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PARENTS SHOULD DISCOVER HOW WONDERFUL THEIR CHILDREN ARE

Shinichi Suzuki



Since the old days, no expectant parents ever knew how wonderful their babies were. I discovered sixty-five years ago, however, that every newborn, endowed with life in the mother's womb, began its life on the very day of birth while acquiring all kinds of ability thanks to the workings of life itself.

The baby's innate physical body is a mixture of those of the parents, but there is no such thing as innate ability; its life develops while acquiring a variety of skills.

Human beings are children of the environment. Your baby can develop with the high ability of 500 years hence if raised by people 500 years hence; or with the ability of the Stone Age if raised by people of the Stone Age.

Request for Instructors

I have a request concerning "the mother tongue approach that fosters every child." The Suzuki Method as I understand it practices the mother tongue approach.

Music education must proceed in the same way as the parent teaches speech to the child. Have the student play the first piece along with the cassette tape. Add the second piece, and have the student play both pieces. Then add the third piece. The student should repeatedly play the three pieces every day at home. At lesson, too, help the student refine the pieces and reach the ability to play them beautifully with the tape. I would like instructors to have their students eventually play six or so pieces in a row.

The quality of the education at lesson determines gradual development of beautiful tone. I believe that tonal instruction is crucial from the beginner stage whether in piano, violin, cello, or flute.

I have renewed my request to schoolmasters of Matsumoto's twenty-two elementary schools that they apply the same mother tongue method to math and language from the first grade on. Instead of calling it the Suzuki method, I named it "the mother tongue method" for children throughout the world in my request for the world's first experiment to be conducted citywide at elementary schools.

I have observed how beautifully three year olds can develop by this method. The Yoji Gakuen (Talent Education School for Young Children), which I preside over, yearly admit three year olds without screening. All children are the same.

We nurture in three year olds the ability to recite Issa's haiku from memory loudly and clearly. Every three year old memorizes 150 haiku and by the end of the school year the netire class recites them in unison.

By the time they are five, all of them acquire superior ability so that they enter elementary school as top level students. ♦

from *Talent Education*, No. 102

MESSAGE FROM THE CHAIRMAN OF THE BOARD

Toshio Takahashi



The American poet Henry Wadsworth Longfellow said that music was humanity's common language. While language is a means to convey thought, music is a means to convey sentiment and emotion. Blaise Pascal said that man was a thinking reed. That humans think is the proof of humanity; the quality of humans is determined by whether or not they can not only think but be moved by beauty. In this sense, we may be able to say "humans are reeds that can be moved." The Suzuki method is the highest educational method that fosters reeds that can be moved. The Suzuki method is also called "the mother tongue approach." Regardless of their talent, all children fluently speak their mother tongue, with absolute freedom and moreover with complexity of nuances.

The Suzuki Method's great objective is to apply this principle to music, humanity's common language that can foster people who can be moved, so as to help children throughout the world develop as human beings who can communicate from heart to heart. In order to make efforts toward achieving that goal, let me quote three most important sayings from Dr. Suzuki's analects: first, "Man is a child of the environment"; second, "Sound breathes life; without form it lives"; third, "Where love is deep, much can be accomplished." The Suzuki Method philosophy is epitomized in these three.

"Man is a child of the environment" is the starting point of the Suzuki Method. Consider the spiritual communication—between parent and child as well as between teacher and student—based on ideal love that is symbol-

ized by Dr. Suzuki's masterpiece *Nurtured by Love*. When parents teach their children how to talk, there is no bullying or forcing. Parents talk to their children out of love, and children acquire speech while listening to them. While they acquire the skill to talk and think, they learn to love as well. William Preucil, the first violinist of the Cleveland Quartet, says that, but for the Suzuki Method, he would have quit violin long before. When he hated practice, his mother helped him continue being interested by playing duets with him. He is grateful to his mother and the Suzuki Method.

"Sound breathes life; without form it lives" is an expression emphasizing the importance of tonalization which Dr. Suzuki first advocated in the world of string instruments. Like vocalization for singers, this is a vital element in Suzuki Method instruction. In vocal music, the trainer learns the art of helping students sing with the highest degree of reverberation in the oral cavity without losing, however, the personality of their vocal tone. Enrico Caruso's voice is among the most natural. When one is not feeling well, listening to him can even increase the appetite. In violin tonalization, Kreisler, Thibaud, and Elman are all wonderfully natural. Those who were able to listen to them live are lucky. The tone color of a violin performance remains in one's brain as an image. If one seeks tone that "breathes with life" on the basis of a proper image, one spontaneously develops tonality that is not forced, and personality can also develop there. It would be good for us to endeavor to be instructors who, instead of being trapped by a fixed mold, can teach natural tonalization that is suitable for each child. When living in a good environment, learning tone that breathes with life from a superior instructor, and coming into contact with the souls of Bach and Mozart through that tone and that technique, children's souls too will develop richly. They will become well-balanced adults both intellectually and emotionally cultivated. When the world is one day filled with such people, Pablo Casals' prophecy that music will save the world will come true. That is the ultimate meaning of "Where love is deep, much can be accomplished." To cooperate toward the realization of Dr. Suzuki's dream of such a global scale is the task of true Suzuki instructors and families.

We are not merely engaged in early education around us. We are preparing the foundation on which that great dream will be materialized. With this global consciousness, I think we should devote ourselves to music instruction. ♦

THE 28th TEN CHILDREN'S OVERSEAS TOUR

Link Between Heart and Heart

Masaaki Honda, Tour Leader



Concert at Houston

Unlike usual tours, this time it was difficult to finalize the concert schedule and therefore the flight schedule too was unclear until right before we left. Due to the hurricane over Florida, the Miami and West Palm Beach concerts had been cancelled. Such events were of course unthinkable in those areas that had been visited by unparalleled disaster, and we sent our best wishes via the Sofer office managing our tour.

Ten days prior to our departure, it was finally decided that we would fly direct to New York on Japan Airlines, then go to Philadelphia by bus.

Under the Sponsorship of the Doman Institute

We visited Philadelphia after ten years, sponsored by Dr. Doman's Institutes for Achievement of Human Potential. The concert was given at the Academy of Music, the seat of the Philadelphia Symphony Orchestra.

Violin school instructors have been sent by turns from the Matsumoto headquarters, and the Suzuki Method is understood well at the Institutes. Musicals and gymnastics are also adopted into the curriculum at the Institutes' school. The day after our arrival, the children gave a moving performance of the musical *Mikado* at the institutes' hall. We learned that they had planned and practiced it for a year to welcome us. The same children changed into leotards the moment the musical was over and demonstrated beautiful gymnastic exercises for us.

On the evening of the third day, a ceremony was scheduled. The event proceeded in an austere atmosphere, and suddenly Instructor Denda's name was called—to be honored for his achievements. We were all

surprised, but the one most taken aback was Denda himself. I thought it a good practice to recognize people's contributions.

In the marvelous hall that housed nearly 3,000 people, the tour children gave a wonderful performance. After the final encore, over 200 American children joined on stage to perform two pieces—a moving scene indeed.

Harvard University

We returned to Boston after sixteen years. The hall assigned to us was Harvard's Sanders Theatre, a beautifully traditional wooden hall. As at Philadelphia, Suzuki children played along with the tour children after the program—another powerful performance. Nobel prize winner Susumu Tonegawa's child was among the players. The cellist Yo Yo Ma also came. His position as adviser of the children's music academy in Philadelphia contributed to our pleasant conversation. We explained talent education in detail to Mr. Ma in response to his great interest, and I had the impression that the method won his sympathy.

Portland

This was our first visit to Maine, leaving only four states we have not visited. With the American economy generally in recession, the unemployment rate was said to be the highest in Maine. The season of the leaves had just started in New England and the weather was beautiful, the temperature dropping at night enough to make the air cool to the skin in the morning and evening.

On the night of our arrival a potluck dinner was held in our honor at a church. Churches and schools are readily

available to citizens, a custom we should adopt. Maine is a producer of sea food, especially lobsters.

A white lighthouse stands at the tip of the point. I recalled a poem by Henry Wadsworth Longfellow, who was a resident here. The lighthouse, a savior for boats proceeding in a storm, he said, protected numberless lives. Talent Education, too, is a lighthouse in life's voyage; it sheds light to proper paths and gives hope to people. Our mission is weighty.

The concert was held at Portland High School Hall. The audience responded warmly to the tour children's performance they heard for the first time.



A demonstration of the upside down bow exercise at the workshop at the Doman Institute. The instructor is Yuko Mori.

Project within the University System

Our departure from Portland was scheduled for 6:30 a.m. Everyone woke at four and gathered at the airport by 5:30, rubbing their sleepy eyes. Soon a red streak appeared in the eastern sky, and little by little the morning glow began. As we boarded the aircraft, we were braced with excitement about starting out for a new region.

Our sponsor at Joplin was the Southern Missouri State College, the event being coordinated by K. Liu, who had heard our performance at Emporia last year. Southern Missouri is a small institution that emphasizes culture, and talent education is a college project. The president commented with stress that it was a wonderful approach when talking to me. This is yet another thing unseen in Japan.

Professor Carter who teaches Japanese here, I found, is erudite in Japanese history as well as in ethnic music of various countries. The tour often brings us the joy of becoming friends with such wonderful people.

The concert was held at the University hall. The audience was warmly receptive to the tour children heard for the first time.

Ties That Unite Hearts

We visited Tahlequah for the second time. This is where the Cherokee Indians, driven from the East in the late nineteenth century, finally arrived at at the end of a difficult journey.

I said in my speech that the repeated invitation to this small town with its population of 15,000 was proof of the high cultural level and the response was big applause.

The mayor gave us a key to the city at the reception, a high honor and a sign of how much talent education is

evaluated in the States. Cherokee dances shown on the same occasion were deeply interesting demonstrating their traditional culture.

The Tahlequah concert was made possible by the joint sponsorship of the city's art association and Oklahoma Northeastern State University. The audience loved classic music and listened to the performance with great interest.

A young Spanish American visited us backstage after the concert. After greeting us she said: "I taught Suzuki in San Salvador, till I fled the country during the civil war. Now I am studying here. The reconstruction of my country rests on education. The Suzuki method is a superb approach for young children. I would like to resume teaching when I return to my country. I would love your assistance then."

I was profoundly moved to see this young person who dreams about the reconstruction of her country, which I have yet visited, through talent education. I thought ISA should give positive support precisely to such people.

Seeing Instructor Schmidt's eyes misty when saying good-bye at Tulsa Airport, I had a deep-felt thought that talent education tied people's hearts.

Workshop at Memphis

Our visit to Memphis this time was just for a workshop without a concert. Janet R. Armour, a teacher trainee at Matsumoto years ago and now a fine instructor, coordinated the Suzuki activities here. Many students who participated in the workshop impressed me with their high levels of achievement. The tour members were delighted by the annual treat to rice and curry prepared by Masayoshi and Eiko Kataoka of St. Louis.

A Complete School for Blacks

This was also our second visit to Huntsville, sponsored as two years ago by Oakwood College. This is a complete school, run by blacks, that runs from kindergarten to college. School buildings are scattered over a spacious area with a church in the center, which served as the concert hall for us.

The seats that were empty when the concert filled as time went by, and although many left at the intermission, those who stayed till the end gave us a standing ovation.

It is hard to have to start out early the following morning after a concert that finished late at night. Since we were to leave for New Orleans at seven in the morning, everyone was expected to report by six o'clock. I was quite agitated when no one was there at 6:30. Then past 6:30 they finally arrived. I learned that the delay was due to the student bus driver getting lost on the way. So lucky we made it anyway. All of us hurried to board the aircraft.

A Performance at an Elementary School

Soon after arrival at the New Orleans airport, torrential rain started. Quickly finishing lunch, we rushed to Newman Elementary School for a matinee concert. The other instructors, not counting my group, also arrived late, which is rare. The performance took place in a classroom in which various tools were placed in disorder. The piano was an ancient-looking upright, which had of course not even been tuned. Yet the concert proceeded eventlessly. It

(continued on next page)

(Ten Children's Tour...continued from prior page)

is important for talent education students to be able to do their best under adverse conditions. That they have never failed to do so testifies to the strength of the approach.

Earlier we had always given workshops and concerts at Tulane University, but this time the workshop took place at New Orleans University. Approximately 200 children gathered from various places of Louisiana and we had a great study session at the University's wonderful hall that seated about 600.

The concert took place in a gorgeous hall of a Baptist church. I usually go in early to test the microphone and check the position of the piano. The stage manager had told me that the microphone was all right that night, so I neglected to check it. When it was time for me to greet the audience, however, the microphone refused to work. I criticized myself thinking that no care was too much.

The concert, taking place on Saturday, had to compete with various other events. But those who came to hear us enjoyed it enough to rise from their seats the moment "America the Beautiful" was over.

On the same night, we were taken back to hear that a sixteen year old Japanese boy was shot to death that night in Baton Rouge nearby. Thinking that the tour children's parents must be worried, I faxed Matsumoto saying that the concert had finished with everyone healthy.

As in other years, the consulate general's office gave us a reception, inviting our hosts and friends. The mayor and other celebrities of the area were among the audience and greatly enjoyed the children's performances.

Video Making for Introducing the Method

At Dallas, too, we held no concert but gave a workshop and assisted in a video shooting session. The Suzuki method is taught at Dallas public schools, and approximately thirty elementary school students came to the TV studio and participated in the recording. Practice of the method at elementary school opens the chance not only to economically fortunate families but to all children; thus it is ideal for our movement. "Superior early education is the most important for creating worthy human beings of the future," I spoke to the president of the Board of Education of the area who participated in the occasion. Turning toward the other members of the board by her side, she responded, "That's just as I think. The problem is that society is slow in understanding it."



Akira Nakajima and his student, Kenichi Sako surrounded by kindergarten students in Huntsville.

Houston was another place that came into the picture as a pinch hitter at the last minute. Judy Offman, a teacher here who received a phone call from the Sofer office about the possibility of hosting the tour, thought it "a voice from heaven." Although there had been a few Suzuki children's concerts in the past, they were always hosted by other teachers and she had never dreamed of receiving a direct call. She decided to try it, but the economic question troubled her. Would she be able to find a suitable hall just two months before the concert? Again, would she be able to gather an audience if she advertised to the general public? Every one of these was a difficult question. Realizing that thinking would get her nowhere, she first sought assistance from Mr. Gold, owner of Houston's biggest violin shop. She had expected nothing beyond a modest amount of financial help, but he instantly replied: "Fine, I'll take care of the entire expenses. It seems a good movement, and I would like as many people as possible to hear the concert. In order to make that happen, let's make it free of charge."

Instructor Offman was greatly encouraged by the unexpected turn of events, and next went to Rice University to negotiate renting Shepherd Music School's hall. The University offered her free use of both the room for the workshop and the concert hall—a hall with supreme acoustics and equipment, plus a stage surrounded by 900 seats on all four sides.

In Japan free concerts sometimes attract fewer people than paid events. However, the floors filled quickly even including the rear of the stage leaving a fair number of people standing. Our players, who felt this enthusiasm, gave a superb performance. I was happy that we were able to reward the efforts of the people of the area.

The Final Concert

Leaving Houston early on the early morning of October 23, we arrived at Oakland Airport at noon and were met by Instructor Grafton and our host families. I was surprised to find Mrs. Suzuki among them, although it was disappointing to hear that she was already flying home the following day, missing the concert.

Walnut Creek is a quiet residential area further inland from Oakland. The workshop was held in a big church with 200 participants from throughout California, including a family who had come all the way from the Oregon border.

We had one day of rest on the following day. Our instructors went to San Francisco for sight-seeing and shopping, while I took the children to the Marine World. We enjoyed seeing tigers, elephants, and killer whale shows.

"Dr. Honda, you can relax now," said an American instructor after the final concert in Walnut Creek. I answered, "My task does not end until I hand these children over to their parents at Narita."

On October 27 every member of the tour returned home safe and sound, having completed their big responsibility. Let me congratulate the children for the moving performances in different locations for the past month, the four instructors for their hard work, and Reiko Sako for her constant smile and wonderful accompaniment. ♦
from Talent Education, No. 102

THE 1993 KOREAN SUZUKI WINTER CAMP

Theodore R. Brunson
Doctor of Musical Art

On January 6, 1993, at the Suzuki Pan-Pacific Conference International in Melbourne, Australia, where I had just given a demonstration of my Brunson Practice/Performance Podium for our Idaho colleague, June Itami, I was approached by Prof. Hawn-Woo Lee of the University of Chung-Buk in Korea who graciously invited me to teach and give a lecture/demonstration of the BP/PP at the 11th Suzuki Method World Convention which is to be held in Seoul, Korea, August 9-14. While thanking him for his interest, I invited him to attend the teacher-training class which I was about to give. Much to my surprise, he was joined there by a delegation of Koreans which included Hi Mo Kim, M.D., the Chairman of the Organizing Committee of the Convention and Prof. Kyung Ik Hwang, the Chairman of the Program Committee of the Convention. The next day, Prof. Hwang, who is from the Music Department of Mokwon University, startled me by asking if I would also come to Korea to teach and demonstrate the BP/PP at the Korean Suzuki Winter Camp which was to be held in Taejon January 25-29, just 17 days hence!

After appropriate consultation at home in San Diego, I agreed to do so. In the evening of Jan. 24th I arrived in Seoul where I was met by Hyoun-sook Lee, Executive Director of the Korean Talent Development Institute. She drove me to a very well appointed 5-star hotel where I spent the night. The next morning, she met me in the lobby and took me via an exciting taxi ride to and through a very busy railroad station and put me on the train to Taejon. The trip through the country side was very pleasant and educational for me and the clean, comfortable train arrived in Taejon right on time.

After successfully disembarking from the train with the allotted one minute, I was met by Mrs. Hwang who drove me to the outskirts of the city to the college where the Winter Music Camp was about to commence. During the auto ride I had been admiring the performance of the Tchaikovsky's Violin Concerto which was playing on the tape deck. When I commented about it she modestly indicated that the soloist was the oldest Hwang daughter performing with an orchestra in eastern Europe. I didn't have time to consider what this excellent performance might auger for the quality of the students that I would be

AROUND THE WORLD

teaching because of the speed with which I was hustled into an auditorium which was packed with student violinists, cellists, faculty and parents who had been awaiting my arrival.

During the course of what I assumed to be introductions and announcements by Prof. Hwang (there was no translation), I discovered that there were but two non-Korean members of the faculty, myself for violin and Mr. Mizushima, a Japanese emigre to Sydney, Australia, for cello. It was here that I had the pleasure of again meeting Prof. Hawn-Woo Lee and learning that he had been the first Korean to study with Dr. Suzuki in Japan and had been the pioneer "founding father" who had brought the Suzuki Method of education to Korea and had given the initial early training to those who now teach throughout South Korea. Dr. Hi Mo Kim gave a strong speech after which Prof. Hwang led a typical opening day Suzuki play-through program. Only after this introductory session did I get a chance to get to my dormitory room (which was to also serve as my studio) to unpack and settle in.

My hosts were most solicitous about every aspect of my comfort and well-being. They felt that I would be unhappy sleeping on the floor on the traditional mats and under the comforters which were rolled up in the closet and insisted on bringing in a cot. They were also very worried about my cuisine as I had advised them while still in San Diego that I am now a vegetarian. In spite of my eating most of the Korean food which was served in the dining room with gusto and receiving compliments on my chopsticks dexterity, they loaded my room/studio with all sorts of extra food to the degree that on the last day I had to give a good deal of it to my students so that it would not be wasted. Most evenings, prior to the after dinner recitals and concerts, Prof. Hwang drove me, Prof. Lee and Mr. Mizushima to different excellent restaurants where we dined with other Korean Suzuki teachers.

During our initial meeting in Australia I had asked Prof. Hwang which books he might wish me to teach at the Winter Camp. His reply was books 1-10. Ever kind and thoughtful, on the first day of teaching he asked if I would prefer private or group teaching and at what level. Since I feel that one can make the most lasting impact on a one to one basis, I chose the private work and left it up to him as to the level. He said that he would give me the advanced students, which I assumed meant the middle to upper Suzuki Violin School books. Although I have successfully taught in situations where the student and I did not share a common language, I was relieved to find that Prof. Hawn-Woo Lee was going to interpret for me.

When the first student came in she turned out to be Prof. Hwang's daughter who played a portion of the Tchaikovsky Concerto which I had heard her perform on the tape during the trip from the train station to the college. It was even more striking live than it had been on the recording with the orchestra, and I had to wrench myself

(continued on next page)

AROUND THE WORLD

(Winter Camp...continued from prior page)

from immersion in the beauty of her presentation to very concentrated listening so that I could give her useful as well as laudatory comments. I asked her (as well as all who followed) her age, how long she had studied violin, who her teacher was, how much she practiced daily, and examined her violin and bow. The answers, except in two or possibly three cases, were much the same: teacher-Prof. Hwang, 3-6 hours daily practice and excellent European instruments and bows. Virtually all of these students demonstrated formidable techniques. I can't recall hearing any literature from the Suzuki Violin School other than the two Mozart Violin Concertos in Books 9 & 10 and the Bach Concerto in A minor from Book 7. But I did hear very high level presentations of portions of the Brahms Concerto, the Beethoven Concerto, the Sibelius Concerto, the Bruch Concerto in G minor, the Carmen Fantasy and many other major works mostly from the Romantic Period as well as a selection of Kreisler's more profound compositions. The students ranged in age from around 10 to the mid-twenties. They were very quick to grasp and follow any suggestions which I might give and by comparing how long they had been studying the literature which they were sharing with me with how well they were performing it, I realized that they were unusually fast learners.

I hope in the future to be able to further analyze Prof. Hwang's teaching methods. Considering that he did not begin his study of the violin until he was 24, his accomplishments are amazing. Now in his mid-forties, he continues his violin and conducting studies in eastern Europe during the summers. I observed that he has an excellent rapport with his students, teacher-trainees and colleagues. I feel that he is one of the outstanding teachers and administrators in the worldwide Suzuki Talent Education movement who deserves recognition as such.

I also had sessions with a combined teacher and teacher-trainee class. We went over teaching points in the Suzuki Violin Books 4 & 5, and I shared the Brunson Practice/Performance Podium with them as well as my Harmonic Bowing Studies for Suzuki Violin Book 4 (pub. by Zen-On), Daily in-tonalization studies, Whistler's Waltz, Marya's Theme and Barlorage Badinage (pub. by Kjos). They were all well trained violinists and at the final concert, which was given the last morning, I saw and heard the positive results of their teaching during the previous days.

Prof. and Mrs. Hwang, their son and two daughters entertained us on the last night in Taejon by serving an exquisite Korean dinner and giving us farewell gifts in their lovely apartment which is close to the site of the forthcoming Exposition '93. The next morning, Jan. 30, Mr. Mizushima and I, accompanied by Prof. Hwang, were driven back to Seoul where in August I look forward to seeing many of my international colleagues at the 11th Suzuki Method World Convention. As we took off from Gimpo International Airport I could still hear the performances of those wonderful Korean violin students with whom I had been privileged to "study together". ♦

PAN-PACIFIC SUZUKI INTERNATIONAL CONFERENCE MELBOURNE, AUSTRALIA

Marguerite Brand

For the second time in 4 years Melbourne hosted the Pan-Pacific Suzuki Conference International from January 2-7, 1993. In sparkling summer weather we welcomed our friends and colleagues from 14 countries around the world to share in an outstanding 5 days of music making, exchange of ideas, fun and friendship.

In his speech opening the Conference, Victorian Premier, Jeff Kennett, paid tribute to Dr. and Mrs. Suzuki as being the "parents" of a world-wide family. Unfortunately, at the age of 94 Dr. Suzuki is no longer able to travel, but was very ably represented by his wife, Waltraud.

The Faculty list read like a Who's Who of international Suzuki celebrities. From Japan there was Toshio Takahashi, Vaclav Adamira, and Dr. Suzuki's young assistant, Yuriko Watanabe. From Europe: Helen Brunner, Jillian Leddra, Sven Sjogren, Prof. Naoyuki Taneda, Paivi Kukkamakki. From the USA: Tanya Carey, Annette Costanzi, Dee Martz, Bart Feller, Rebecca and Earl Paluzzi, Barbara Barber, Theodore Brunson, Mary Beth Eigenheer, Lorraine Fink, Michele Higa George, Ed. Kreitman, Allen Lieb, Joseph McSpadden, Judy Offman, William Starr, Tom Wermuth, Judy Yamada, Bruce Anderson, Beverley Fest, Rita and Bob Hauck, Yasuko Joichi, Doris Koppelman, Catherine Mc Michael, Nancy Pederson, Michiko Yurko and Frank Longay. Also Prof. Hyung Ik Hwang from Korea, Karen Lavie, Joachim Neupert, Gillian Bibby, Margaret Crawshaw from New Zealand, Dorothy Jones and David Gerry from Canada, as well as a host of Michael Harvey and Stephen McIntyre, who both enjoy international reputations as performers and master teachers.

The conference was held in the Methodist Ladies College on beautiful grounds and facilities. Two special trains, called the "PPC SPECIAL" transported participants to the city for the grand OPENING CONCERT in the Melbourne Concert Hall and the FAREWELL CONCERT in the Myer Music Bowl.

An exciting first for Melbourne was the launching of Suzuki guitar in Australia. For some time a group of teachers has been preparing for the visit of Frank Longay who tutored the 11 children and teachers. The group was very enthusiastically received by the huge audience at the Farewell Concert. As a result of Frank's visit, guitar teachers have the opportunity to continue their teacher training and are looking forward to his next visit.

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Highlights of such a conference will differ for each individual, but for a great number it was the GALA CONCERT held in the Melbourne Concert Hall. Nine Australian soloists aged 9 to 17 years performed concerto movements with the Melbourne Symphonic Players, conducted by Phillip Green.

The programme began with David Tong (9) and Oliver Ng (10) who played the 1st movement of the Concerto for Two Pianos in Eb Major, K365 by Mozart. Kimbali Harding (13), then played the Scherzo Symphonique by Litolf, followed by Airena Nakamura (16) and Lisa Grossman (17) who played between them the complete Bruch's Violin Concerto.

To single out a performance in a concert filled with such outstanding students is a risk, as it was such a privilege to hear all these marvelous young Australians perform with such accuracy, poise and musicianship. However, after the interval we were treated to a performance of the Mendelssohn's Concerto 3rd movement, by 9 year old, Ian Goh that thrilled and delighted the astonished audience beyond their wildest dreams. He started lessons in June 1988!

It was a tremendously difficult act to follow, but Dominique Gallery (16) gave a stunning performance of the 3rd movement of the Concerto in B minor, Op. 61 by Saint-Saens. Katie Betts, also 16, then played the 3rd movement of the Concerto No. 2 in D minor, Op. 22 by Wieniawski. This remarkable concert ended with a glittering performance by 15 year old Louisa Breen who played the 1st movement of the Concerto in A minor by Grieg.

I found it difficult at times to keep my composure

during these performances. I felt deeply moved, as I was at my first International Conference in Honolulu in 1977. To have been involved with a movement that has spread so rapidly all over the world and touched so many hearts and minds in such a beautiful way has been an immense privilege.

There were other wonderful concerts during this memorable week. The opening concert featured as guest artists the M.L.C. Chorale conducted by Jane Elton-Brown, and young aboriginal didgeridoo player, Solomon Tamaru, who gave a truly Australian welcome. The farewell concert, in the Myer Music Bowl was a very happy occasion despite the rain, when all participants, including the PIANISTS were able to perform on the stage. Pianists (and many parents) had practised singing with Bob Hauck for a combined performance of Beethoven's "Ode to Joy" as a grand finale.

The Faculty Concert was very well received, and lunch time recitals by Barbara Barber, Yuriko Watanabe and Prof. Taneda were so inspiring. There were also daily student concerts, and piano concerts enabling all piano students to perform.

During the Teachers' and Committee Dinner the 300 guests were kept entertained by "Audrey Tawdry" assisted by various members of the teaching fraternity in disguise. It was an exhausting but exhilarating week. We are extremely fortunate to have a very gifted Conference Director, Hilary Bergen. She was assisted by a wonderful team of volunteer helpers, who spared no effort in ensuring everyone was catered for and comfortable at all times. ♦

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SUZUKI GUITAR

Emilie Knight

The Pan-Pacific Conference in Melbourne saw the Australian Launching of the Suzuki Guitar method, Suzuki parent, Geoff Thomas and a very diligent committee welcomed Frank Longay from The United States to introduce Book and Tape 1 to a very keen group of students and teacher trainees.

Frank Longay lives in San Jose, California and is on the international guitar committee. This group of people from other parts of the USA and all over the world, (Germany, Sweden, France and South America) have had headphones attached to their phones so that they can be more comfortable during the hours of conversation and debate they have over the establishment of Suzuki Method Guitar.

Frank graduated from High School deciding that the only thing he wanted to continue studying was the guitar. He loved rock n roll as well as classical guitar and when he began teaching, had a some what negative idea of the "Suzuki Method" as he knew it. He thought it belonged to a totally different culture, could not be translated to the western societies and tended to produce a Prima Donna type of child. Very reluctantly, he was persuaded to attend a Japanese tour Concert. He saw the small faces on the programme and decided to sit back for very long and tedious evening. Frank said that he was amazed at the vitality, energy, expression, finesse and grace exhibited by the performers and had never seen such refined movements in a child before.

Immediately enthralled, Frank began to apply some of the principles of the method to his guitar playing and teaching and asked a cello teacher to give him formal Suzuki teacher training. He believed that the left hand position of the cello might be relatively close to that of the guitar, and he could work from there.

One of the problems besetting Frank in establishing the approach was to find small guitars which sounded acceptable. He tried restringing ukuleles, but only had moderate success. Most recently, he showed a master craftsman a fine German guitar and asked him to copy it in reduced form. Frank then bought the woods required (ebony and spruce mainly), and sent the little guitar and the woods to China - he has just received his first 100 guitars appropriate for little fingers!

The successes Frank Longay has had with his students are remarkable. We were able to see on the video tape he showed the progress of a ten year old girl who had learned for one year and was playing Tarriga's "Memories of the Alhambra". We saw the boy Frank had told us about

whose self-esteem and academic grades had soared since his discovery of the guitar.

I was really enthralled by the sound of the Suzuki Guitars at the Conference (their imaginative renditions of Aunt Rhody were wonderful!) and was fascinated to hear of the meticulous progress Frank and all the other committee members are making to have more Books published. ♦

from Suzuki News, January 1993, published by STEAA (South Australia),

PARENTAL TRAINING AND THE BEGINNER

Judy Bossuat

As Suzuki teachers we have the responsibility and the possibility to instill good habits in our students (posture, tone, use of the body etc.). Over the years I have become convinced that this can and should happen during the Twinkle Variations. Taught well, these variations can set the child up for easy learning for the rest of his "career". If not well achieved, he is often destined for repair work over a long period of time.

How can we make the variations work the way we should like? Through experience, I have come to one conclusion: Parent education is the most important part of early teaching.

In Lyon, we find ourselves spending more and more time working exclusively with the parents without having the children present! The children come with their parents each week at a separate time to observe children who have already started. This helps build the child's desire to play and shows him the behavior of the other children. The new students seem to assimilate rapidly that this conduct is also expected of them. They also begin listening to the cassette of book one and construct the box violin that the child will begin on later in the year.

In our six to eight week parent's course we work hard to give the parents as much information and experience as possible. Much of what we do with the parents is the same as for our teacher training course! Parents keep a notebook and often refer to such subjects as "what the left hand should look and feel like", "what to do if Johnny does not want to practice" etc. Throughout the year they keep notes in this book about their lessons and group classes. This gives them material with which to vary practice sessions during the long summer vacations.

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Some of the subjects covered are the following:

1. Tuning the Instrument. How can the child become accustomed to good intonation if the violin is out of tune four days out of seven? Even the most "tin-eared" parent can tune acceptably if pushed to practice this ability often enough. We regularly un-tune and re-tune violins during these sessions.
2. Good basic posture. Parents practice on the teacher and each other to master good violin placement. Our Motto is: "Start from the feet and work up". Feet balanced, hips over big toes, back straight, shoulders square, head tuned slightly— Forget any of these points and a well placed violin will not stay in place very long. Too often parents look only at the violin and not the body that is supporting it. Support from the back muscles and rib cage are emphasized to eliminate the sway backs that occur when trying to hold up the violin.
3. Placement of the bow is practised on anyone the parent can find except their child. Dad, sisters, brothers, each other... Learning to place the bow quickly and correctly into a relaxed hand can save months of corrective work. We like to slide the bow stick into the hand treating it as one unit rather than separating the responsibilities of each finger. The angle of placement is of the utmost importance. Too deep and the first finger will press too heavily; not deep enough and the children tend to stiffen up their knuckles in an effort to compensate for the weight. We slide the bow in a line between the tip of the little finger and a spot just below the first joint of the index finger (between the first and second joints).
4. Parents learn to play the Twinkle Variations and a couple of other pieces. In this way they gain empathy for the difficulties the child will encounter and seem more patient and appreciative of the efforts their little one makes. We have the parents use the child's small-sized instrument in order to further stimulate the child, but always make sure to give the parents a chance to try playing a full-sized instrument in order to gain appreciation for the weight and effort involved. We start our parents in groups. Emulation of each other and compassion for each other's difficulties help make a caring group. The parents get to know each other as people in their own right and not just "Jacob's mom... or Betty's dad". Also very important is the possibility for parents to establish good practice habits without the complications of temper tantrums and opposition entering into play.
5. Of course, much time is spent explaining Dr. Suzuki's Philosophy... especially the part about not rushing and appreciating every step. We explain our expectations for behavior and how we hope the parent will react when the child is destructive or recalcitrant. Ideas for motivation are covered as are the warnings about not advancing faster than the teacher authorizes. Every week we tell the parents about our desire to go at the pace of the child, and not to force him to go as fast (or as slow) as the other children in his lesson. The pep talks for the parents of the uncoordinated and dissipated children are started even before we meet the children in lessons! This all seems to help the parents of non-disruptive children to be more accepting and compassionate for the parents whose children are...
6. Specific time is spent helping parents to learn how to correct positions by touching in a non-threatening, gentle manner. Children develop opposition when they feel threatened or pushed around, so we try to make parents aware of their every geste.
7. Just as touching technique is important, so is vocal technique. Parents practice giving instructions in a lively tone of voice. Even a simple "ready play" said in a gentle enthusiastic manner can encourage the child in his effort. Parents also practice not talking so much as they work with each other. Explaining everything they know and all of the points they are checking only tunes the child out! Learning not to sound like they are reading their notes takes time and practice!
8. Tone production is a constant factor in every lesson. The relationship between good posture and good sound is always highlighted.
9. Simple basic information is given on music reading in order to help those parents who have never had any musical experience.

When the parents are well prepared and well informed at every step of the way they become your biggest allies and the best possible help for their child. They are the most important factor in setting up the good posture and habits so very necessary to the successful and happy study of an instrument. Giving the parent the assurance that he is capable and knowledgeable will give him the confidence to do what is necessary at home with creativity and joy. ♦

from European Suzuki Journal, Autumn 1992

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A BRAND NEW COMMITTEE

Jennifer Burton

A new committee has been formed this fall whose charge is to gather information on state and local Suzuki associations. Committee members are: Carol Sykes, Eastern Region; Bridget Jankowski, Central Region; and Beth Goldstein, Western Region.

We have five goals for 1992-94:

1. Compile an updated list of all state and local organizations in the Americas
2. Designate one person from each state or province to act as a liaison with the SAA office
3. Gather and create materials that would be good resources to have available at the SAA office
4. Distribute a survey to determine what services are provided by associations
5. Publish a column in the SAA Journal which features state and local association news.

The groundwork for this committee was laid by Dorothy Jones and Martha Brons with the SAA Newsletters published from 1988-1990. Addresses of associations were published; news from across the Americas were featured. Since 1990, the SAA Membership Committee has been gathering more information. Under the direction of Cleo Brimhall and Margaret Shimizu, they have compiled a master list of major Suzuki programs and have designated one contact person per state to assist in gathering membership data.

The State and Local Suzuki Association Committee will build upon this foundation. We will offer services as well as gather information. Our state contact personnel will help the SAA office by providing information and answering questions. Sometimes people contact the SAA office and ask questions that pertain to a specific state or region. Pam Brasch, our personable Executive Administrator, wants to help these people, but her staff does not always have the information they need. As soon as we develop our list, the office can meet more needs.

In some cases, the state liaison for the membership committee and our committee could be the same person. If the state is small or if they offer fewer services to area Suzuki teachers and families, then one person could do both jobs. In fact, it would eliminate duplication of efforts if one person would be willing to serve on both committees. If, on the other hand, the state offers a lot of services to thousands of people, it would be better to have two different people serve on the committees.

We will publish our state contacts and the addresses of the state and local associations in the SAA Journal when

our search has been completed. Associations can update their addresses by filling out the card that was enclosed in the 1992 Membership Directory. Some of you have been contacted by our committee and have already responded. Thank you for your timely response.

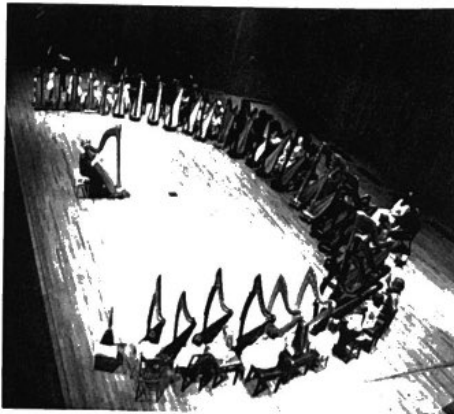
We are collecting by-laws, articles of incorporation, newsletters, and brochures. If your association would like to contribute these items, it would be greatly appreciated. These will be kept on file and will be shared with other associations who are looking for models. The Suzuki network is vast; we can benefit from the expertise of our membership through this channel.

After the master list has been compiled, all associations will be asked to complete a survey. This information will indicate what services are offered by each association and will show to whom the services are offered. It will also indicate the dues structure of each organization.

This column will be regular feature of the SAA Journal. Each issue will give a profile of an exemplary association from the Americas. Associations can submit news items to Pam Brasch at the SAA office or to the following address: Jennifer Burton, Column Editor, SAA State and Local Associations, 2341 Clark Street, Stevens Point, WI 54481

The Suzuki Association of Utah

The Suzuki Association of Utah (SAU), was created in 1977 to provide educational and performance opportunities for Suzuki teachers and families. Although most of its clientele are from Utah, the SAU also attracts members from Wyoming, Idaho, and Arizona. The organization began with 17 cello, flute, piano, viola, and violin teachers and has expanded to 804 teachers and 1,310 families in 1992. Since 1984, the state-wide curriculum has been expanded to include harp, guitar, string bass, pre-school, and voice.



Students from the Suzuki Association of Utah are featured in concert in this column.

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**THE KEY VOCABULARY
AND
TALENT EDUCATION:
SYLVIA ASHTON-WARNER
AND SHINICHI SUZUKI**

Susan Grilli

"I am a child of five", said Sylvia Ashton-Warner to her student teachers. And Shinichi Suzuki speaks of his ninety-two years: "I am 9 + 2. That makes 11. So young!" Each asks teachers to think like children in order to understand them, and both have an uncanny way of tapping the depths of the person they are teaching; an understanding so deep that the student is completely freed for learning.

As Florida educational administrator, Bill Cliett, so lyrically describes his teacher training with Sylvia Ashton-Warner: "We were told only to come as five year-old children. 'Come in, little ones', she said, and we sat at her feet and learned what only the heart can teach ... She does not teach in the usual meaning of the word. She does. And in her doing she sets an example from which others may learn. We were never told how to teach by her organic teaching style; she took us through it as children, and we learned from the doing."



"I am a child of five."
Sylvia Ashton-Warner in the classroom
Picture courtesy of Selma Wasserman

So Shinichi Suzuki, with humor and wit, studies his adult students and finds the child in each that will be the making of the teacher to come. His wisdom about the need

to get in touch with what is most childlike and pure in each of us, is legendary. And when he has you perfectly relaxed and trusting, he shows you how much more you can achieve than you ever thought possible. And in an atmosphere of such fun! Both teachers give a great gift to their teacher-trainees: the gift of themselves at their very best. As Suzuki says, "You must be a Suzuki teacher according to yourself!" And Ashton-Warner: "You cannot write a variation on a theme you do not know." You feel endless opportunities opening up for new freshness and creativity in your own teaching, since you are learning in the most natural way to be a teacher who bases every curriculum decision on the way children really think and feel and learn. When you feel you could do anything, your students are likely to feel the same way. One success breeds another, and another. Most important is the communication of enjoyment in the process, from teacher to student.

When you are Suzuki's student you feel he knows everything about you. You come away from a session with him walking on air - not simply because he has made you feel good, but because he has truly understood what is most important to you. During a recent interview I had with him in his school in Matsumoto, Japan, he spoke from the viewpoint of the child: "All children are wonderful from birth. We are all intelligent children. Teachers and parents, please take care of us!" Suzuki clearly considers children an endangered species in today's disturbing world. He empowers parents to be wonderful teachers by asking them to teach their own children in his classroom after he has taught them. This is done to make sure each parent has understood how to teach at home. He says, "I am the teacher only one day a week. You are the teacher for six days!" Indeed, by his example of wit and wisdom he gives both adults and children the feeling that they certainly could be wonderful, and learn wonderfully as well. This isn't careless praise, but a clever sort of teaching that encourages working hard and enjoying it.

Both Ashton-Warner and Suzuki teach only one new idea at a time. Ashton-Warner finds the key to the child in the child's personal vocabulary. Suzuki discovers the same sort of key through music. Each approaches one new idea from many different directions until what triggers understanding for that particular child is found. Both teach in a way Suzuki refers to as his "full-marks" approach. Everyone in the class must enjoy success before the next learning step is taken. "Full marks" means 100% understanding. Preparation, both intellectual and emotional, is the key to doing this. By saying a new idea a number of different ways, Suzuki keeps the faster learners engaged while he brings along the slower ones. He says that only when each child understands the material thoroughly, should the class advance. "As time passes, the weakest children start showing their ability. And all the children are able to lead confident lives." Ashton-Warner has her student teachers "return to the age of five" and dig deep within themselves to discover their greatest joys and fears as children. She talks to them, but listens a great deal

(continued on next page)

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(The Key Vocabulary...continued from prior page)

more. So does Suzuki. Both do much more than they say. Bill Cliett notes Ashton-Warner uses "No preaching, only practice." She says her theory "... has been all along that, generally speaking, one learns less from someone talking than from living the situation through."

The amount of learning accomplished as a result of doing more and saying less, is astonishing. The reading, writing, music, and art of Ashton-Warner's Maori children in New Zealand amazed even her sternest critics, the School Inspectors. Similarly the musical skills and sensibilities of Suzuki students have moved many an audience to tears. Both teachers prepare each learning step so carefully that children accomplish real skills as well as a sense of adventure when approaching new learning. Using both the ideas of Sylvia Ashton-Warner and Shinichi Suzuki in my own Suzuki Pre-School, I found my students taking the attitude, "I can do this and it's fun, so why not that ... and that?" Yet they were learning a tremendous amount of discipline for their ages. Ashton-Warner equates discipline with a "shelter, like a roof over you", and says, "For the spirit to live in, the freest the mind must acknowledge discipline." Bill Cliett continues: "An atmosphere of love and complete acceptance touched each organic element in the room. 'Sit close to me, little ones,' she said ... And we all turn our eyes in her direction. She does not talk without our attention and does not repeat. Nothing is demanded, nothing forced. Freedom pervades, yet there is discipline ..."

How crucial to their success it is that both teachers assume no limits to what children can accomplish. Suzuki clearly believes any child can be taught. Ashton-Warner expresses her own determination, which she obviously passed on to her students: "I believed I could achieve anything I chose to set my mind to if I tried hard enough ... there was in me a vague fleeting awareness at times that I had something big to do ..." Bill Cliett remembers, "She ... talked with me as though I were the most important person in the world and my every word a revelation." Both teachers let the learning happen naturally. Ashton-Warner: "Supply the conditions. When life comes in the door, let it." And Suzuki: "In teaching you must guide but not pull." Ashton-Warner refers to the desirable condition where teacher and children understand and trust each other, and become at ease with each other in classroom rapport so that discipline comes of itself. She takes from Coleridge her working philosophy, "Touch the true voice of feeling and it will create its own vocabulary and style; its own power and pace."

Sylvia Ashton-Warner's organic teaching involves eliciting from a child a word fundamentally meaningful to that child's emotional life. This word is the first of many that make up what she calls the Key Vocabulary. Suzuki does something strikingly similar when he teaches music. First one musical idea is introduced, then another added and the first one refined, until finally a whole musical vocabulary is established on an instrument. To do this Suzuki uses games that are fun yet have the distinct purpose of providing necessary practice in a delightful way. And he actively

engages parents in the process of learning with their children. Ashton-Warner brings parents into her classroom to add their talents to what is already an exciting and creative environment.

In fact both teachers teach with a creativity and flexibility rarely seen in ordinary classrooms. Yet these qualities could be in every classroom. It is a question of reaching for the individual aspects of personality unique to each child, being an extraordinarily good listener, and knowing how to keep alive and well the natural enthusiasm in young children. Suzuki says, "Young children have the natural ability to conform to atmosphere very easily. When we repeat one thing many times this becomes part of the child as his own talent ... Conditions for the growth of talent, or human ability, are the same everywhere ... We are not teaching these children to make them professional musicians. I believe sensitivity and love toward music or art are very important things to all people whether they are politicians, scientists, businessmen, or laborers. They are the things that make our lives rich." And Sylvia Ashton-Warner speaks of music in some awe, as "a language other than paint that could say the unsayable things inside you ..." And about listening to music, "... you felt the impossible to be easily possible and that any wild dream could be real one day." Suzuki is as passionate, in describing his discovery of Mozart: "What I never fail to marvel at in Mozart's music is his superhuman love. It is a great tenderness and love felt only by the soul ... Mozart's music, music of profound spirituality, completely charmed my soul with its beauty, and it spoke to me gently."

Sylvia Ashton-Warner believes humor goes "hand-in-hand with creativity (which) belongs to freedom of the mind." Suzuki understands this well as he jokes with children who adore him, thinking he is some sort of E.T., or pied piper whom they want to follow everywhere. And both teachers are highly energetic in their teaching. A lively, rhythmic tempo is a basic requirement for a good Suzuki class. What Suzuki refers to as the "habit of action" Ashton-Warner would say has been fuelled by "imagery flourishing in its own right." Indeed imagery is an intensely important part of the best Suzuki teaching, where analogies from children's own rich experience help teachers make learning meaningful.

What is finest about both Organic Teaching and Talent Education is the atmosphere of love and complete acceptance in the classroom. In both cases this is combined not by accident with unusual amounts of learning. Ashton-Warner says, "... when listening with care to children ... I stand back ... and am quiet ... Don't interrupt the surfacing of an image." She speaks for both teachers when she says, "Feeling is so contagious it can penetrate anything." Suzuki's idea that "... children are endowed with unlimited human potential for education ... if they are helped to grow, they grow" is further explained when he says, "A superior teacher ... warmly protects and fosters the student while always giving him great joy and hope."

Ashton-Warner and Suzuki both bring their work

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down to a question of basic human survival and the future of world peace. In Teacher Ashton-Warner says, "I see the mind of a five year-old as a volcano with two vents; destructiveness and creativeness. And I see that to the extent that we widen the creative channel, we atrophy the destructive one." In Man and Talent Suzuki makes a plea: "When can human history shift from ... war to ... peaceful co-existence and culture? I recognize two elements: the potential to grow and the potential to destroy. The potential for growth is a great power given to mankind." He feels that world peace can never be achieved until we make some major changes in the way we educate human beings. It is sad that these two great teachers working thousands of miles apart but in such striking harmony with one another, never met. Sylvia Ashton-Warner's death in 1984 unfortunately precludes this ever happening. But at a time when early education is in such dire need of new energy and vision, the work of these two teachers gives new hope for a viable and creative future for all children. What both Ashton-Warner and Suzuki have seen can be developed in children: unusual sensitivity, resourcefulness, self-reliance, and hopefulness, are qualities future adults may need now as never before.

It is of more than passing interest that both Ashton-Warner and Suzuki identify listening as at the heart of their teaching. Neither one likes to explain, if they can show something in action instead. And both believe there is altogether too much talking done by teachers in most classrooms. They also share a lively rhythm of teaching and a lyricism and idealism about human potential, seldom seen in our modern world. Both teach teachers as they teach children - with complete faith in the abilities of each new person who comes before them. They assume anything can be accomplished if only we decide it can, and if we do it in a way that is both developmentally appropriate and an inspiration. Each has developed a remarkable ability to draw out a child on his or her own terms. Far from creating precocious whiz kids to annoy the adult world with their arrogance, these two teachers are concerned with developing sensitivity side by side with ability. Compassion is as important as skillfulness. And in their quiet way they produce students more able and well-rounded as human beings, than any "force-feeding" ever could. It is the ideal combination of inspiration with love and without pressure, that could permeate the atmosphere of any early childhood classroom anywhere. Adult effort and commitment are much more important than money to purchase sophisticated equipment or elaborate buildings. At our recent interview Dr. Suzuki said, "This is not only the Suzuki method. It is the method of the human being." And Bill Cliett remarks, "I came for what I thought to be a method, but I left with a philosophy of life." "... there was a rhythm to our days, a perfect balance and blending of the intake and the output. A balance necessary for life itself. And each day became a symphony." ♦

(A Brand New Committee...continued from page 16)

Organizational Structure

A 12-member Executive Board handles state-wide matters. Leadership is provided by the president, past president, and the president-elect. A secretary and eight vice-presidents, each representing a different instrument, complete the board. Each instrumental discipline has its own sub-chairs to plan recitals and graduation ceremonies for students and other special events. Violin and piano are also sub-divided geographically to accommodate the greater number of students.

Appointive officers take care of the nuts and bolts of the Association. Positions include: treasurer, assistant treasurer, financial assistantship chairs, institute directors, librarian, newsletter editors, publicity chair, membership secretary, boutique manager, parent convention chair, and teacher referral officer.

Dues Structure

Funding for the Association comes from membership dues. The 1992 rates were as follows:

- \$25 - teacher membership
- \$15 - new family membership
- \$10 - renewing family membership

The SAU also recognizes Contributing members. These are usually businesses in the community who provide services to the Association.

Benefits and Activities

The SAU offers services to teachers, parents, and students. Teachers can participate in regional meetings and can take advantage of performance and training opportunities. They receive five newsletters and have access to a library of books, video and audio tapes, journals, pamphlets, and music. A teacher referral service is also provided from the state office.

The parent arm was organized immediately after the founding of the Association and assists with all major activities.

Each year since 1982, a parent convention has been conducted and features nationally-acclaimed clinicians. The parent committee also oversees financial assistantship awards presented to members who attend the Inter-mountain Suzuki Institute in St. George, Utah. Funding is provided by the SAU Boutique which is operated year-round by a parent and is staffed at the Institute by assistantship recipients.

Students receive performance opportunities, educational workshops and master classes, regional recitals and play-ins, and are invited to participate in a graduation program. Several state-wide concerts have also been of-

(continued on page 21)

AROUND THE WORLD

Saino Kyoiku Music School Curriculum of Method for Musical Expression

Toshio Takahashi

At the music school established in 1974 for the training of teachers in the Suzuki Method, a weekly class is given on the methodology of musical expression, with the following curriculum dealing with the three elements of melody, rhythm, and harmony.

1. Melody: Melody is like the roof of a house. Pitch and duration are its building materials. The goal is to analyze it in terms of the piece as a whole and in individual notes as follows:
 - A. Structure of piece: ballad form, variation form, compound ternary form, rondo form, sonata form, fugue form.
 - B. Phrasing: phrase development in three steps; question and answer; introduction and development; sustained phrase; phrase connection; linking of phrases with omission of a phrase-ending; and interweaving of phrases.
 - C. Harmonic and non-harmonic tones. The latter can be classified into passing tone (note de passage), neighboring tone (broderie), antipation, escaping tone (échappée), and appoggiatura.
 - D. Accents: melodic accent, pitch accent, pattern accent, and interval accent.
2. Rhythm: Rhythm is the foundation on whose solidity the melody must rely. Length and strength are studied as follows.
 - A. Relation with the beat; metric accent.
 - B. Strong and weak beats; shifting of strong beats.
 - C. Three kinds of upbeats: regular, Bach, gavotte.
 - D. Articulation.
 - E. Rhythmic accent: dynamic, agogic, ornamental.
3. Harmony: Over the foundation of rhythm are built the walls of harmony, and only then can the melody complete the house. We study harmony using as our good model the inspiration Gounod received from the Bach prelude in composing Ave Maria. The following elements are examined:
 - A. Linkage between chords.
 - B. Modulation.
 - C. Resolution.
 - D. Tone clusters.
 - E. Accents: harmonic, dissonant, chordal.

When students are more or less trained on these principles, on Thursdays they study how to apply them in actual performances.

Franz Liszt has said that a good performance is one that clearly expresses musical passages through special accents and nuances of melody and rhythm. Thinking of those words and considering how to perform expressively, the following rules come to mind.

1. Appropriate Tempo: We study expression under the laws of tempo using Dr. Suzuki's book, *Ongaku hyogenho* (Method of Musical Expression). The ideal speed allows both long phrases and the smaller phrases within them to be brought to life. The use of a metronome for practice of smaller phrases is indispensable, since an irregular tempo is disruptive in the same way as an irregular heart beat. This practice should be done without accent, concentrating only on precision. This is like a painter making the rough sketch for his picture. Van Gogh has said that the design is 90% of a picture.
2. Appropriate Dynamic: Expression through the rules of accent marks. Dr. Suzuki's book is again useful for this study. This phase of study corresponds to shading in a painting. As before, a metronome is necessary. Even when accents are added, each note should still be clearly heard. People who practice a good deal up to here will emerge the victors. Moise is said to have practiced scales with the metronome, four and a half hours a day for ten years. This is what must have made him great. Basics are the most important for anything.
3. Musical Rhythm: When on-beats and off-beats, up-beats and down-beats all sound beautiful and precise, the next stage of tempo rubato can be attempted. The metronome is still necessary, but it should be set only to the main beats. This stage corresponds to the emergence of a student into the adult world: no longer studying all the time, he or she can more freely alternate work and play. Once rubato is mastered, the metronome can be turned off to practice agogic rhythm. This is the swaying of the tempo in line with shiftings of the phrases. When *ritardando* and *accelerando* are freely added, the metronome can no longer be used. Those who make recordings are at this final stage, but an attempt to skip the earlier stages and imitate the recordings will not work. This is because the performers on the records have reached their level only through work at the earlier stages, the stages at which we too must work. Unless we too follow the same steps in our practice before trying to play with the record, we will never perform musically.

Such a curriculum is followed for two years in my class. I hope that it is of some pedagogical use. ♦

A SKILLFUL INSTRUCTOR TEACHES HOW TO STUDY

From Complete Works, Vol IV

Shinichi Suzuki

September 19, 1958

Outstanding teachers endeavor skillfully to help students learn how to study. The reason is that ability develops totally differently depending upon how one studies. It is everyone's common sense to correct flaws in playing, but we must give kinder instruction that shows students the most proper and economic way to follow when studying by themselves, so that they will be able to walk the shortest possible way in the right direction. We must not forget such instruction as helps them understand how best to practice to refine the given passage or adopt the proper method of learning crucial basics that will contribute to heightening ability and facilitate preparing to learn pieces. Not to allow students to toil aimlessly is also an issue related to the quality of instructors.

Instructors Who Do not Teach How to Refine

Instructors who create students with rich tone never neglect guiding them to move toward finer and finer tone, a crucial educational condition in music instruction. Superior instructors never neglect study of tone; they constantly improve their own tone toward the better.

The same can be said of vocal music. Unless singers sing with a rich voice, their singing fails to be evaluated highly no matter what technique they demonstrate. Whether in piano or violin, to master beautiful tone is a crucial element of musical ability. Constantly fostering beautiful tone is an important project of instruction, and at no lesson can it be forgotten. Those instructors who neglect this point neglect to refine their students.

The reason that I ceaselessly study tone production with many talented education instructors is that tonal improvement is a requisite for instruction. In proportion to our study of tone and our improvement in tone, students' tone also improves. Their sensitivity is always so keen that if their teacher teaches by playing on the piano, they produce a piano-like tone. Violin lessons must be given with the use of a violin. It is fine to play the piano when the student has learned the piece and is ready to play along the piano. Playing the piano accompaniment for students is especially great at the final refining stage.

I sincerely regret that I cannot play the piano. If I could accompany to a certain degree of accomplishment, I would never forget to help my students work on final polish by accompanying them. Because I cannot do it myself, I always ask a piano teacher to do that. It would be ideal if one could accompany students oneself.

Many violin teachers I have long observed can play the piano but regretfully do not try to use their skill to work

on the final polish. If we adopt the idea that every piece has to be finished, we should consider as ideal conditions of violin education the following three stages: (1) being able to play the piece with all the basic preparations done; (2) working toward fine performance; (3) working toward the total piece, i.e., with piano accompaniment.

At any rate, it is important to emphasize the final polish of the piece. Each following piece should also be learned in these three stages.

Aimless spending of time on a piece is not good. The important thing is how to refine a piece: if you can instruct, constantly and by steps, in achieving beauty, height, and security at the finishing stage, you can be called a superior instructor. The quality of the finish corresponds to the level of the instructor's ability. One way for someone like me, no professional musician and with limited ability, is to use recordings of supreme performers of the world as models for students to strive to approach.

Even if I had ability that compares to that of professionals to some extent, world class recorded performances would still be superior teachers for students. ♦

(A Brand New Committee...continued from page 19)

In 1989 and 1991 all of the students from Utah joined together in a Celebration Concert in Symphony Hall in Salt Lake City. Over 1,700 students participated in last year's concert. Another special event was the Red Carnation Concerto Concert given in April, 1991. The Salt Lake Symphony auditioned Suzuki students and featured the winners as soloists. At the concert, all Suzuki students in the audience were presented a red silk carnation. Another Red Carnation Concert is planned for April, 1993.

Conclusion

The Suzuki Association of Utah is an exemplary organization. They are well-managed and offer superior services to teachers, parents, and students. Through cooperation and support, they have developed a state program that includes all instruments which have been adapted to the Suzuki philosophy.

Why have they been so successful? Perhaps this can be answered in the words of one of their former presidents. Cleo Ann Brimhall. In the October, 1992 SAU teacher Newsletter, she wrote: "In developing fine human beings, with wonderful musical skills, we would like to provide such a quality education that the name of Suzuki becomes recognized, respected and honored by the entire community. We feel we have a good beginning." ♦

LEARNING FROM YOUNG CHILDREN

From a Meeting of Suzuki Teachers Conference

Minoru Mitsutsuka, Instructor, Hokuriku District

I became interested in early education in 1948, when the sound of hammers for reconstruction began to be heard here and there in areas scorched by wartime air raid. I heard Mr. Suzuki say in his talk that talent was not inborn, that man was a child of the environment, and that the mother tongue approach was the new education for the future. Both surprised and moved, I agreed that it should indeed be the education for the future.

We elementary teachers then needed to study his talent education for certain purposes. With my colleagues Nakatsuka, Iizuka, and others, I began commuting to Matsumoto.

I was then in charge of first graders and groping for a method for teaching small children. I was given to understand that talent education could apply not only to music but school education. Although I could not play violin, I quit my job and moved to Matsumoto as a teacher trainee in the fall of 1954 in order to seriously study the method.

Starting then, I constantly desired to discover exactly what was the right age that was meant by the talent education motto "the earlier the better." In order to clarify this, I needed to stay in daily contact with the same children.

In 1972 I founded a mini music school for young children with the enrollment of five students and attendance period of just one year. I thus began my research in order to know the developmental process of young children in order to learn how to most accurately let talent education be reflected on young children.

At the beginning, my aim was to discover what kind of things three year olds could do and to what degree in acoustics, games, rhythmic, etc. I conducted experiments for five years by setting up a curriculum that included these and such other areas as drawing, handicraft, numbers, and racing, unrelated to music but taught at regular kindergartens. As a result, I discovered that three year olds were already securely equipped with perception and sensibility, and thus ready to learn anything.

What interested me was when and how this perceptive ability developed. So I repeated the same five-year experiment, this time with children who were two and a half years of age at the time of entrance. Since the results fell barely short of those with three year olds, I next tried it with two year olds and observed interesting phenomena.

Some three year olds and two and a half year olds cried chasing after, or thinking of, their mothers, but not two year olds. When mothers waved bye-bye, they too raised their hands bying. I was surprised by this. For the past two or three years, I have even accepted one and a half

year old children. They stay with me with smiles, regardless of whether or not their mothers are by their side. It is as if they ignore their mothers.

By age three, children have stayed too long with their mothers. They cry from insecurity thinking that they can do nothing without their mothers' help; in other words, they have developed dependence. I have learned from the children that it is "too late at three."



Author talks at the section meeting of the teachers' conference.

I have not studied psychology, but I have my own way of differentiating young children's developmental stages for observation's sake:

- the fetal period (nine months)
 - the nursing period (from birth to weaning)
 - the nursing to early childhood (from weaning to the walking stage)
 - the early childhood (speech becomes clear)
- I call these four stages the "child-raising" period.



Parents and children play Issa cards, a game in which participants vie in tests linking memory and poetry to find a matching picture card from the set spread on the floor as each of 100 haiku by Issa is read from the reader's set.

It goes without saying that, during the fetal period, the mother's living environment and psychological health affects the development of the child inside her womb.

The nursing period refers to the stage starting with birth and ending in weaning (or forced weaning). Animals like horses and cows are born with what might be called "independency instinct" to stand up right away and look for the mother's breasts. Human babies at this stage, however, cannot maintain themselves, as you can see from the fact that the mother must bring the newborn's mouth to her breast. Therefore, the mother must convey her love through skinship and converse with the baby by eye-contact. This close relationship between mother and child can create impediments for later childraising.

The nursing to early childhood period is the stage, as in Issa's haiku, "When the baby crawls, 'Stand,' we say; when the baby stands, 'Walk,' we say, such being the nature of parents." With the ego beginning to surface gradually, children at this stage try to act independently. They suck the thumb or a finger, put everything in the mouth, turn over in bed, and try to grasp at or pull whatever they see. Once they grasp something, they never let go; yet when you give them something else, they easily let go of what they have so adamantly held on to. This can be called a demonstration of a questing mind as well as of early self-assertion. They utter such syllables as "mma, mma" and "pa, pa." They now indicate likes and dislikes. This period thus can be considered the burgeoning stage of independence. The close relationship between mother and child can take a good or bad direction depending upon how the mother handles it.

Early childhood is when language comprehension is heightened, independence and self reliance fully sprout, and children enter the world of sensibility.

Regardless of whether or not they are capable, they now feel adventurous enough to do everything by themselves. "No!" they shout as they fling a helping hand offered. They burst out crying when things do not turn out the way they have expected, asserting themselves and wanting to pursue their purposes.

Referring to the word "koyoiku," a compound made of "koyo" (teaching) and "iku" (fostering), Mr. Suzuki talks of the greater importance of "fostering" than "teaching." The above four stages are precisely the period when this principle applies. Every parent should try to "teach-foster-foster-foster-foster..." while aiming at ever better child-raising.

This is why I place importance on prenatal care on the fetus, considering the child-raising period as extending from the prenatal stage to early childhood (age two or so).

Every living creature on earth stands at the threshold of adaptation from the moment of birth, fated to live by adapting to the environment. If we liken the infant's brain to a painting canvas, the fetus is being created as a canvas in the pregnant woman's womb. The quality of the canvas is determined by the woman's living environment and psychological state, two factors already mentioned above.

If the infant brain is a canvas, the environment can be compared to the landscape, the parent to the brush, and

people associated with the parent and child to colors with which to paint.

Suppose the child is born as a perfect canvas prepared by prenatal care and placed on the easel called "the threshold of adaptation." The environment (landscape) will still give it a new orientation. The finished painting corresponds to the child's personality, values, and direction of life thus formed.

Glenn Doman says that the parent is the child's best doctor. In other words, for each child the parent is the best teacher. Again, in my words, parents are the supreme painters. I would like parents to believe that their children are the best of canvases on which to apply their painting skill.

To conclude, infants' sentiment, feeling, and motor functions already burgeon during the period when fetal brains are being formed. It is essential for an expecting mother to begin, the moment she finds herself pregnant, her efforts to create a secure living environment and maintain psychological balance. She should constantly talk to the fetus, as though to a baby before her eyes, in order to secure peace of its mind and body.

It is not too much to say that early education starts during the prenatal period.

For the past twenty years I have tried a variety of materials on children in my research. I have found every material a toy to them. With eyes as clear as fountain water, infants absorb everything like blotting paper. "Every child grows; everything depends on how they are raised," Mr. Suzuki says. "How they are raised" is a matter of we adults' wisdom.

I too would like to continue my efforts to aspire to be among the best paint colors worthy of receiving total trust from parents and children as a counselor of Talent Education for all. ♦

from *Talent Education*, No. 101

"Music will save the world."

—Pablo Casals

A MOTHER'S NOTE

Aiming to Become a Great Amateur

Etsuko Imura
Makino Class, Yokohama

Our son Makoto is fifteen now. It's already been twelve years since, believing in Mr. Suzuki's principle that "Every child grows," we started his violin lessons with Ikuko Makino of the Yokohama chapter. Our son then was hesitant about trying things when he did not feel confident, and we wished to help him realize that he could do anything if he made efforts.

Two years ago when he finished Tchaikovsky's violin concerto at age thirteen, I felt the weight of those words. Indeed every child grew.

"Come here, Makoto, this is your violin." Our son fell down crying on the mattress at the entrance to the classroom the moment he heard his teacher say this pointing at the newly arrived sixteenth size instrument. We never then imagined that this day would come.

Every Child Grows; Everything Depends on the Parents

I first encountered the method in my high school days when my younger brother began lessons with Instructor Nakatsuka of Sendai. The Suzuki record began to wake me in the morning instead of the alarm clock. Since my mother was busy, I accompanied him to lessons and listened to his home practice, and before long I too began lessons. I am afraid I was a lazy student who did not like to practice, but with Mr. Nakatsuka's assistance I was able to build a foundation on which I learned to enjoy music. I used to be impressed by little children who did not reach my waist but could play vivaciously.

Fifteen or sixteen years later when I became a mother, without hesitation I resolved to raise my child by the Suzuki method. Fortunately my music-loving husband supported my idea, so we took the challenge as a family.

I started looking for a classroom early so that Makoto would be able to begin lessons by age three. There was none nearby, and the Matsumoto office introduced us to Instructor Makino of Yokohama. Since this nearest class from home was one and a half hours away one way, I was seriously worried about whether we were going to be able to commute. However, once we began, Makoto became so enthusiastic about trains that he was even nicknamed Train Expert. The trips back and forth turned out to be an unexpected incentive for going to lesson.

For one week following the day he fell crying, he practiced taking a bow. I was greatly relieved when he happily took lessons the following week.

I felt responsible as for the parental role as defined in Mr. Suzuki's words: "Every child grows; everything depends on the parent." So I practiced two things at home. First, I tried to value his principle that "you don't hold the violin only on days you don't eat." True, there is no holiday in the process of learning the mother tongue. I prepared many kinds of seals as prizes in order to make

daily practice fun. "You've tried hard today. Let's say you've won your favorite rabbit seal." "I want a train, not a rabbit." While enjoying such exchanges, Makoto and I gradually filled the calendar with seals.

Second, I adopted the "lottery concert" in the daily practice so Makoto could enjoy practicing finished pieces as well as new pieces. It was fun for Makoto to write the name of the finished piece and put it in the box his father had made; it was our joy to watch each piece improve as he repeatedly played it.

This was proof of the Suzuki principle of repetition. We continued the "lottery concert" until our son, then a third grader, finished the first stage of the graduate level. The lottery box, which I don't have the heart to throw, still remains as a family treasure.



Imura Etsuko and Makoto
at the Matsumoto summer school in 1985.

Every Child Grows; Everything Depends upon Me

Another factor that helped Makoto develop, I think, is that he himself was able to have his own goal at every stage. What gave him those goals were group lessons. At each monthly group lesson, he found a goal while listening to older friends play in unison. "I want to play that piece," he would say. This also has something to do with the loving care Mr. Suzuki used in distributing attractive pieces throughout the ten books, so that children could find inspiring yet feasible goals. Present day children almost always stay together with friends of the same grade. Moreover they have few siblings. Thus they lack friendship that ranges widely in age. Groups lessons, however, enable them to find many friends from age three to college age. Makoto, an only child, has benefited richly from the exposure.

When Makoto was a third grader, we faced a turning

point. An option to return to my job presented itself, and I agonized over what to do. Since only three of us lived together, my resuming work meant that Makoto would be home alone and naturally commute to the Yokohama class by himself. Thinking that one day he had to be weaned from me and I from him, however, I made the difficult decision to return to my workplace.

So I left him alone to practice at home, with the result that he developed the unneeded ability of creating the semblance of having practiced without in fact practicing at all. I am sure he began to trouble Instructor Makino as well around that time.

Makoto also wanted to play ball. He devoted himself to softball at elementary school and baseball in junior high school. There were days when he went direct to the violin lesson after training without having had a chance to change. I am sure that on some days Instructor Makino had to teach him with her hand over her nose or plugs in her ears. I also think it must have been physically hard on Makoto himself to continue the two pursuits, but he never said he wanted to skip the lesson.

What supported him during those days? I think it was the Makino class' string ensemble. Makoto was exposed to many wonderful pieces in the rehearsal that took place after the monthly group lesson and able to experience the joy of communal music-making. When he was a fifth grader, the group began Vivaldi's "Four Seasons." From about that time, Makoto's idea of music seems to have changed, and he truly began to love it.



Makoto performs the Spanish Rhapsody at the class recital,
July 1992.

At the Makino class recital held in July 1992, Makoto performed the first movement of Lalo's "Spanish Rhapsody." At the rehearsal session with the piano, I heard his serious playing after a long time. "He's changed," I thought with breathless excitement. I felt that he expressed greater depth; or perhaps it is more appropriate to say that his music shed its old skin and emerged with greater beauty. He had refused to play for me for some time, finding me a critic of many complaints. But that performance of Lalo simply made me cry.

The development he had achieved unbeknownst to me, I realize, was a product of the principle that everything depends on the student himself as well as the teacher.

Aiming to Become a Great Amateur

Makoto himself seems to think his ability a matter of fact, not anything like a wonderful treasure. However, we parents think it the greatest treasure of our home and the greatest gift that we were able to give him. It's wonderful just to think that there is in our home a violinist who can perform the Tchaikovsky concerto.

What we wish for him in the future is to continue to polish himself through music, aiming to become a great music-loving amateur. We also hope that, as many people helped him develop through music, so he too will repay them through music. ♦

from *Talent Education*, No. 102

Man is a child of the environment.

Sound breathes life—

Without form it lives.

Strings are mindless

They only sing forth the heart

Of those who let them ring.

—Shinichi Suzuki

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.

Dr. Suzuki's Message to All Suzuki Teachers

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

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

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

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