic Committee against Hunger in the Third World. We have presented a concert of dance music in collaboration with students of a school of dance. We have greatly appreciated our shared concerts with a Suzuki cello class.

Little by little we hope to contribute our enthusiasm and efforts to the development of the European Suzuki movement. With this important vision of exchange between schools in other countries, Tocatta organized a workshop last summer in Aix en Provence (France) which gave us the chance to welcome students from England, Spain, Holland, Belgium and Ireland. We appreciated the pleasure of meeting them and of creating friendly ties which proved to be a source of motivation, enthusiasm and enrichment, both musically and personally.

It is with the same intention that we offer you this year a workshop in Manosque (France). We hope to welcome an even larger number of international participants so that we may extend our friendship and exchanges with others who would like to develop the Suzuki movement throughout the world.

We would like to be in contact with other schools who wish to open a cultural and musical exchange with us. Is this a dream or reality? This is an ambitious project, but we would be very happy to hear from you.

Contact address: Institut Suzuki TOCCATA, 77 Boulevard du Redon, Bat. H, 13009 Marseille, France

Paris

The good news in Paris is that the number of member families in the Association Musical Suzuki Paris has more than doubled since last year. This positive step results from an increasingly committed group of teachers who meet regularly to discuss and organize events for their students. The focal point since October's French Teachers' Conference has been a series of concerts featuring students of the various teachers of the Association. These concerts have helped, musically and humanely, to generate more contact and communication amongst parents and teachers alike.

Since January, Colette Daltier, Lyon, has come to Paris once a month to work with the Paris piano teachers. In May, Ann Grabe, also from Lyon, will work with the newly formed cello class of Carlos Beyris. The month of May will also feature a week-end of introduction to the Suzuki flute, animated by Sarah Thomas, England, with the coordination of the Federation Musical Suzuki France

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and the Association Musical Suzuki Paris.

The three 'c's - communication, cooperation, construction - best describe the direction of the association parisienne, both domestically and nationally. Allons-y!

GERMANY

Suzuki violin students of Kerstin Wartberg took part in a competition for young people called 'Jugend Musiziert' in February this year, and five won first prizes. Two of the young people, Almuth Luick, aged 13, and 21-year-old Eva Harasim also qualified for a national competition. On Saturday 25 March 1992, seven of Kerstin Wartberg's students presented a full and varied concert in the Great Hall of the Palace in Muenster.

GREAT BRITAIN

Our many groups across the country continue to hold concerts and workshops, too numerous and varied to mention individually. Some of them keep us all informed by sending news and articles to the BSI journal, which is now published one a term (that is three times per year) and is edited by Stephanie Levin (a level 5 violin teacher), who is one of a small - but hopefully increasing - number of Suzuki teachers in this country who were themselves Suzuki children. Many of our groups held benefit events for various charities last autumn and raised a great deal of money for various causes, including Romanian Children and Cancer Research. These efforts continue and the BSI will join them by sharing the proceeds of our next National Concert with a charity. The Concert will be held on 2 May 1993 at the new Symphony Hall in Birmingham, and invitations have gone out to all our teachers to send in audition tapes of their students.

Our regular teacher training courses at Hitchin continued with a new course which started in April. We welcome visitors from Europe to our summer teacher training courses (for violin at Hitchin and for piano and cello at Bryanston in Dorset) as guests of the London Suzuki Group. We are especially pleased to welcome Mr. Toshio Takahashi to the first major Suzuki Flute Workshop to be held in Europe, which will be in London at the end of July. Mr. Takahashi has been invited to address the conference of the British Flute Society at the Royal Academy, and Belinda Yourn (a graduate from Matsumoto, who is now teaching in London) will be the organizer of the event - which we hope will be the start of regular flute teacher training in England - and will provide an important contact with the general music profession here. (ISJ Editor's note: "Report on the 1st London Suzuki Flute workshop" is appeared in this issue.)

There has been an increased level of interest in the Suzuki Method from many existing music teachers and practising musicians. The success of many of our students who have entered the music colleges or who are playing in national children's or youth orchestras has attracted many new enquiries. As a result, many of our teachers have been

invited to give talks and demonstrations of their work to the members of various music organizations such as European String Teachers Association, branch of European Piano Teachers Association and of the Incorporated Society of Musicians, as well as some of the music colleges.

In February Anne Turner, with six pupils, gave a demonstration to EPTA in Manchester at the Royal Northern College. This has already given rise to a number of enthusiastic letters and enquiries, and at least one new teacher training recruit. In March Felicity Lipman and Christine Livingstone gave a joint demonstration of their work with their pupils, together with a talk by Felicity on the theme of 'West meets East; man is the son of his environment' for the London branch of ESTA. It was well attended and much appreciated by an audience of mainly violinists and cellists. Similar events in the near future include a one day demonstration of violin, piano, cello and flute at Trinity College in London in May by a team of BSI teacher trainers, and a piano demonstration for the ISM in Brighton by Caroline Gowers and Kevin Smith. Kevin also gave a successful demonstration to the ISM in Portsmouth last year and has been invited to give several others on the south coast. Belinda Yourn has given several talks to the British Flute society and was invited to teach and demonstrate in Yorkshire in April. Sarah Murray, who has run several demonstrations in the past, is now in charge of a Suzuki Flute Programme for Cornwall County Council.

ICELAND

Last year saw continuing growth of Suzuki activity in Iceland.

The Icelandic Suzuki Association, which celebrated its 6th anniversary in November 1991, is the umbrella organization for Suzuki activity in the country. As part of that activity, the association organized a National Workshop from 26-27 October. The workshop took place in a town close to Reykjavik called Keflavik, where the local music school has started a Suzuki programme led by teachers from the Icel. S.A. teacher training courses. It is the policy of the Icel. S.A. that a national workshop takes place annually in the different towns that have a Suzuki programme.

In addition to Icelandic Suzuki teachers, we had a welcome visitor - Felicity Lipman, who worked with children and teacher trainees, and charmed every body with her warm personality and high level of professional skills. Thank you, Felicity.

Teacher training has continued. Twenty-one teachers did ESA exams in 1990, and recently eight piano teachers went for the 'second round' and did levels 2 and 3 at exams taking place in January 1992. Teacher training is led by Lilja Hjaltadottir on violin and Haukur F. Hannesson on cello, and we have been fortunate to establish a very good relationship with the Danish piano teacher trainer, Peter Hagn-Neincke, who has led the piano teacher training from the beginning in 1989.

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(European Suzuki News...continued from prior page)

Suzuki teaching now happens in five music schools in Iceland, including the Reykjavik Suzuki School of Music which is run by the Icelandic Suzuki Association. The demand is still growing for Suzuki teaching, and more and more teachers are showing interest and taking part in the teacher training programmes.

Forthcoming events include a summer school for Suzuki violin pupils and a national workshop, as well as exams for violin teachers in the autumn.

Haukur F. Hannesson

IRELAND

Japanese Exhibition at Crawford Art Gallery, Cork
Throughout January, February and March an exhibition of Japanese art and culture took place at the Crawford Art Gallery. Kikue Yamada, whose children have studied the Suzuki Method, kindly invited groups to play. A group from the Cork School of Music played at the official opening on 15 January. Phillipa Lees conducted them and Ronald accompanied. They gave an impressive performance of Seitz and Handel's *Sonata in D major*. Pupils from St. Columba's Girls' Primary School in Douglas, with their teacher, Carmel Sullivan, played on 11 February. The children were delighted to receive a poster each of Japanese art from the organizers to mark the occasion. Pupils from the school of Music appeared again at the formal concert at the art gallery on 28 February. This time they were joined by cello students of Phil Buckley, with help from Phillipa and Maire Ni Cheallachain.

SEIL would like to thank Kikue Yamada for giving Suzuki Groups the opportunity to participate.

Carmel Sullivan, Cork

National Suzuki Day

This was held in New Inn on a lovely summer's day in May. The new school provided a good venue for the classes and the school hall was specially organized for the concert. In August our students presented a half hour recital in the children's programme of the now internationally famous Galway Arts Festival. Our only problem was that it led to more requests for classes in our already overburdened programme.

About 40 students took part in the National Suzuki Concert in Dublin in November. We had a centre for Associated Board exams for the second year running, in which some of our Suzuki students on violin and viola received distinctions. And we are also proud of the fact that two students from our music school are now members of the Irish Junior Youth Orchestra, one on French horn, the other on viola.

Maire Ni Buibhin, New Inn, Ballinsloe, Co. Galway

SPAIN

The Suzuki programme in Spain is growing steadily. Several violin and piano teachers are currently participating in longterm teacher training programmes in Lyon,

France, and Alison Apley spent a week in Madrid last year working with a group of violin teachers. Nuri Cullell, Suzuki piano teacher working in Barcelona, organized a weekend workshop from 27-29 February for her students, taught by Ruth Miura. Barcelona was in the throes of Carnival celebrations, in great contrast to the sombre greys of Helsinki in winter! Marcel Gols, the director of the small private music institute where the workshop was held, is extremely open and sympathetic to the Suzuki method, and hopes to expand the current Suzuki programme, with eventual financial support for one or two future teachers who would be willing to begin training in the method. A highlight of the visit was a 'pilgrimage' to Pablo Casals' former summer house in San Salvador, which is now a museum housing, among other treasures, his earliest cellos, collected programmes from all of the Prades Festivals, and masses of correspondence including letters from Ysaye, Horszowski and Cortot.

SWEDEN

In Sweden we now have about 50 local Suzuki groups throughout the country. In January 1992 we had a two-day meeting in Orebro, where representatives from many of the groups were present. There we (1) accounted for the different ways our teaching is organized in different places in Sweden, (2) started a special committee that will handle national workshops in the future, and (3) investigated what kind of people we have in our Swedish association and how those people can support and help in various matters. We also had a wonderful supper and a nice concert - all organized by the local group in Orebro.

Many of our local groups are having spring concerts at this time of the year. On 29 March our group in Gothenburg had its annual spring concert (this was the 18th year), together with the Gothenburg Youth Symphony Orchestra. This time we had the fantastic Danish pianist Martin Qvist Hansen as our special guest soloist. He played the *Allegro* from Mozart's piano concerto No. 27 most magnificently. What an artist already - at 13 years of age!

This summer the Swedish Suzuki Association will arrange different kinds of summer courses. 1. A teachers' course for old and new teachers with John Kendall, Carol Smith (USA) and Christine Livingstone (UK), plus Swedish teachers. 2. Three national workshops for families with children playing piano, violin, viola, cello and flute at different locations. 3. A chamber music course for advanced students - without parents! Chamber orchestra and quartets, etc.

We wish all our Suzuki friends in Europe a wonderful musical summer and hope to meet some of you somewhere at a workshop. It's fascinating how music can be a tool, a way of communication between people from different parts of the globe. Maxim Gorki once said: 'Children are the living flowers of the earth!'

Sven Sjogren,
Swedish Suzuki Association

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Piano

At our teacher training course (25-30 June 1991) in Lund (in the south of Sweden), as well as at the children's course in piano training (30 June-4 July), Esther Lund Madsen, Copenhagen, was the main teacher.

Twenty-one teachers attended the course and 36 children the children's training course, together with their interested parents.

There is an increasing interest in Suzuki piano in our country.

Hakon Noren

Camp

A Suzuki Piano camp was held in Helsjon in July last year, directed by Ingela Ohlind and with Mary Bullman from Ireland as the guest teacher.

The camp, which lasted a week, included rhythmic lessons by Sanna Rogberg, some music theory, a concert by students from the Academy of Music in Gothenburg and lots of outdoor activities, including camp fires. It was very successful and another camp is planned for 1992 (week 27)

(abbreviated from report by Gunilla Nadler)

SWITZERLAND

At the end of January a one-day symposium for music educators in Switzerland was held in Yverdon, with specific focus on the education of young children, under the auspices of the Swiss Music Educators' Association. Eighteen speakers took part, presenting widely diverging approaches of musical education ranging from Jacques-Dalcroze and the Willems Method to utilisation of the computer in music teaching and melodic improvisation in the pentatonic mode. Judith Berenson was invited to make a presentation on Suzuki pedagogy which was received with much interest. Although there has been Suzuki teaching in Switzerland for some 19 years, conservative music educators are relatively unenlightened as to the many advantages of this very fine way of bringing music into the lives of young children.

Every month a group of Lola Tavor's students go to a Geneva old people's home to play for the elderly residents, who much appreciate their visits. Through these performances, the young pianists are making a special social contribution to the lives of Geneva's senior citizens.

With many of the older students having now gone off to further their education, both in Switzerland and other countries, there are continuing numbers of younger students coming into the programmes, and so the circle goes on. As part of this chain, the teaching programmes of Lola Tavor's piano teacher-trainees are becoming well established. At the end of March a concert in southern Germany brought together Lola's and her teacher-trainee's students, as Lola's three grandchildren took part in the concert being given by Thomas Lorenz's students.

Preparations are well underway for a large number of students and three teachers to go to Augsburg to take part

in the 4th Suzuki Festival in southern Germany in mid-May. Among the Geneva students there will be two violin soloists with orchestra and two piano students. Some 10 other students - and their parents - are eagerly looking forward to the workshop.

May will also feature the first concert bringing together piano students from different parts of Switzerland, with a concert in Geneva on 9 May, and the same programme being performed in Lucerne on 30 May. The first concert of Suzuki violin students from all parts of Switzerland was held in June 1990 in Geneva. ♦

Sheila Barnett

From *European Suzuki Journal*, Spring/Summer 1992

THE 11TH
SUZUKI METHOD
WORLD CONVENTION
August 9-14, 1993
Seoul, Korea

Hi-mo Kim
M.D. Chairperson of the 11th S.M.W.C.
Organizing Committee

Reportedly, Shinichi Suzuki, the creator of the Suzuki Method, has recently been chosen as one of 1,000 persons who make the 20th century prosperous by the Daily London Times of England. I am sure it is not an accidental but a natural result of his efforts of his whole life's devotion to raise peace-loving human beings.

The 11th Suzuki Method World Convention is upcoming.

The official name was changed from conference to convention in Adelaide, Australia in 1991. It is expected to set firmly the international festival of Suzuki Method families all over the world. In accordance with that atmosphere, we are now spurring to organize more diverse lessons, concerts, lectures, and recreation programs.

Music plays a great role in developing the personality of human beings. To play a musical instrument is most important for its increased educational effect. From instrumental music, children can learn sensitivity, concentration, memorization, creativity and cooperation. In particular, music ensemble gives more pleasure to children than solo playing, for it develops a child's personality.

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(Suzuki Method World Convention...continued from prior page)

What is the harmony? It not only causes the recognition of one's personality, but it also teaches cooperation with each other through common sense. It is the same in music ensemble. When each chord is well matched, harmonious melody and good sound are produced.

"Harmony with Ensemble" is the theme of the 11th Suzuki Method World Convention. It is determined to give a clue to many participants by practicing cooperation with one another not only in their daily lives, but also in music activities.

Voice is a natural instrument of human beings given by God. The same as other instruments, it is also begun at early ages and has a great acceptance from a number of nations. The 11th World Convention will also be an open ground for introducing each nation's vocal education.

Besides such regular programs as lessons and concerts, there is a diversity of recreation programs. A child will participate in the official meetings 3-5 hours a day. To make use of children's non-official time, we are preparing for a wide selection of recreation including Korean traditional games, resort programs and etc.

Diverse tour programs are also provided. Ancient palaces of Yi Dynasty of Chosun dated back to 1400s are famous for their wonderful appearance. An enormous Korean Disney Land is located in downtown, Seoul, distant from 30 minutes to 1 hour. Korean Folk Village gives more diverse information about life styles of ancient Koreans.

Especially, the Taejon EXPO' 93 will be open on August 7, 1993. Therefore the participants in the Convention can also enjoy a lot of sight worthy exhibitions. But we are afraid that the airline tickets to Seoul would be sold out fast. Please hurry up to make reservation for tickets.



Seoul Olympic Park Hotel (Main Venue)

Scheduled from August 9-14, 1993, the Convention will be held in Olympic Park Hotel (Olympic Parktel in Korean name) which was one of main venues for the Seoul Olympic Games in 1988. In fantastic park and multifunc-

tional athletic stadiums, children can freely play here and there without any disturbance.

For more information, the 3rd announcement will be distributed in December, 1992. Remember the application deadline is March 10, 1993. Please send the registration and audition application forms and recorded tapes by that time. Welcome all of you! ♦

THE 1ST LONDON SUZUKI FLUTE WORKSHOP

Belinda Yourn
Flute Instructor

Attendance at a workshop is probably for student and teacher alike the most highly motivating experience that both can share together. We both meet new people, reunite with old friends and share in the similar love and respect of our music making. In London from the 24th-30th July, 1992, the first London Suzuki Flute Workshop was held in the excellent accommodations of Oak Lodge School in Clapham. The presiding guest teacher was Mr. Takahashi, the founder of Suzuki Flute and chairman of the Board of Directors of the International Suzuki Association. The faculty also included: David Gerry from Canada, Sarah Murray from England, Marja Leena Makila from Finland and myself from England/Australia. Students attended from England, Finland and France, giving the Workshop an international atmosphere. Teachers also attended the course and many new teacher trainees have begun Level One. Several teachers visited us and all seemed inspired by the excitement of those attending.



London Flute Workshop Faculty: from left to right:
Belinda Yourn, David Gerry, Mr. Takahashi and Sarah Murray

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The week began with a rehearsal of those participating in the demonstration to be held at The Royal College of Music on the following day. We performed a range of pieces from the repertoire and this included a demonstration of all our breathing and stretching exercises in front of a very amused crowd of four hundred and fifty flute players from the British Flute Society. Mr. Takahashi also entertained the audience with his physical demonstrations and speech about the Suzuki Flute Method. Many of the students participated in the day as offered by the British Flute Society and apart from some difficulties in finding where they were supposed to be, some students managed to participate in workshops given by Trevor Wye, James Galway and Robert Dick. Several of the Finnish students secured autographs and pictures of themselves with James Galway and this made their day! A feature of the Workshop was a concert given by Susan Milan, James Galway and Paula Robeson. Many of the participants commented that to have an opportunity to see and listen to such fine musicians was inspiring and a welcome addition to the Workshop's timetable! On our way home the students sang and swapped songs in their post-concert euphoria. It made the trip back to Clapham very entertaining!

The course that the students followed contained lessons with all of the faculty and David Gerry especially delighted the little ones with a rendition of "Old Macdonald had a farm" with all the farm noises being produced by the flute - even the parents had a part to play and were asked to sing out the animals as they were required. Sarah Murray taught the advanced flute group to play a Hungarian Round in as many parts as there were flute players and entertained the parents during one lunch time. I taught the Book 1 students a round about frogs and the parents once again improvised the simple accompaniment. Lunchtimes were a good time to share what we had done with each other in the morning sessions. What is always surprising, and probably shouldn't be, is how the students assimilate what is asked of them in such short periods of time. The students and teacher trainees all worked consistently and diligently at their given tasks throughout the week. Students focus very precisely on what is going on around them and responded enthusiastically to the varied situations that they were thrust in. The student timetable included individual lessons with all of the teachers, group lessons with all of the teachers, general music making, concerts, and ensemble with the teacher trainees. One group under the direction of Yves, Helene and Cecile performed a delightful arrangement of "The Teddy Bears Picnic." One of the main reasons for the ensemble class was to encourage sight reading in a 'real' situation. There was also time for some fun and the group of mainly girls with three boys managed to swim, play tennis and various other pursuits! During the farewell party teachers/parents challenged the students to a game of rounders and even if the students do protest - the teacher/parents team obviously made the most points. There were some out-

standing performances on both sides which left us all hot, thirsty and hungry once again. The residents enjoyed quite gourmet food throughout the course ranging from lasagne to fish and chips!

A big thank you is in order to the Merrifield family who between them held the 'fort' or so to speak at Oak Lodge. Students, teachers and parents were able to approach anyone in the family and an answer was given readily. The accommodation and food was highly praised by all the participants and many have voted to return to the venue next year. Peter and Ruth were also excellent chauffeurs and between them and the school mini-bus managed to take the students swimming, teachers to concerts and pick up Mr. Takahashi when I couldn't from the Tara Hotel. Thank you to you both for all your advice prior to the Workshop and during the event! (Ruth also has a talent for cooking Japanese Miso Soup - I hope I haven't let a secret out)

Two levels of Teacher-Training were available to the attending teachers. In Introductory Level 1 and Level 2, many new flute teachers from varied backgrounds joined together to discover a little more about what Suzuki flute is all about. Some of the teachers from Finland took their level examinations and many others have signed up for future Suzuki flute training. With a promise from Mr. Takahashi to return next summer many of these teachers have July 1993 as their goal for their first level examination. The teachers from France represented the extensive programmes already initiated and intensive study is the way forward for their programmes. Teachers within the U.K. are also keen to pursue their training and have been excited by the ideas presented at the Workshop. Teachers participated in a varied programme which allowed them to experience group lessons as offered by Mr. Takahashi and the faculty, the chance to observe the faculty teaching students at various levels, to participate in sessions representing more advanced repertoire and at discussions about philosophy, the parents role and ways of motivating students.

Mr. Takahashi arrived from America on the last leg of a trip that has kept him away from his home for four weeks! After a gripping and strenuous timetable over the previous weeks he managed to muster an unflinching energy to lead and establish Suzuki Flute in London through the Workshop. His energy and dedication to the Suzuki method is exemplified in everything that he does and during my stay in Japan I was able to experience this unflinching energy all the time. Having Mr. Takahashi in London gave students and teachers the chance to be part of his special commitment to Suzuki flute. Many teachers commented that it was wonderful being able to speak freely and openly throughout the course. Students also experienced his teaching and the lessons with him were a delight to watch. Dr. Suzuki says in his book, "Nurtured by Love", about children:

They have not thought of self-deception
They trust people and do not doubt at all

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(London Flute Workshop...continued from prior page)

They know only how to love and not how to hate
They love justice and scrupulously keep the rules
They seek joy, live cheerfully, and are full of life
They know no fear and live in security.
Watching those lessons made me think of the above extract.

Looking after Mr. Takahashi was a responsibility I was at first quite concerned about but from the moment we spoke I knew that all would be alright. Mr. Takahashi is a man who knows exactly what he would like and how. He described my driving as rhythmical and commented that getting out of my car was not unlike a piece of origami unfolding. I am not quite sure whether this is a compliment or not! I was also very surprised to find a box of Japanese ingredients awaiting me on my doorstep—A quick phone call to friend, Minako, ensured Lunches and sometimes evening meals were available. Mr. Takahashi also recommends the Japan Centre for fresh sushi. A memorable moment was when we were working on the speech for the Royal College of Music at the Tara Hotel. Having to translate ideas and concepts into a language that the British Flute Society members would understand took us well into the night. It also reinforces the ideals that we all think we know so well. I was very sad to see Mr. Takahashi leave but I know that we have been given his support and encouragement to go on and teach Suzuki Flute and train teachers to his high standards.

I have attended many workshops over the past six years as a Suzuki Flute teacher and each has had something to offer me, both at professional level and personally. Now as one of the main organizers of this workshop I have reinforced the idea that working with master teachers has an affect on all aspects of the studio, from parents to students. The ideas that are brought from the workshop enhance and motivate the learning process at levels that are exhilarating to all involved. Mr. Takahashi is dedicated to the same aim of Dr. Suzuki - to educate our students to the highest levels available and that the workshop can encourage, focus, develop and motivate students to achieve continuing levels of excellence.

In conclusion I feel that the first London Suzuki Flute Workshop was a huge success and without the many participants it would not have been what it was. I believe that a course is only as good as the people who are involved and the atmosphere at the end of the week confirmed that we were all enriched as group and individually. I look forward to next year! ♦

MY LIFE AS A SUZUKI PARENT: PERSONAL REFLECTIONS

Lietha Nelsen

My daughter had just started school. I knew the school provided private music lessons and so I decided that it was time to commence her "musical education". I had heard of the Suzuki Method from a friend, but my knowledge only extended to two points that is:

- (a) children started at a very young age.
- (b) a parent accompanied the child to the music lesson.

Beyond that I had no understanding of what being a Suzuki parent would involve.

Musical training was not alien to me. I had studied piano for a number of years as a child. My training had been very traditional and while I had enjoyed learning and playing, the experience had been very solitary. I was away in the lounge room with the piano, while the rest of the family was somewhere else in the house. I was soon to find out that a Suzuki pupil leads a rather different life.



left to right: Elise, Authur and Juliana Frazer(teacher)

The introductory piano lessons for Suzuki parents began and it was easy to see that the practical aspects were providing some trials for the parents who had no knowledge of the instrument. The real value for me came with a discussion of the rationale for, and practices involved in

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"the method". It was important to understand why certain approaches were used, so that I could justify my continual involvement. I soon came to realize that being a Suzuki parent meant a large commitment of parental time and a particular attitude of mind.

While theory can help to clarify many points, personal involvement in practice is always a revealing process! Two issues became immediately apparent when my daughter started to learn. The first of these was consistency. It was obviously essential. It was not good enough to go to the piano every couple of days and "fiddle around" for a few minutes. It was necessary to establish a routine that the piano should be played every day. While the daily time would vary, the constant habit had to be developed.

That was not an easy task in a household of loud and often demanding people. It certainly was not easy when the resident three year old was going berserk at the foot of the piano, demanding food, attention or the right to play. It was not easy when a tired husband would want time and companionship.

Therefore it became necessary to establish piano practice (for both parent and child) as a legitimate part of the household routine, not as an expendable activity. This has not occurred without a certain amount of determination on my part and it is a process that is still being developed and put to the test. However time, flexibility and my daughter's positive response to her practice will surely overcome minor disruptions.

While a certain amount of environmental adjustment was necessary to establish a practice routine, other major factors had to be considered. Practice is not always easy for a tired and irritable six year old. Sometimes alternative approaches have had to be found (for example halving the practice between before and after school sessions, playing for a few minutes, leaving it alone for a while and then returning for another short period). Flexibility is the key. It was obvious that any frustration had to be stopped immediately. It is better to cease playing and resume at a later time or date.

As time has progressed my daughter has begun to really enjoy her playing and practice. This has probably been fostered by a number of factors. She can now play pieces of music in their entirety. This means that small "home concerts" can be given for Dad and little brother, who provide a responsive audience. She can also participate in Suzuki concerts at school with her friends and peers. She has the incentive of a sticker book, in which every day's practice is recorded and rewarded with brightly coloured stickers. While this can develop into a fairly expensive habit, it is quite an incentive. She has a sense of pride about the book and has taken it to show her music teacher, her school teacher and her "nanna".

She loves attending her music lessons with the Suzuki teacher. The atmosphere is extremely positive, the teacher and pupil have developed a good rapport and my daugh-

ter again has an audience to which she can perform.

This raises the second major issue which became apparent in my daughter's training and that is the issue of attitude. A positive attitude to practising is a crucial element and one that has had to be worked upon between my daughter and me. I will sometimes be frustrated by her attempts to learn and she will be intolerant of my desire to teach. I have had to learn patience and to concentrate and praise the small activities and details, rather than reviewing the entire piece. She in turn has had to accept me in an active teaching role. This process has not been without some conflict but is gradually evolving with time, into a working relationship for both of us. Further it has meant that we can actively share something, which is important for our general relationship. By praising her achievements and being positive, she is not experiencing a sense of failure. By others responding to her work she sees it as having some value.

Finally, here are a few practical suggestions to new Suzuki parents:

1. Be aware that being a Suzuki parent involves a commitment in time and attitude.
2. Do not be deterred by household interruptions. Be single minded about finding a way around them.
3. Always try to be tolerant - even if it is driving you mad!
4. Give yourself some time to develop your musical skills as well as those of your child.
5. Encourage your child to play for others - Grandma, Dad, Baby brother etc. Make sure they clap at the end!!!
6. Provide a few incentives when enthusiasm is flagging.
7. Talk to other Mums and Dads about their approaches and always remain flexible and compromising.
8. Have a glass of wine when practice is between 5 and 6 p.m. and the wild animals are congregating in the kitchen.

GOOD LUCK!

This was Written 3 years ago. Elise has now reached the end of Book 3 and because good habits were established early it is mostly smooth sailing. I feel the success of the relationship is largely due to the admirable determination and unflinching positive attitude of the parent. She has consciously worked very hard at striving for these goals. I am very fortunate to participate in this relationship.

Juliana Frazer, teacher of Elise Fagone
Suzuki Talent Education Asso. of Australia (Victoria)

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WHAT IS GOOD TONE OR BEAUTIFUL TONE From a Forum on Practice at Piano Summer School

Moderator: Yoko Nagao

Lecturers: Ayako Aoki
Fumiko Kawazu
Miyoko Umezu
Satoko Miyahara

Shinichi Aikoh
Nagaho Sakakura
Kazue Hosoda
Kiyomi Shiohara



How to Find Practice Time

Moderator: The lecturers seated here are veteran teachers who have gathered from throughout the country. I am sure we will benefit from their views. If you have any problems at home, please do not hesitate to ask questions.

Parent: I have a seven year old daughter, who has been studying by the Suzuki method since three and half years of age. It is quite difficult to find practice hours, and every day is like a fight for time between mother and child. I wonder how other families are doing.

Moderator: Your daughter started at age three and a half and now she is a first grader, isn't she? How much does she practice?

Mother: I hesitate to answer that question—I'd say one hour on better days. Mr. Suzuki often says "at least two hours a day," but her hands get tired if she plays two hours in a row. So I think of dividing it into sessions. Still two hours is not easy. I guess it's a matter of her motivation. . . .

Moderator: Before asking other parents about their experiences, let me first solicit the teachers' views.

Miyagi: I also have a daughter who's a first grader. I am secure for her two hours of practice time every day. I have a large number of students, so I'm determined to have my own way. I help students think that they will carry out their decision no matter what. At least that faith will prove beneficial in the child's future.

When we try to stick to two hours of practice, not every session can be all sweet. It's the worst for the child when the mother is in a bad mood. But I help by having a goal: instead of saying, "let's practice from

what hour to what hour," I say, "if you can accomplish this, then we'll stop."

Moderator: If you wish to respond to this teacher/mother approach, please speak up.

Parent: Our child is a third grader. It's been only one year and four months since joining the Suzuki method. She used to study with a non-Suzuki teacher before. He was very gentle. Even if she went to lesson without having practiced, he would say, "I like your honesty. Well then, let's play games today." When I first heard a Suzuki method rehearsal, I was stunned by the difference. I thought we were not doing the right thing and switched to Suzuki. I came here to learn how I should conduct myself as a Suzuki parent.

Moderator: Mr. Aikoh, how would you respond to that? I believe you have many small children.

Aikoh: I teach students ranging between three and a half and high school senior. As for the question of how to find the time to practice, I support Mrs. Miyagi's view. I also make clear to my parents that they have to have a firm attitude in having children carry out what's decided. I have no choice but to leave it up to each family when to practice, or from what time to what time.

Children work hard while they are kindergarteners. Then when they enter school, their vista spreads and they want to try various things. Their attention goes to other things, effacing the heretofore big presence of piano. I tell my parents, "It's your decision as to how to handle the first priority you and your child have agreed upon," leaving it up to them where they allocate the practice time.

Moderator: Does any instructor wish to tell us about a parent who has a unique approach?

Hosoda: This is not related to how to secure practice time, but what I tell parents is that as long as there is a piano and the family encountered talent education, I wish them to take it seriously. I suggest that, while they are at it, they aim at making it solid and long. Family situations must differ, so we can't say everyone should practice so many minutes or so many hours. If you focus on the present moment and encourage your children to accomplish such and such a thing now, it will no longer be a problem of the length of practice time. I think the crux is to guide the children with affection so they can achieve the highest level that is possible at the moment.

There is a dedicated family of three boys in my class. Their practice time was set for five to seven. Once, when the boys were away on a trip, their mother went outside and found a beautiful sunset. She cried realizing that she had tied the boys down every day without even letting them see a sunset. On the following day she thought it over again. She was following her belief, so her children would not resent her. The three boys are now quite accomplished, each in his way.

Parent: I encountered the Suzuki method as a ninth grader and started from Twinkle. Till then I had studied piano at a music institute. Since I started Suzuki late, I made no particular progress. My five year old daughter is doing Suzuki piano now. It's like wanting to see my own dream fulfilled in her. It's all right to pursue my dream by myself, but I am having my daughter do it. Sometimes I feel confused, wondering if I'm not doing this only for myself.

My daughter began at age three. If I try to have her practice every day, it means that I have to make her do it even when she doesn't want to. There are times when I think maybe I'm torturing her.

Moderator: I suppose wishing one's dream fulfilled in one's child is quite common. Mrs. Kawazu, would you like to comment on that?

Kawazu: I'd like to mention the blunder I made with my daughter. Originally I taught piano by the traditional method. When my daughter was a second grader, I received a letter of invitation from the Suzuki method headquarters and joined. I was genuinely impressed, so I jumped at it. I was burning with a vision at that time—or shall I say I lacked objectivity?—I was carried away, lost in my effort.

So my daughter continued to improve by certain degrees, but I ended in making her hate piano. She insisted that she would not go to a music school and graduated from a regular college. At about the time she entered college, she suddenly resumed piano. Now she has no desire to become a professional musician, but she truly loves music and can't think of her life without music. She loves piano that much.

It would be helpful to think of our children with their future in the vista, instead of only having a near-sighted view of the present.

Umezu: I hang Mr. Suzuki's "Daily Mottoes" on a wall of my class. Every day I turn the page, and each time both parents and I wake to a new realization. Above all, we try to remember "Don't rush, don't rest, don't give up." Another thing is never to force oneself nor compare oneself with others. "In three months, the child has made this progress"—I tell parents that it's just fine to appreciate progress in this manner.

Miyahara: I also emphasize keeping a slender but long and steady stream. With small children, I suggest practicing in the morning before they get tired, say from 8:30 to 9:00 after breakfast. Half an hour a day would be fine.

This will work until kindergarten age. When children start kindergarten, then school, they may be

all tired after school work and find no time for piano. When that happens, I ask them not to force. Mr. Suzuki says two hours, but just continue to practice half an hour at least. When they are unwell and can't play, I encourage them to listen to the record.

We're talking about human beings. Of course there are times when they don't want to play. But, interestingly, in the seventh or eighth grades when they become busy with entrance exams, almost all children begin to love music—even those who till then have resisted practicing and fought with their parents. I would like parents to have faith in the prospect that their children will learn to love music through practice.

Sakakura: Going back to the topic of wishing to see one's dream fulfilled in the child, I think it's wonderful. We have two daughters and both have gone into music. I never intended it, but to judge by a *posteriori* reasoning, I now think maybe I had entrusted my daughters to fulfill my dream. However, we never forced. Perhaps because they were surrounded by tone since birth, they never clearly said "no." No need to consider it your duty to make your children practice, while it is great if you watch them with a long-range view and one day find that they have learned to play. Go ahead and hand down your dreams to your children.



A lesson from the Piano Summer School

What Is Good Tone, Beautiful Tone?

Parent: I am a mother of a second grader. It's been three years since starting with the Suzuki method, and now she is learning Mozart's sonata K545. At yesterday's session of this forum, I heard mention of playing with the heart versus playing with the brain. In relation to that, how does one learn to produce beautiful, resonant, and tender tone?

My daughter has just performed in unison with Mrs. Sakakura's student. The fifth grader produced really wonderful tone. I would like to know how you instruct her.

Sakakura: That is an unexpected comment. I don't do anything special. Above all, my principle is not to force. I am of a relaxed temperament, so I don't get

(continued on next page)

(From a Forum on Practice ...continued from prior page)

irritated or yell. Before they realize it, the members of the class seem to pick up what you might call the Sakakura color—everyone's tone begins to sound like everyone else's tone.

This may be good, but, conversely it also leads to a lack of individuality or fighting spirit and, therefore, of powerful tone. So this is a source of my concern. When I hear the crisp, spirited performances of children from other classes, I sometimes feel that my students are not good. I was pleased to hear your comment.

Moderator: Would any other instructor like to address the question of good, rounded tone, or Mr. Suzuki's beautiful tone?

Aoki: One cannot understand beautiful tone in a day or night. Both teachers and parents need constantly listen to good music and harbor an image of good music. In that environment, the teacher will show how to produce good tone. Teachers, too, ought to study so that they will be able to show how to practice. If you experiment by playing now violently and now from the heart, it will at least be obvious which is better. The piano produces no good tone if hammered wildly, but produces more or less good tone if you concentrate on your fingertips and wish for good tone.

It's largely the question of the heart. The heart is the base. On that base, build technique. You can't suddenly look for good tone without that base. Listen to all sorts of good music, whether live or recorded. It's important to immerse yourselves in music. And when your ear becomes sophisticated, you will discern good tone. I can't yet always tell, but I think it's not something that one can so easily tell. It's a lifelong search, and it's fine to approach the goal in small stages as our different levels allow us at different times. This is a difficult challenge, but if teachers always emphasize concentrating on tone, tone will gradually develop.

If teachers seek good tone every day, their treasure will accumulate. When teachers, parents, and children improve little by little, good tone will develop in children. It would be simple if we knew that good tone from the beginning, but we don't know it yet, and that's the best part of it. If we seek, we'll find it. Good tone, after all, is tone that is not unpleasant. So that's the starting point. Look for tone that is pleasant to listen to; tone that strikes you as beautiful.

Moderator: Thank you. Violent tone is easy to tell. Let's eliminate it, compare it with better tone, and help children judge. We will also listen to live performances, because tone is something that develops through various channels. I'm sure we will return to this topic later. Let's for now move on to the next question.

A Gift to Your Child

Parent: This is about how to use cassette tapes. The problem here is also that there is no time. I believe that the first priority is to let children have fun. My child

comes home from school between 4:00 and 4:30. If there are voices of children outdoors then, I let her play with them. When she comes back in when I say, "Let's play the piano." Since she can't yet read the music, I have to sit with her for the entire practice time and this invites my emotion to enter the scene. Moreover, this is the busy time in the early evening, so I panic.

What if in addition she has to listen to the tape? Now it's time for the TV program to start and there are other things as well, so there's no time for the tape. Does it suffice that the tape is simply on, that means, at the same time as the TV is on? I address this question to Mr. Aikoh.

Aikoh: Let's recall Mr. Suzuki's "mother tongue approach." We don't say to our babies, "Let's learn language. Good morning." Every day when the baby wakes, everyone around him is speaking Japanese, English, or whatever.

I ask parents to press the button of the cassette recorder instead of the alarm clock. Children should be responsible for changing sides of the tape. Fine for them to go to wash their faces. The TV can be on. If the piano is playing on the tape, gradually the music will enter the ear. I once saw a child at play with a Walkman on his back. Keep your recorder always in a ready-to-play condition. Fine to play it any time.

Parent: Another thing about practice. My children come home from school, go out to play, and start to practice after 6:30. Since there are two of them, it's impossible that each practices two hours.

There are some other children in the same housing development, but all of them have a brief practice time. It looks as if only we have our children practice until late, and this makes me feel small. If anyone else is in the situation, I would like to hear what she thinks. My principle is to let my children play outdoors first, so piano is always pushed behind.

Moderator: That must be all right, if that's your principle. We can't ask you not to let them play. Find the time in ways that do not conflict with your ideas. If long practice bothers your neighbors, practice just one hour. Explain the situation to your children so they'll respect it. I'm sure the situation differs from family to family.

Some are equipped with a sound-proof system so they can practice long hours at night. Parents and children can decide their own practice time depending upon the living environment.

Parent: We lived in a housing development and had the same problem. So we put in a sound-proof room. One tends to play only softly in a housing development. In a sound-proof room, however, the sound hit back more quickly than before. I didn't know whether or not that compared favorably to natural sound. But anyway I think we bought time with money. If you don't have the time, I recommend thinking about ways to create some by, for example, installing a sound-proof system. It can be conveniently folded when you move.

Parent: I don't know if this has anything to do with practice, but I have been taking my first born to concerts since birth to expose her to quality music. I

was told no infant was admitted, but we were admitted on condition that we leave when the baby cried. With the arrival of the second child, the situation has changed somewhat: all I worry about is that neither cry. So I can't enjoy the music. I wonder if this is still good for the children. Moreover, since it costs money, I feel I'm losing money unless I too can listen to music.

Because I wish to expose my children to good music, I want to take them along with me. Which means I have to always think about how not to annoy others. Or, is it better that I don't enter the hall but listen in the lobby? Is it even so still better to hear it live?

Another question is that, although I buy tapes other than the Suzuki pieces, they remain unlistened to. If the children go out to play, that reduces the practice time, so I feel I have to let them listen to their pieces. When can I put on the tape, for example of the "Famous Classics for Mother and Child." This may be what we parents ought to think of, but I find myself thinking that playing is practicing.

Hosoda: Your wish to let your children play the piano is important. That's wonderful. The only thing is this: have you ever thought about why you wish to let them play the piano? I think it's because you hope that your children will, though playing the piano, become intimate with music and have richer lives. You aren't thinking in the same terms as being able to run 100 meters in how many seconds or balance a rolling ball. Playing piano is not of the same dimension as these activities.

You have brought your children to a talent education teacher and you are wishing to give them an invisible present called music. I find that earnest feeling heart-warming. As far as I can judge from what you've said now, however, you seem to be obsessed by the idea of playing the piano. Think that having your children study piano by talent education means giving them the heart to understand such wonderful music as that by Beethoven, Bach, and Mozart. Avoid thinking that playing the piano reduces the time and hence there is no time to listen to other music. Let me suggest that you divide the time for different activities in a more relaxed way.

Another thing: please don't get too carried away and look serious. As I always think, if the mother is full of smiles, the child is full of smiles too. This relates to the mention of good tone again, but when the child is smiling, he can produce good tone. Of course tone is a more sophisticated question and it's as Mrs. Aoki has outlined, but it's a fact that the child can never produce good tone while practicing with the mother scolding. When the mother praises him, he thinks, "Mom praised me," and the tone improves if just so much.

So when you wish to give music as a present to your children, understand music in a broad way instead of limiting it to having them listen or taking them to concerts. The purpose of practicing is not to learn to play the piano but to learn to love music. Viewing the whole thing in a broad-minded way may help.

Shiobara: It's just as Instructor Hosoda says. Playing the

piano is not the only way to study. When Mr. Suzuki says "two hours," he doesn't mean the child must play two hours; I think it fine to think that the two hours include the listening time.

It's good to hear a live performance, but with an infant before the first birthday, hearing a good recording is also fine. In a year or two, the parent can take the child to a concert in a more relaxed mood.

Miyahara: In reference to taking babies to concerts, you get leaflets before the event. If you play the pieces mentioned in the leaflet for your children ahead of time, they listen to the already familiar pieces with great curiosity and attention. This holds true with three and four year olds. Even adults may be bored when listening to unfamiliar pieces. To those who have bought tickets for talent education related recitals and concerts, I hand tapes of the pieces on the program copied from records. "Listen to these pieces before you go to the concerts," I ask my students. This secures quiet listening.

It's more difficult with infants before age one. As Instructor Shiobara said, it would be fine to play good music at home. By the time they are three or four, they will look forward to going to concerts.

Fine if the Parent Does Not Play

Parent: I hear that many talent education mothers play the piano, but I don't play at all. How should such a parent approach the child's practice? I sit by my child, but I don't know what to do, so I just let my child have his way. Since I leave it up to him, he practices only twenty minutes or so. Is it better to sit next to him for one hour even if I don't understand anything?

Moderator: Once Mrs. Aoki had a student, whose mother worked. The child developed smoothly. The mother would sew a lovely dress for recitals. I wondered how she managed her time. She probably did not play the piano herself. Do you have any comment, Mrs. Aoki?

Aoki: Better if the mother does not play.

Parent: Do you mean it's better to sit by the side, or to leave the child alone?

Aoki: One mother in my class could not read music at all. She marked "do re mi" using the Japanese alphabet in the music and studied musical notations on the train on the way to the lesson. Naturally she didn't play the piano at all. But she made great effort to read the music and teach her child until he was able to read himself. Thanks to the record and his mother's effort, he made rapid progress.

This is the mother Instructor Nagao mentioned just now. The father has a regular job, and the mother is a technician at a health center. One of them takes the child to a nursery school in the morning, and the other picks him up in the evening. So the mother rises early and studies the music before sending the child off to nursery school. When she comes home from work, she listens to his practice while preparing the dinner.

After all, instead of thinking that forcing children to practice is sin, it's better to have faith in that you and your children are searching for something together. It's fine if you can't read the written music or play the piano; isn't it just a matter of love? When the

(continued on page 27)

LECTURES ON MUSIC EDUCATION

Play Every Piece Both Ways:

The Bow Held Upside-Down AND the Bow Held Normally

Shinichi Suzuki

I would like all instructors to try this great violin teaching method.

Among your most important missions is how at every lesson to teach students to improve their tone to the gradually more beautiful and more refined. The tone practice method of the "reverse bow hold" that I arrived at after many years of study, I believe, is a vital discovery in violin instruction in tone production.

Instruct properly in proper elbow position using the reverse bow hold. The elbow should move up and down in front of the body. Gradually refine and increase the amount of tone.

Next, while developing tone produced with the reverse bow hold, try to reproduce the same rich tone with the normal bow hold, aiming at the same amount and beauty of tone. This constitutes a vital "tone production" lesson.

With this in mind, instruct every student at every lesson in beautiful, rich tone.

Another Crucial Issue

I would like you to remember, in addition to the primary issue of the right hand and right arm, the issue of beautiful "two-tone vibrato" produced by a left finger. "One-and-a-half tone vibrato" is not acceptable.

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from *Talent Education*, No. 100

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by Susan Kempler

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THE SUZUKI PIANO METHOD HAS
BEGUN TO BEAR FRUIT

Kenkoh Aoki

This year the submission of graduation tapes was extremely slow. With the deadline approaching on January 15, hardly any arrived in October and just a few in November. Many arrived all at once between late December and early January. The number, amounting to 8,167, exceeded that of usual years. The combination of these factors created a difficult problem. So from this year on we would like to have an earlier deadline. Details will be announced later.

This year's graduation tapes have further approached the model performance on record. This has been my long-cherished wish, and I am pleased to see it realized in the Piano School as well. Last November I received a letter from a member of a piano study group. It said, "Following your instruction, I have had my students play along with the record. To my pleasure all six were able to play their graduation pieces successfully." Their tapes were proof of what this letter said.

On May 1, Etsuko Hirose (age 13), who had won the Chopin Junior Competition in Moscow, came to see us accompanied by her mother and Instructor Yoko Hoshi of Nagoya. Mr. Suzuki was overjoyed. When the topic touched upon the use of records, her mother said that she had Hiroko play along with records.



Etsuko Hirose performs Chopin's Concerto No. 2 at the Chopin Junior Competition in Moscow

Dr. Suzuki says again and again, "Listen frequently to great masters' recordings." I, too, always thought that was just right. I noticed at Talent Education Conservatory's Monday Concerts that students performed with cassette tapes re-recorded from records. In other words, they did

not rely on memory of a piece heard by the ear, but directly with the accompaniment of a real performance. While watching this repeatedly I began to think that it was natural that those students improved. If so, the same logic should work with the piano. Instead of using energy on time-consuming musical theory, I thought students should commit the whole pieces to memory from records as they learned language by memorizing. Some criticize letting children play from memory, but the harvest here is not just that they learn to play the piano but absorb the invisible qualities like the composer's spirit and idea through the performer's superb musicality. This is actually done from early childhood in talent education.

Last year, one out of two students who submitted a tape passed. This year the rate is higher. Soon there will be a day when every one will pass.

Returning to the topic of Etsuko Hirose (or Etchan as she is known), I felt like rereading her mother Yoshiko's note that was carried on the 76th issue of the Japanese language *Talent Education*. I was curious as to how her mother raised her. The article begins with mention of CBS Sony's *Young Children's Talent Development by the Suzuki Method*, which Yoshiko happened to see. She made up her mind to raise Etsuko, then a newborn, by records of fine music. Later she visited Instructor Hoshi of Nagoya and Etsuko's piano lessons started. The mother and child also began to attend summer schools, which increased their familiarity with talent education. Around that time I started to hear about Etsuko frequently from Instructor Hoshi. Etsuko played Mozart's sonata K 331 at age six, and around age eight performed the "Coronation" at the Nagoya graduation. She progressed in such big strides that Instructor Hoshi sent a pleased sigh: "I can hardly keep pace with her!" Etsuko switched to Kazuhiko Nakajima.

Yoshiko's precious article is worth looking at again. Etsuko's success in the Chopin Junior Competition is no accident.

(Note) The CBS Sony record mentioned by Yoshiko Hirose was made at the request of Masaru Ibuka, then president of Sony, from the album I had made, "Famous Pieces for Mother and Child." Later, at the request of Mr. Azuma of the Shufu no Tomo Publishing House, I made the Sony record available to him. In recent years Sony has declined its use and it has been issued under a different title. ♦

from *Talent Education*, No. 100

A MOTHER'S NOTE

Something To Which Parent and Child Can Commit Themselves

Yoshiko Hirose

The encounter of my daughter Etsuko and talent education can be traced back to when she was one month old. It began when I saw the advertisement of "Young Children's Talent Development by Suzuki Method" (CBS Sony) inserted in a baby magazine. It explained "the importance of exposing children to good music from infancy and developing good musical sense," and said that "the pieces they hear must be of highest quality from the beginning." This was accompanied by a list of recorded pieces to play for babies. My newborn daughter by my side, I thought and thought, then started the program with a mixed feeling of faith and doubt: "If every child grows, would my child have a chance, too?"

The records were carefully prepared so that the parent could simply play them: at first *Eine Kleine Nacht Musik*, repeated four times, for six months, then a new piece, added every two months to the pieces already played. Every day I played the recording again and again.

Having learned that a five month old could distinguish Vivaldi a minor from other pieces, I was watching my child. On a day a new piece was added, her expression clearly changed: she looked puzzled. By the time she was almost one, she had already listened to four pieces. I had fun with her, choreographing each piece: we clapped for the first piece, crossed our hands in front of our chests, etc. Although I never verbally explained this, Etsuko eventually started to make these gestures by herself even when left alone. I tried changing the order of the pieces, but she still responded correctly. Moreover, she seemed to enjoy it. I was so moved that I could not believe it. I witnessed with my eyes in my own child a fact which was just as Dr. Suzuki had said. It was after this that I resolved to try seriously. In the three and a half years that she finished listening to all sixteen pieces, my daughter formed the habit of listening, and I, the habit of playing the records.



Etsuko: front row, second from right, on the Suzuki Ten Children's Tour in Honolulu, Hawaii in 1988

Right after that we visited Instructor Hoshi and piano lessons began. Since most of the pieces we had listened to until then were string pieces, *Twinkle* in the record we received that day, played only on the piano and a single note at a time, made me feel that my brain was really cleared up.

What first moved my daughter was the "Humorous" in Christian Ferras' album of small pieces, which she heard when small. At the climax of the melancholy melody in the middle section where the tempo becomes free, the sonorously sung low notes powerfully penetrated her heart. Startled, she felt transfixed, her chest growing warm; then tears filled her eyes. Partly due to such repeated experiences, for my daughter the violin was a kind of dream. When she participated in the National Concert (which is mostly for the strings and flutes), she was excited to have a close view of little children playing skillfully. She exclaimed, moving her hand in the manner of vibrato: "My! They are so small but their left hands move so fast, and they play this way, shaking their hands!" After coming home, Etsuko stood now here now there all over the house and imitated violin playing, strings of cut rubber bands taped to her violin of an empty tissue box, and a longish pencil for a bow. "Good enough tone's heard in my mind, you know," she defended herself. Her posture had been outrageous when she was small, but by now even her movement was quite agile, and I was impressed to realize that imitation, too, could improve.

During the kindergarten years, she was tied down by long school hours, and sometimes when there were special events at kindergarten we found it hard to practice. However, I read Dr. Suzuki's writings in this and other publications, and tried to carry out whatever I could, although, given me as the parent, there must have been some divergences. If Etsuko's tone was at all better than the week before, Instructor Hoshi readily noticed it even if it represented the smallest improvement, and this seems to have given great incentive to Etsuko. It was about this time that I felt encouraged by a mother I met in class, who said, "There is no reason why two or three hours of practice time can't be created each day."

"Yes!" "I like the way you played just now!" When the timing was good for saying these words, Etsuko, a little proud, looked as much as to say, "After all I like mother, she understands me well, I want to play better and want to be praised again." When she could not succeed no matter how many times she tried, the sides of her mouth would gradually go down.

Since she was taught to read music from the time of book 1, by the time she entered Mozart's *Sonata K. 330* around age six, she began to play from the music on her own. Thanks to the almost weekly assignment of some new piece or other, difficult rhythms and notation came to transfer smoothly from her eyes to her hands, and my burden

finally became light. Since learning how to read, she came to be able to play a piece even before memorizing it; while she played again and again from the printed music, she began to be able to memorize a piece faster and more easily than before.

When reading a new piece, she smiles despite herself when she comes to a section familiar from the tape, and looks excited and pleased. She has grown so that I can now talk with her about how wonderful it would be if she could wake the notes sleeping in the printed music, quicken them, let them breathe, and inspire life into the piece. Such awareness is beginning to sprout within Etsuko herself little by little. Practice has become part of her daily life, and she is becoming aware of the pleasure of gradually learning to play the pieces she has dreamed to play.

Although it was not yet three and a half years since starting piano, Etsuko had the opportunity to perform the Coronation at the Tokai District piano graduation this spring. It was an honor to represent an example of Teacher Hoshi's eager instruction and the Suzuki Method. As she happily went on stage, so unafraid, to us worried parents she looked smaller than usual in front of the teachers in the orchestra.

I have been a "counter teacher" and inexperienced mother who could not do anything else, but I am really happy that Etsuko has been able to spend with talent education her entire early childhood, and important stage which can never be repeated. The days are fulfilled when there is something to feel committed to (together, especially, as parent and child).

Every day I play tapes hoping that great maestros' performances will reach my daughter's heart with their beautiful tone.

About Etsuko

Yoko Hoshi
(Lecturer, Piano Study Group)

When Etsuko Hirose performed the first movement of the Coronation with orchestra accompaniment at the Tokai District piano graduation this year, Dr. Suzuki was very pleased.

It was not so much because she had submitted the graduation tape of the Coronation at age six as because she performed the concerto after one rehearsal on the same day, listening to the orchestral accompaniment with her entire body and feeling the music.

Etsuko, or Etchan as we call her, is now a seven year old second grader. It has not been four years since she started piano.

In the process of her study from Book 1 to the first stage of the graduate level in this short period of time, I see the trajectory of her great growth. Books 1 and 2 were smooth. Books 3, 4, and 5 gave her a hard time: because both the number of keys to play and the tempo increased, it was difficult for her to produce tone and to play evenly with an equal amount of tone. She carried "le Coucou" in Book 6 nearly half a year, and had a chance that year (age 5) to perform in a concert. This resulted in a big leap. Once she learned, with Paderewsky's *Minuet*, to perform freely as she felt, she seemed to begin tasting something like the

pleasure of playing and the joy of having the audience listen.

From the earliest stage when her hands were too low even if the stool was adjusted to the highest position, her rhythm was already secure, small as her tone was. When recorded, she sounded beautiful and even clearer than when heard live.

Etsuko's mother always brings her daughter to all our events including concerts, lectures, and student recitals. She makes all possible efforts for home practice: there is no compromising because of Etsuko's young age, and this always makes me feel the height of consciousness of both the mother and daughter. ♦

from *Talent Education Journal*, No. 26

Dr. Suzuki's Message to All Suzuki Teachers

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

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

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

(Forum on Practice...continued from page 23)

mother can play, in many cases it means two teachers and often leads to failure. So don't worry that you can't play.

Parent: So you're saying that parent and child should cooperate in love, right?

Aoki: Gradually your child will be independent.

Parent: Would you say it's better that a third grader still needs parental cooperation?

Aoki: Parental cooperation can profitably last longer, but gradually the parent ceases to be able to keep pace with the child. The child progresses fast. So after all the principle is don't get agitated, take it slowly, don't give up, don't be lazy. This doesn't mean that the child can't have fun running around outdoors. But there are different ways of having fun. You need not feel guilty just because you don't let your child have a particular kind of fun.

Moderator: It varies from child to child just when the period for independence arrives. But it would be good for parents to assist children toward their independence and up to that point. Shall we conclude the forum with this request? Thank you very much. ♦

from *Talent Education*, No. 99

THE INTERNATIONAL SUZUKI ASSOCIATION (ISA)

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

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

The ISA should be comprised of member associations pursuing goals and assuming obligations consistent with its organizational regulations. Consequently, every individual member of ISA must be a member of such an association and each association a member of the ISA. The primary purpose of the International Suzuki Association shall be to serve as an information and coordination center serving the various organizations within each country and region through such country's or region's "Representative" concerning the "Suzuki Method"™ for the purpose of formulating and maintaining high standards of educational instruction under the "Suzuki Method"™.

The ISA strives to encourage, promote, enlarge, and coordinate the Suzuki Method throughout the world. In order to achieve its goals, we plan to carry out the following activities.

1. Sponsor the Suzuki world Convention and International conferences.

2. Sponsor the International Suzuki Teachers Conference.
3. Train Suzuki teachers in developing countries.
4. Help every country establish a national Suzuki Association.
5. Translate and publish the *International Suzuki Journal*, the ISA newsletter, a teacher directory, and Suzuki literature.
6. Evaluate and issue international Suzuki teacher certificates.
7. Examine and make final decisions concerning publication of all books and teaching materials related to the Suzuki Method.

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

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

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