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Dr. Shinichi Suzuki, President

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Cover Photo: Dr. Shinichi Suzuki at his 95th Birthday
Celebration on October, 17, 1993, in Matsumoto, Japan.
Photo by Takao Goto

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IF INNER STRENGTH IS CREATED THERE WILL BE RAPID PROGRESS

Shinichi Suzuki

Create Inner Strength by Daily Listening to the Records

Have the child listen daily to the recording of the pieces he is studying--the more frequently the better. This way of creating ability is the essence of talent education. When inner strength begins to grow, the child smoothly improves as though another person. I would especially like to ask parents to take pains about this at home. The knack of the talent education teacher's instruction lies in having parents understand this well and play the records and tapes frequently at home, thus preparing a home environment in which every child in class will grow smoothly and happily.

"Every child grows; everything depends on how they are raised." Then how should they be raised every day? First of all make efforts at home to have children listen to records frequently. Wake the child with the record. This is the first listening of the day. Play it again at breakfast. Fine to play it while the child is at play. Once again at supper. Why not play it again when he goes to sleep in place of a lullaby.

Whether in violin, cello, or piano, the child is to practice while comparing himself with the tape or record. When he can play the piece, let him practice further by comparing his improved skills with the recorded music.

When the child can play the piece, for the first time he can go on to refine himself. This is the most important step--this is what creating ability is. It is crucial at that stage to practice by comparing himself with the record. The idea is to create ability with a piece he can play. There the child stretches, grow, and refines himself to a higher stage.

Anyway, if you let your child listen to the next piece in advance, and let him listen to the present piece every day, "inner strength" will grow securely. This is most important.

Please practice this teaching method. Your child will never fail to make good progress.

This year so far I have listened to about seventeen hundred graduation tapes sent from all over the country. It is truly my great joy to listen to the performances of many students who are smoothly and beautifully growing.

However, among the many tapes I find some students who practice without at all listening to the



Dr. and Mrs. Shinichi Suzuki in his office

records.

Poor children, they are experiencing miserable growth simply due to the clumsiness in fostering.

When I listen to their tapes, I can tell immediately. I can tell that they have practiced without listening to the records at all. They have no inner strength.

Not only that, occasionally an entire class is growing in such a miserable way. It is sad. This is due to the failure of the teachers in charge: in other words, instructors are neglecting to persuade parents to play the records at home so as to foster important inner strength in the children. This is the instructors' responsibility, yet some teachers forget to practice this talent education method. This makes me really sad.

-Teachers who are poor at instructing students. . . even though they work very hard, children don't grow. That is because they do not foster inner strength.

-Parents who are poor at fostering children. . . though they watch the children practice diligently, children don't grow since they don't foster inner strength by having them listen to the records.

"Listen and practice"--through this approach, children will certainly grow. I hope that both teachers and parents, with faith in the talent education approach, skillfully foster children so that they will feel motivated to practice well.

Then every child will make smooth and rapid progress.

You already know very well from observing your own that children make smooth and proper progress in Japanese which they learn by listening. Avoid such miserable ways of fostering as in school English which is taught by keeping students from listening.

Creating Inner Strength and Motivation

When a three year old who has sufficient growth of inner strength through seeing and hearing older siblings' violin practice starts his own violin lesson, he makes smooth and rapid progress indeed.

The reason is not only that there already is sufficient growth of inner strength but that he is so motivated that he thinks "Of course I'm going to do it too," or "I want to do it."

If, without creating inner strength, i.e., without even letting the child listen to the records, you try to get him started by saying, "Now, let's practice," the child has no desire, no incentive.

There is no way he can make smooth progress.

Many of those who failed in the past failed due to that kind of clumsy approach.

When a little sister or brother who grow up seeing and hearing a big brother or sister practice and listen to the records every day accumulates sufficient inner strength before anyone knows it, and feels he wants to do it, that child is provided with the best condition.

However, it cannot be expected that in every family the baby is born under optimal conditions

with a big brother or sister who is studying violin, so we must somehow provide the two elements of a

good environment: watching and listening. Thus, in talent education, we use various devices: we encourage the child to listen and watch other students' lessons, provide the joy of playing together at group lessons, etc.

Those who do not feel that these represent an important "educational approach for creating motivation" fail to attend group lessons, or leave as soon as their children finish their lessons.

This is one type of clumsiness in fostering.

Creating motivation . . . showing other children playing creates a great effect, motivating the child to do it himself.

Therefore, it is ideal to provide at home the two conditions, listening and watching.

The recently developed "cassette videotape" may be found helpful in this area. If a tape is made of performance of, say, Bach's minuet, by a child who can play it well, or a group performance of it, you can show it to your child at home every day before his practice. If in addition I record some instruction as to how to practice, it will reinforce good conditions for home practice. As long as there is a TV set to connect it to, every family can enjoy an environment comparable to having big brothers and sisters who practice violin every day.

From Talent Education Journal, No. 14

(English Translation by Kyoko Selden)

WALTRAUD SUZUKI BECOMES VICE PRESIDENT OF TALENT EDUCATION INSTITUTE



As newly appointed Vice President of the Talent Education Institute in Matsumoto, Japan, Mrs. Waltraud Suzuki has been given "power of attorney" by Dr. Shinichi Suzuki and has assumed his administrative duties. Though Dr. Suzuki remains President, Mrs. Suzuki now acts in his stead in all matters pertaining to the Talent Education Institute and the International Suzuki Association.

CHERISHING THE MEMORY OF DR. HIMO KIM

Kashio Hokari

Director of the Talent Educational Institution



Dr. Himo Kim

I could not believe my ears when I heard the sorrowful news on the late night of December 8: "Dr. Himo Kim has just passed away." He looked so healthy and cheerful the last time I had seen him. How could Dr. Himo Kim, that great leader who achieved such success in the Talent Education World Conference, held in Seoul last August and attended by more than 2,500 participants, have passed away? It was truly a bolt from the blue. I felt like a falling star.

The funeral was held in solemnity and splendor at the Talent Development Institute Building in Chongju, Korea which he dedicated his whole life to establish. Mourners came endlessly, forming a long line from the building hall to beyond the stairway. In the succession of memorial addresses, beginning with Mr. Doo Young Cho, chief of the funeral committee, the sobbing was continuous. Tears of sorrow knew no bounds.

When I recall Dr. Kim's great achievements, memories of our friendship return again and again like a revolving lantern. Our relationship began casually 28 years ago when he invited me to the sistership between the Matsumoto (Japan) Rotary

Club and the Chongju (Korea) Rotary Club, where he was secretary. Since then both clubs fortunately have entered into a sistership and started a mutual exchange. I sent him Dr. Suzuki's book "Where Love Is Deep" so he could understand Dr. Shinichi Suzuki's Talent Education Movement, Matsumoto City's pride and joy to the world.

From that moment, Dr. Kim dedicated the rest of his life to the Talent Education Movement. He was so moved by the book that he put his job aside and flew to Matsumoto to meet Dr. Shinichi Suzuki. After mastering the Suzuki Method himself, he opened his hospital's third floor as the Talent Development Institute. It facilitated the Talent Education Institute and the Kindergarten, both Suzuki schools. Later he established the Korean Talent Development Institute and became the president. Mrs. Sun Kim, his wife and then a university teacher, became principal of the Kindergarten. With the support of many influential people, including Professors Li and Ken, the mayor of Chongju City and the chairman of the Chamber of Commerce and a group of musicians, the full-fledged activities started.

Later, as the movement developed, classes were established in Seoul and branches in Pusan and Taejon. I visited him often during those days and observed with great interest how everything worked out, which is no small matter considering the Korean economic situation. There were many difficulties but he remained steadfast, bringing the Talent Development Institute Building to its present prosperity.

I can only bow to his great work. He not only opened Wayside Kindergartens, which now total 150, he did it against all odds. By using aspirants' donations and mobilizing graduate student volunteers, he overcame a variety of difficulties--deficiencies in buildings, money and teachers. Understanding that the disadvantaged need Talent Education first, he established Gagyu Private School near his home, housing and educating 25 college students free of charge.

The students at Gagyu Private School wore their uniforms while working at the Assembly Hall posts during the last World Conference. Their dedicated

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MESSAGE FROM THE CHAIRMAN OF THE BOARD

Toshio Takahashi



The Suzuki Method is education of the subconscious. Once you have learned a language in early childhood, you are able to speak that language fluently when needed, even if you haven't spoken for a long time.

I have observed my daughter in this kind of situation. In her work, she now uses the English that she learned as a child when we lived in Los Angeles, California. Although she had not spoken English for 18 years after our return to Japan, she rapidly regained her former fluency.

In my case, I didn't begin studying English until I entered junior high. Because I only studied reading and writing at that time, I became good at grammar. It was not until senior high that I began to learn conversational English. Because I began speaking so late, the correct choice of vocabulary and acquiring a "native speaker's accent" have proven to be a big problem for me. I have spent many hours studying, and hope that most native English speakers will be able to understand me. In spite of my efforts to communicate clearly in English, I know that I will always be able to speak only "Japanese English." This is an irrefutable, indisputable fact.

Now let's talk about music. Music is a universal language which exists in all of human society. Rather than using music to communicate our thoughts, we use it to communicate "heart to heart."

If a student starts studying music by reading only, it is easy to imagine what will happen in later years.

Recently, the major music schools in the world have become filled with students whose early education was in the Suzuki Method. This is persuasive proof that the Suzuki Method is correct and indispensable in music education.

The relationship between modern-day musicians and their audiences can be compared to clergymen and their congregations. The clergy, through the words written in the Bible bring their congregations lessons on Jesus' teaching, while the musician, through the written scores of composers, brings the audience the music written in those scores.

Effective speakers are those whose powerful, ringing voices deliver their messages not only through words alone, but from one heart to another. Listening audiences respond from the heart, to such gifted orators.

When we provide students with ample listening opportunities through recorded or live performance, they naturally reflect, in their own performance, ringing tone, smooth technique and a general understanding of the character of the music which they have heard.

We teachers, recognizing that many teaching points are absorbed by students through their listening ("ear learning"), are able to effectively utilize lesson time by instructing students in correct tone production, technique and, finally, intellectual interpretation. Effective teaching occurs when the student's attention is drawn to the details of performing (nuance, shading, suppleness of tone) which he has heard on his recording but has not internalized. Every inspired, imaginative musical performance must be based on an intellectual concept. As adults we recognize the soundness of such a performance principle in our own playing. We also realize that our students are not very interested in matters of intellect.

Sometimes less trained, inexperienced Suzuki teachers may be fascinated by certain unusual teaching or performance techniques. In this case it may be rather like the expression "not seeing the forest for the trees:" superficial perception of special teaching techniques or unnatural tonalization commands more attention to the overall principles of sound music education development.

In order to perpetuate the long-standing high quality of Talent Education, we need to encourage a positive exchange of ideas with all Suzuki teachers in all Suzuki schools and programs, in a universal, co-operative effort.

It is said that Suzuki people can "speak music," but can't read it correctly; traditional people can read music, but can't speak it.

I think that both parties are only half right. However, I can assure you that the Suzuki people may be those who, while they "laugh last, laugh the most." ♦

Dr. Himo Kim

continued from page 6

service and cheerful, courteous manners were greatly appreciated by all the participants. The fine hospitality of Dr. Kim's immediate family--Mrs. Kim, the eldest and youngest sons, the eldest daughter, and their spouses--their friendly cooperation and warm thoughtfulness, I will cherish in my heart forever.

Dr. Kim's other name is "Bull Walk." A bull's walk is slow yet steady, advancing step by step to

accomplish its objectives. Such unceasing practice, I think, is the source of great achievement. And so it was with Dr. Kim.

His sickness must have been pretty advanced. I heard he was hospitalized the day before he passed away. I could hardly imagine such a thing from his cheerful and active figure. Indeed, "he stopped only at death." Dr. Kim, who worked to the very end of his life, exhausted all his energy for Talent Education. He passed away by ascending into heaven beautifully and purely like a cherry blossom's falling...

Just before he died something very wondrous happened. His youngest daughter Soyon called from the United States, where she is a student, to see if her father was all right. Was his last communication with his daughter, whom he raised with such loving care, in the spiritual realm?

I sincerely pray that the great and noble aspiration of Dr. Himo Kim, a world savior, never fails to be succeeded and developed by later generations.

May the soul of the late Dr. Kim rest in peace! In palm to palm. ♦

(English Translation by Dr. Osamu Yoshida)

LOVE MAKES THE SUZUKI METHOD UNIQUE

Evelyn Hermann



We are often asked this question: "What makes the Suzuki Method different?" For years Suzuki teachers have tried to explain the differences. The true difference is "Love." It is love based on the mother-child relationship and

the love of the teacher for the child. It is *altruistic love*. Webster defines altruistic "as unselfish love for the concern of others." Dr. Suzuki often states, "Where love is deep, much can be accomplished."

Prior to World War II Suzuki had the realization that "There are no failures in learning the mother-tongue, so he decided to try teaching children using the "Mother-Tongue Method." He used the only educational tool he knew, the violin. The results had been excellent and he was beginning to get the attention of the Japanese musicians. Then came the War and the teaching was terminated.

Later when Suzuki saw the many hardships the children suffered as the result of the war, he felt great compassion for them. Some had lost their families, some were starving. Many had no place to live. What could he do for all these children of Japan? They were so forlorn. He had no money to help them. Yet he knew he must do something. The children needed to discover there was still beauty in the world and that all was not desolation. He turned to his beloved violin. He had seen the joy children experienced as their violin playing ability grew. If he could help these war-ravished children learn to play well, they could immerse themselves in the beauty of music. He began his teaching again, but with greater, deeper affection for his pupils.

THERE IS NO BETTER DEFINITION OF THE SUZUKI PHILOSOPHY THAN ALTRUISTIC LOVE.

His pupils were taught because he loved them and the pupils responded because they felt that love.

The first Suzuki teachers did not always comprehend the philosophy. It took a while before they understood that first there must be love and respect, then music.

This philosophy had not been a pre-requisite for traditional teachers who felt the music must come first. When Suzuki went to Germany to study, he went to find out "What is art?" He must have felt the magnitude of altruistic love involved in the true artist, his teacher Karl Klingler having been his example.

Children do not see the appearance of an individual, but they sense the inner person. To a child the beauty of a person is how that person relates to him. Dr. M. Scott Peck, leading psychiatrist, states: "love is not a feeling, it is an action." If a person is caring and loves a child, the child senses it and very trustingly returns that love.

Suzuki has also gone a step further. When you teach a child, you must be aware of all circumstances surrounding that child. Therefore, you must know and embrace the entire household along with the student. Love is a wonderful thing. When you send it out, it comes back to you threefold. The more you become involved with the child, the more you must know about his family. If there is no altruistic love in the child's family, the teacher must work to change this by example. When the child grows up in an atmosphere of love, he in turn will teach altruistic love to his children. As this circle increases, love involves more and more people. This is the basis of the Suzuki philosophy. Dr. Suzuki tells the teacher, "have respect for the living soul." This is another way of saying "have altruistic love for one another."

With this thought Suzuki started the International Suzuki Association. If all Suzuki teachers follow this philosophy, and we teach children around the world, then there is no longer a need for war. Suzuki seldom mentions the word "love", but you can see it in his eyes when he greets you. The smallest child feels it when their eyes meet his. Their souls communicate.

The final statement written by Dr. Suzuki for the formation of ISA is: "Our age without armies. Our world is one." He could easily have added: "Love and respect one another." ♦

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YOUNG CHILDREN:
EVERYTHING DEPENDS ON HOW WE RAISE THEM
Child Education by The Suzuki Method

Shigeki Tanaka

Vice President of the Suzuki Method Institute
Principal of the Shirayuri Kindergarten



Author

1. Let's Believe in Children's Potential.

It is extremely hard to change a grown up's way of thinking. I have recently started to feel the difficulty of redirecting old thoughts pounded in over a long period of time, through many experiences while lecturing in various places on early childhood education.

For example, young mothers smoothly accept my talk. However, nursery school and kindergarten teachers, who have specialized in education of three to five year olds, don't understand it. Teachers with problem consciousness certainly have deeper appreciation and more readily understand new ideas. Yet, when it comes to carrying out a new idea, they are not good. Unlike young mothers, teachers become conservative, and are unable to do anything daring.

If one continues to do what is done everywhere, one can make excuses should a problem arise, and one's responsibility is also light. But if one starts something new, the responsibility is so heavy that one worries about not being able to shoulder it alone. Besides, one has to face resistance from outside.

However, if one thinks not only of one's own position but of the children under one's care, there is no need to be timid. That is because there is no teacher who does not want the children to understand and develop ability.

If this were possible by the common traditional method, there would be no problem. In reality, there are many dropouts everywhere—and it is thought normal, nobody finding it strange. Even so, the teacher tries to justify his leadership. This is a serious problem.

If you have deep affection toward children, you must seek new methods, returning open-heartedly to the rudiments of teaching.

First, can you believe in the child's potential?

Everybody first approaches new children in the homeroom with a big dream. I, too, face the children with an infinite dream on the first morning when I receive new first graders. I have an ambition to make them incomparably fine first graders. However, before a month elapses, my resolution lags. "How come they fail so much to understand?"—I feel restless and annoyed.

By the time the first term ends, despair raises its head. In the second term, it becomes clear. By the time the year concludes, I simply give up. I have actually repeated this many times. The day's teaching traces the same process. In the morning, I am full of hope. I have thought it over many times the previous day, obtained some advice from senior teachers, read reference books, and planned the day with confidence; and I cannot wait to carry out my plans. Reality, however, is not so sweet. As I start teaching, I see that the children don't respond. The teacher alone is expectant and keeps hitting strikes. Time passes idly, and all that's left is fatigue and a sense of wasted effort.

When this repeats itself every day, I begin to think, "After all, those who are no good are no good."

"I'm doing my best, though," young teachers tell me often. I am sure this is so. However, no matter

how zealously one repeats misguided teaching, nothing can improve. Before one doubts the children's ability, isn't it necessary first to doubt one's own ability?

In other words, are you not doing too much? To do too much is to run ahead alone paying no heed to the children. You may say that you thought you were standing on the children's side, but didn't you really think standing on you own (the teacher's) side? That the children don't respond to your teaching as you would like them to can be said to be clear evidence of this.

Mr. Shinichi Suzuki says in a book called *Talent Education for Young Children*:

Lead but not pull—

Among the books three thousand years ago is one called Li-chi (The Book of Rites). In it we find the phrase "Lead but not pull," as a method of education. I think these are indeed lovely words.

When a seedling of a plant has just started to shoot up nicely, who would pull its head wishing to let it grow faster? Yet in the case of human beings, since they want to impart knowledge to children quickly, they give the kind of education which pulls them trying to advance them forcefully, without thinking of the conditions for growth. Occasionally, they scold the children harshly when they don't meet their expectations, which is totally wrong.

Teach, and foster. That means, the letters kyo-iku (education, teach-fostering) do not include such meanings as "pull" or "scold". The expression employs the very meaningful Chinese character, "to foster".

Again, Maria Montessori (1870-1952) defines in her lecture the role of the teacher as follows:

The teacher must not stand in the forefront. The teacher must withdraw to the background once he prepares the children so that they are able to carry out their activities. My important job is to let the teacher understand that interference is unimportant, and even harmful. We call this "the method of non-interference."

The teacher, like a servant who takes care to prepare the master's drinks and leaves so they would be able to drink as they like, must judge what is needed. Instead of forcing his will on the children he must constantly pay attention, and always be prepared, according to their progress, for what they need for the next activity.

Dr. Glenn Doman (Director of the Institute for the Achievement of Human Potential), too, claims in his book on the method of developing young children:

The child starts to learn at the moment of birth—this is the truth. Before starting school at age six, it has already acquired an astounding amount of knowledge and facts. The amount is probably greater than what it will learn in later life. The process of learning at that age proceeds extremely fast unless adults hinder it. Unfortunately, most adults vastly underestimate the child's learning ability and inhibit the desire to learn. Just lift the bind that adults force on children; their learning ability will greatly increase.

Historically viewed, many outstanding people did not have a high intellect from the start but were given special learning opportunities. Their parents simply were determined to expose them while they were young. We should remember this fact.

Great teachers must first learn from children.

Great masters who achieved outstanding results, as you may notice, all offered the same advice. Good education, or a good teacher, does not exist for the teacher. Good education is to bring forth, without hindering, the great ability that is inherent in the children themselves; it is no good if the teacher is self-centered. This is their common conclusion.

Then, what can we do in reality? I would like to state below what many outstanding masters have left us, as well as what we ourselves have humbly attempted.

2. Stimulus and Development--Three Points

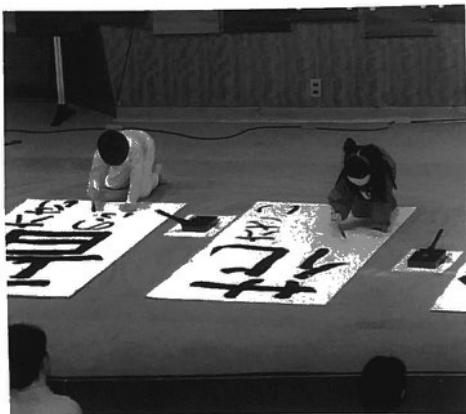
Many kindergarten and nursery school teachers, I think, believe that "unless children are six, they are not prepared to receive education. One must not try to teach a special skill systematically from early childhood. One must let the children teach themselves through emotional experiences, relation with other children, and discoveries in all spheres of their life and unstructured play."

This is probably the basic concern of most teachers. And what do they do accordingly? They have a number of expectations: let them play with colorful tools, and they will acquire concepts of color; let them play with blocks, and they will grasp a sense of cubic things and idea of numbers; let them wear a name tag on their chest, and they will develop readiness toward reading.

Teachers who have actually handled children have lost faith in such approaches. Yet, they continue teaching according to the old method. They maintain it patiently as though change of methods is betrayal against children. If a child or two happens to start counting numbers, they feel relieved, thinking "after all this was fine," though in fact they had learned it at home.

Some teachers on the contrary sternly demand from children greetings, manners, and obedience to rules. They lead children from the unrestricted selfishness of the individual to rules within a group and mutual help. Considering that the greatest mission of a kindergarten, everyday they scold, discipline, and force children with all their might.

Certainly, to familiarize them with rules in a group is one of the grave responsibilities of a kindergarten or nursery school. However, this is a method that neglects children's sense of justice (for they have that, too), forces them to obey the authority of teachers, and shoves them into a fixed frame. It does not yield good results. The children, dissatisfied inside, will grow docile and enervated. As proof of this, the more veteran disciplinarian teachers there are in a kindergarten, the less brightness there is in children's eyes.



Students of the Talent Education Kindergarten write Japanese calligraphy

Among young teachers who are repulsed by this, there are cases of accelerating selfishness in the good name of freedom and mutual communication. This is also dangerous. It creates bosses. Such a school is likely to become a kindergarten where only children of local bosses are recognized, while others are simply ignored. If that is the case, a kindergarten where children are disciplined with equal strictness would be less undesirable.

Let Them Teach Themselves

However this be, the most important point in young children's education is to let them learn by themselves. Parents often tend to consider that teachers who guide children minutely helping them with each move of their hands and legs are indeed enthusiastic and outstanding teachers. Teachers are

also apt to think that this constitutes proper guidance. However, this clearly is mistaken.

An elementary school teacher told me about his experience when he accompanied a group of students to a skiing class:

They teach how to put on the shoes, how to put on the skis, how to use the ski poles, how to move the feet, how to climb, and how to glide-- in minute detail from one to ten. Moreover, children line up and one by one they receive instruction. They can't be kinder. So kind nobody can ski.

When we were children we got taken to a skiing area, and tried to imitate. If one has the desire to ski, one will try any number of times, copying those who are good.

But they teach all too kindly, minding each move of the hands and legs. Hence, a lot of hot-house children who are too enervated to walk alone when the time comes.

Do you understand this teacher's grief?

The spirit to learn on one's own accord--if it does no foster this, no matter how superior the teaching method is, it is useless. On the other hand, even imperfect and childish instruction can allow children to learn the subject though it may lack efficiency, if only the inclination for self-study is already imbedded in the children's mind.

However, not everybody, left free to do as he or she likes, learns naturally. Just as nothing can be done if you take children without aspiration to a skiing area, children without the will cannot learn anything if you just let them play freely.

Young children originally love to play, and have a strong inquisitive mind. Those who obstruct and enervate them are the adults who surround them. Now they say it's dangerous, now they say it's noisy, overprotecting or restraining the children according to their own convenience.

From this arises the majority opinion that it's good to let children play freely. However, what is meant by "let them play freely?"

Free Play and Laissez-faire Play

I observed a public kindergarten, famous in the countryside for its study of young children's free play made public at a conference.

At the morning ceremony, everybody gathers in the schoolyard, and after the kindergarten schoolmaster's greeting, they exercise and run. They enter classrooms. The teacher calls the roll, and exchanges greeting with the pupils, followed by the morning "observation" time. After this is the time for free play. The day I was there was a fair day near summer, great for playing outdoors, but strangely few children went outside. There was a group of four of five children each at the swings, sandbox,

and low iron bars. I watched them for a while, but there was nothing different about them. Most of them were boys, playing in a way commonly seen everywhere. There were no teachers outside.

So I returned indoors. A child was folding paper. Another stood vacantly watching that. The teacher was busy preparing for the next class (which was to bring the entire class together).

Surrounded by three classrooms is an empty room where various tools are kept. I heard children talk inside. Since I was told I could freely observe anywhere, I tried to open the door, feeling curious about what they might be doing there. But it was locked from within. I asked a teacher, "What is that room for?" He answered that it was a storage room. I asked, "I hear children's voices. I wonder what they are doing." The teacher went and tried to open the door, but it still wouldn't open. He knocked on the door, had them open it, and started to scold them.

Soon it was time for a regular class. The teacher took notes as each child reported what he did with whom during the free play period. From the time of the morning ceremony, I noted a few children, and especially kept an eye on them during the free time. I was interested in hearing their reports.

Child A did all sorts of things outdoors, but reported only on the last thing he did. Child B folded paper in the classroom, and reported so. Child C seemed to have been in that empty room, but reported something else.

Suppose the teacher is absent from where the children are and merely has them report on what they have done--it is impossible to grasp the reality of the hour's free play. Under the name of free play, what actually takes place is nothing more than laissez-faire play.

Stimulate Repeatedly

The next question is readiness. The concept of readiness is extremely firm and almost blind. Psychologists in the past have often quoted a baby's walk as an example. If one forces a baby to stand up and walk while the bones and muscles are undeveloped, the baby not only cannot walk skillfully but the bones of the legs bend so that they become O-shaped. Further, this hinders the baby's walking normally in the future. Therefore, the readiness school people say, one should not start too early but educate children according to their natural growth.

It is certainly important to educate children in proportion to their development. Then, can one educate them if one just lets them alone? This is a big question.

Friedrich II, king of eighteenth century Prussia, thought that language came naturally, untaught. So he collected homeless new born babies from all over

the country, and raised them while forbidding the nursery governesses to talk to them. No words came; and moreover, their health gradually declined and all died within a year.

Needless to perform such a cruel experiment; a young child develops in response to the stimuli from the environment. This adaptability is also the power to live as a living thing. Born in cold Alaska, a child develops skin that endures the cold. This is not limited to physiological aspects. The activities of the brain, too, naturally develop in response to stronger stimuli.

An experiment on newborn mice is reported from The States. Group A mice, kept in a gloomy place with an appropriate temperature and food, received as little stimulus as possible. Group B mice were given strong stimuli including light and dark, warm and cold. They had to find their own food.

Now, what happened when these mice were placed in a labyrinth with food in its center? While none of the A group mice reached the food, almost all of the B group did. The comparison of the brains of these mice clarified that the brains of the B group mice had matured at a vastly greater rate. Of course, the experiment on mice cannot immediately be transferred to human beings, but I think we can get a rough idea of how our brains may work.



Children show their skills in gymnastics

Many mothers argue against this: "I left my child alone, but he naturally acquired a variety knowledge." However, it is just that the mothers were unaware of the repeated strong stimuli in the environment surrounding those children.

The best example can be drawn from language. Neither the mother nor other people around the baby design a curriculum to teach Japanese to the baby. Yet, words pass back and forth constantly in

the baby's hearing. When the baby utters meaningless syllables, they all happily welcome this and imitate the sounds. As the mother repeats thousands of times, "You want milk? Let me give you milk," the baby starts to copy the sound "milk". Soon the baby can say the word. Thus, before one realizes it, the baby gradually learns words and pronunciation of the Japanese language.

Interestingly, while babies still utter only meaningless syllables, they have the same kind of utterance in every country. From the time when words come out of their mouths, their pronunciation begins to differ little by little - and it becomes Japanese, English, French, Russian, etc. This is to say that as the babies' ears develop, they adapt to the utterance of their mother tongues, consequently beginning to pronounce the language properly.

Mr. Suzuki often quotes the example of warblers. In Shinshu, they use the following method to train wild warblers to develop a beautiful voice. A newborn baby warbler is raised together with an expert warbler famous for its cry, thus constantly exposing the newborn to its beautiful voice. This allows the young bird to grow up into another expert. The secret of this method is to catch a baby bird before it hears any unskilled cry of wild warblers. If it hears and learns the poor utterance while small, no matter how often it hears a beautiful cry later, it can't overcome the bad cry which has already become habitual. Therefore, it can't warble beautifully.

Where repeated stimuli are abundant, it is a fact that children can grow even if left alone. However, they don't necessarily grow in good directions. They can also grow in bad directions.

Start with Faith in Children

The young child's brain is said to develop to nearly ninety percent of the adult's brain by age ten. During the first stage of age zero to three, it rapidly develops already reaching sixty percent of the adult's development. This period is called "the aping stage". Like a mirror, the child constantly copies the environment regardless of good or bad.

Three important points concerning its development are as follows:

1. *There is no development where there is no stimulus.*
2. *Development responds to the stronger stimulus.*
3. *The stimulus, through repetition, grows strong.*

I would like you to look again at the kindergartners in front of you after firmly grasping these three points. Each aspect of their behavior constitutes their

curriculum vitae of upbringing from their birth till now. Where were the stimuli too strong, and where were they missing? The children are not responsible for everything. They simply grew as only they could grow in the given environment.

Those children for whom an environment is ready for desirable development, whether or not mothers are conscious of it, are fortunate. It is not given, however, to all children equally. This is what concerns us most. Those deprived of desirable stimuli or those exposed too strongly to undesirable stimuli have developed in a wrong direction.

What will happen if we leave such children alone? Despite the fact that every child has the potential for full development, millions of children are labeled incapable from birth, since no effort is made on their behalf. If they are to be buried away as dropouts, what could be more cruel?

Yet, this is reality. Are you aware of this? If you claim to have affection toward children, it is proper first to have faith in children's illimitable possibilities, and start from there.

A scholar of education insists that the present physiology of the brain, just begun, includes many points that are difficult to believe. Again, a psychologist criticizes talent education. It is fine for scholars to do so. For teachers actually engaged in education, however, isn't the proper attitude to believe in the children's potential, even if it is only a ten percent belief, and to do our best to realize that potential? When a child gets sick, parents never abandon hope in his recovery until the end. Even if there is only a five percent possibility, they wish to have treatment, for that's how parents are.

Have you ever heard of "Pygmalion"? Pygmalion is the name of a king in Greek mythology. This king fell in love with a statue of a goddess, and treated her like a living woman. The gods pitied him, and, instilling life into the statue, made her his wife. The American psychologist Rosenthal deduced a theory which he called "Pygmalion effect". According to it, "Man has a tendency to act in response to others' expectation; therefore, especially in educational spheres, a teacher's conscious and unconscious expectations invoke corresponding responses among students." Experiments proving this have already been made public.

We teachers actually engaged in education must start out from a standpoint of faith in children, not from scholars' arbitrary theories. "I will help this child grow no matter what"--if we are so firmly resolved, that will not fail to give us a new teaching method. ♦

AROUND THE WORLD

JAPANESE SUZUKI TEN CHILDREN GIVE HEARTWARMING PERFORMANCE

Letter to Dr. and Mrs. Suzuki

Carmencita G. Arambulo
ISA Country Representative of Philippines

We have just concluded the Suzuki Talent Education Tour Group's concert in Manila and we are still up in the clouds with the very positive and heartwarming response of our students, parents, friends and the general public. With God's blessing and with the support of ISA and friends, mostly Suzuki parents, the visit of the tour group went beautifully.



Japanese Tour Group being welcomed at the international airport.

On the day of the tour group's arrival, we were able to arrange for their smooth reception at the international airport. The group proceeded to the Hotel Nikko Manila Garden (one of the major sponsors) where an orientation was held regarding the itinerary and so that the Japanese tour group members and the Filipino working committee would get to know each other. Dr. Honda introduced the Japanese delegation and I introduced the members of our working committee. Snacks were served. A popular TV show interviewed the children and three children from the group played their instruments.

After a short rest at the hotel, the group went to the PCI Bank Tower building, the concert venue, for rehearsals. The local working committee were very impressed by the discipline and positive attitude shown by the children. In spite of a tiring day, the children went through the rehearsals which lasted up to 9:30 p.m., without complaints and even though it was past their bedtime. Dinner was held at Takayama restaurant, a favorite restaurant of former President Cory Aquino and owned by my personal friend who willingly sponsored the meal. We avoided giving different kinds of food other than Japanese to the children before the concert to avoid stomach upsets. Mineral water was supplied by a Suzuki parent who owns a mineral water company.

The following day, January 13, we made a courtesy call on the President of the Philippines, Fidel V. Ramos and his wife, Amelita Ramos at Malacanang Palace. They were very kind to spend time with us in spite of their busy schedule. Ex-premier Nakasone was scheduled to visit them after us! I introduced the members of the group to the President, Dr. Honda spoke about the Suzuki method and the objectives of the tour group, then the children played for the First Couple. The President was very impressed and invited the children to come back next year. The First Lady spoke to the group in very fluent Nippongo (Japanese) and was very appreciative of the group's efforts to visit and share their music with the Filipino people. The group also visited the Executive Secretary, Mr. Teofisto Guingona. He is the father of Raul Guingona, a former Matsumoto Kenkyusei.

After a hearty lunch at another famous Japanese restaurant, Ben-Kay, we made sure that the group rested. At 5:30 p.m. they all went to the concert hall all dressed up. The concert hall which had a seating capacity of 500 was filled. Many, many more were admitted but had to stand up for the whole concert or sit on all the spaces left on the rug in the aisles. Even the control room was filled with people! It was the first time that such a big, overflowing crowd came to PCI Bank's Santiago Hall. Many people had to go home because there was no more space. Next time around, we will get a booking at the Cultural Center of the Philippines (CCP) which has a capacity of 2000. Many were asking for a repeat performance, but there was no more time. The tour group had won the hearts of the Filipino people with their music.

AROUND THE WORLD

Mrs. Ramos and her daughter, Josephine, who was my student for 10 years, graced the concert. Mrs. Guingona, the wife of the Executive Secretary, and Mrs. Gloria Angara, the wife of the Senate President and their children came. National Artist Dr. Lucrecia Kasilag, heads of music colleges and universities, professional musicians, orchestra members and conductors, diplomats, business executives, Suzuki parents and children and even people whom we did not know but read about the concert in the newspaper or heard about it on radio and television were among the audience.

Two major TV stations covered us free-of-charge. They will air the concert on television all throughout the country on Sunday afternoon, and a Friday evening. Suzuki chapter heads from the cities of Iloilo, Cebu, Bacolod Bagiuo and San Pablo came for three days. They stayed in our house, which became like a dormitory! But it was good, because they saw our operations very closely and learned from the experience. I also had them help and made them feel part of it.

After the concert, we invited the tour group to our house in Greenhills for a Filipino Fiesta (dinner) and for a cultural program of dances and songs presented by our pre-schoolers. Many Suzuki parents and friends were there to welcome and to show their appreciation and support for the tour group. Gifts were given for each tour group member as a token of our gratitude. It was a day for celebration of music and friendships newly-formed.

On the third (and last day) of their visit, we went on a tour and picnic at the Nayong Pilipino, a park which showcases many Philippine tourist spots and regional exhibits. The children had an enjoyable time climbing miniature nipa huts, riding the seesaw and looking at native exhibits and running around the park. Dr. Honda and Mr. Denda even saw a painting exhibit. The Suzuki parent core group of Greenhills Music Studio joined us at the picnic together with their children (who missed school in order to be with us). The parents also accompanied us to the airport to say their goodbyes and thank-you as the tour group was about to depart on their flight back to Malaysia. My son, representatives from provincial chapters and I helped the group through the complexities of departure.

As a whole, the visit of the tour group was like a wave of fresh air that gave a much needed boost to the Suzuki movement. Our students and their parents are now even more committed to help

spread the Suzuki method in the country. The fact that the President and the First Lady received us in the palace (and which was published in the front page of our major newspapers the next day) is already a confirmation that the President will be supportive of the Suzuki movement. The general



The Talent Education Tour Group made a courtesy call on Philippine President Fidel V. Ramos and First Lady Amelita Ramos at the Malacanang Palace. They are accompanied by Philippine Suzuki Association members.

public has witnessed what the Suzuki Method can do to bring out the child's potential and to develop his character. President Ramos himself said that developing the potentials of people to the maximum is better than just building infrastructure as Marcos did. We think that Mr. Ramos will eventually bring the Filipino people out of the poverty we are now experiencing. He believes in investing time and money in people to bring progress to our country. In short, the response to the Suzuki tour group was positively overwhelming.

The event was a big success because of the generosity and dedication shown by some friends and the Suzuki parents here in my school. Through their help we were able to arrange for the tour group's free accommodations, local transportation, publicity, TV coverage, concert venue and meals.

An evaluation made by the core group and working committee showed that now is the time to work even harder to spread the Suzuki Method. The impetus given by the tour group can be effectively harnessed with *follow-up*:

1. Through regular teacher training workshops.
2. Visits of the tour group and
3. Donations of instruments.

AROUND THE WORLD

We can hold a teacher-training workshop as early as April of this year. We must strike while the iron is hot. We need teachers who can teach the method properly. We have teachers here who are willing to learn, but they need training. It is difficult and expensive to send them to Japan or The US because it will involve a lot of money. But if you send trainers, we can organize the workshop, recruit the local teachers, and make arrangements for the venue, accommodation, meals and local transportation. We cannot afford their airfare nor their honorarium the way other countries do. We can only offer a small stipend per day. By Japanese & US standard well-to-do Filipinos are still poor. Maybe ISA can help.

Given our present situation, I am constrained to make an appeal to you and to ISA. Please help us. This is indeed a new beginning that needs to be supported. The country is ready for it and a dedicated group of people are ready to render their share to help.

Thank you for all your help to make our dream a reality. Please continue to help us. We are still in the infancy stage of the Suzuki movement. We need your support now. We also need your advice. ♦

MUSIC FOR CHILDREN

Vilma R. Santiago-Felipe
Critic of the Manila Bulletin

The Japanese pedagogue, Dr. Shinichi Suzuki, came upon a method of teaching music to children even starting from age three.

It has become so famous in Japan, The United States, and Europe and, by now, is universally accepted and practiced as an effective method. In the country, Prof. Carmencita G. Arambulo of the Greenhills Music Studio (GMS) is at the helm of the movement applying it in her GMS for a decade now since she encountered it in The US as a trainee of the Suzuki learning process and, later, as the chairman of the Philippine Suzuki Association.

Last Jan. 13, at the Francisco Santiago Hall of the Philippine Commercial International Bank, the GMS and the PSA sponsored the visit of the Suzuki children of Japan in concert which they have taken

to various parts of the world. In cooperation with the International Suzuki Association, Hotel Nikko Manila Garden, and the PCIB, Mrs. Arambulo's dream of bringing this talented group to the country was realized.

The tour group, ages 6 to 15, performed to a capacity crowd at the PCIB where many children, parents, music mentors, and alumnae of the GMS were awed and inspired by the showing of the Suzuki children of Japan. In the audience were the First Lady, Mrs. Amelita Ramos, national artist Lucrecia R. Kasilag, Jo Ramos-Samartino, a GMS graduate; Vita Jamandre of Iloilo and Fe Reynes of Cebu, Suzuki teachers.

Of the 10 scholars who were serious about their performance demeanors, cellist Kenichi Sako, 7, and Erika Terashima, 8, violinist, educed deep musicality and innate talents. They were so assured of their fingerings, intonation, and brand of bowing that they evoked the works at hand with a sincerity and naturalness of efforts. In Sako's interpretation of the third movement of Brevall's Concerto for Cello in D Minor, he spiritedly "sang" through the piece, assured of his mother's accompaniment on the piano. In the two movements from Eccles' Sonata for Violin, Terashima was adept and expressive with assurance of tone and time, the way she outstandingly performed with the rest in the ensembled numbers. Mrs. Reiko Sako was sensitive accompanist.

The way pianist Ayane Masu, 9, tackled Schubert's Impromptu in F-flat major, the assurance with which violinist Satoko Aburano, 13, gave life to the Bruch Concerto in G Minor 3rd Movement, and the Bravado with which violinist Hisanori Maeda, 15, rendered Saint-Saens' Introduction and Rondo Capriccioso are marvelous evidence of the remarkable learning and training outcomes of the Suzuki method.

When the ensemble all came together to render Bach's Concerto for Two violins and Fiocco's Allegro, further excellence of the method was demonstrated as instructor, Mr. Mitsumasa Denda, tapped each one of the players who immediately responded to change melodic parts they were playing without any ado or distraction of concentration.

The message of this event to local musicdom is crucial: The orchestras in the country have aging string sections. Pretty soon, they shall be retiring.

continued on page 21

AROUND THE WORLD

SUZUKI
PAN PACIFIC CONFERENCE
INTERNATIONAL

2-8 January 1995, Sydney, Australia

The Suzuki Pan Pacific Conference International will be held in Sydney, Australia, in January 1995, hosted by the Suzuki Talent Education Association of Australia (New South Wales). Thousands of Suzuki teachers, students, families and observers from around the world will share their knowledge and enjoy a wonderful exchange of ideas and friendship.

Sydney is an exciting and colourful city at the edge of the most beautiful harbour in the world. It has grown from an unruly colony into the showplace of a nation in just 200 years. Like those other great maritime cities, San Francisco and Rio de Janeiro, Sydney's character is defined and refined by water. Most of its population live within a short distance of the many waterways and beaches that vein the city. The water provides a recreational escape of a picturesque method of commuting, and is a constant reminder of Sydney's unique character.

Sydney's (and Australia's) most famous building is undoubtedly the Sydney Opera House. This visual fantasy, one of the architectural wonders of the modern world, is situated east of the Harbour Bridge and boasts spectacular views. On the opposite side of Circular Quay, beside the Bridge, is The Rocks, Sydney's fascinating old quarter, where fine 19th-century buildings provide a backdrop for great shopping, art galleries and restaurants. Another fun-filled place is Darling Harbour, a previously industrial area of the Harbour foreshore which has been transformed into a vibrant center of landscaped gardens, entertainment, outdoor restaurants, and marvelous shopping opportunities. The Queen Victoria Building, in the heart of the city, has been described by world-famous fashion designer Pierre Cardin as 'the most beautiful shopping centre in the world'. This gracious and elegantly restored building contains nearly 200 shops, cafes and restaurants and is visited by 50,000 visitors a day.

In addition to these and central city attractions, you can take a ferry or bus trip to many others, including beautiful Taronga Park Zoo and the famous beachside suburbs of Manly and Bondi. Day trips are also available to the spectacular Blue Mountains and the wine district of the Hunter Valley. And don't forget that Sydney is the gateway to the rest of Australia—including Queensland with its Great Barrier Reef and tropical resorts, the central outback and Ayer's Rock.

The conference will centre around the University of Sydney, just 10 minutes from the central business district. Set in park and garden surroundings, the university comprises both modern and historic buildings. The Opening Concert will take place in the Sydney Town Hall, the jewel in the crown of the city's beautiful Victorian buildings, and the Gala Concerto and Farewell Concerts in the Sydney Opera House. Accommodation at a variety of levels and prices has been arranged to cater for all tastes and budgets, with proximity to the conference venue the main consideration. Homestays/billets can be arranged.

Highlights of the conference will include the Opening Concert and Ceremony, the Gala Concerto Concert, a Night Dinner Harbour Cruise, a Family Barbecue, and the Farewell Concert, in which every conference participant will perform. Suzuki musicians will come together for an exciting Harbour Cruise Luncheon of superb Australian food and wines and a giant Play-In on the water. As well, there will be tutorials, master classes, repertoire and enrichment classes, and orchestra sessions with outstanding educators from around the world and Australia. The advertisement on the opposite page contains more details of conference activities and lists the distinguished faculty.

Fees have been kept as low as possible and are as follows. (All fees are in Australian dollars—A\$1.00=approximately US70 cents.)

Teacher:	\$250
1st child:	\$200
2nd child:	\$180
3rd child:	\$100
Parent/care-giver:	\$40
Observer:	\$250

The NSW Suzuki Association is expecting over 5000 participants at the conference, so early booking is advisable. Please contact the Conference Director (details on opposite page) for further information. ♦

AROUND THE WORLD

ADVANCE NOTICE

Sydney will be the host city for another exciting Suzuki Pan Pacific Conference International in 1995.

Take note of the dates in your diary and plan to join us for five fun days of music making and afterwards explore the sights of our great harbour city.

Activities will include

Lectures and Discussions
Tutorials, Repertoire and Enrichment Sessions
Ensembles and Orchestras
Teacher Training and Masterclasses in Violin, Cello, Viola,
Piano, Flute, Guitar, Harp and
Early Childhood Education.

SUZUKI PAN PACIFIC
CONFERENCE INTERNATIONAL

Our teaching faculty will comprise of leading Australian teachers together with distinguished overseas guests including

Mrs Waltraud Suzuki
Margery Aber *Violin/USA*
Vaclav Adamira *Cello/Japan*
Barbara Barber *Violin/USA*
Carol Bigler *Piano and Lecturer/USA*
Theodore Brunson *Violin/USA*
Jacqueline Corina *Violin/USA*
Tove Detrekoy *Violin/Denmark*
Michele Higa George *Violin/USA*
Carmencita Guanzon-Arambulo *Piano/Philippines*
Michi Hirata North *Piano/USA*
Hachiro Hirose *Violin/Japan*
Dorothy Jones *Early Childhood Development/Canada*
Haruko Kataoka *Piano/Japan*
Doris Koppelman *Piano/USA*

William Kossler *Guitar/USA*
Paivi Kukkamaki *Voice/Finland*
Kyung Ik Hwang *Violin/Korea*
Yutaka Murakami *Violin/Japan*
Akira Nakajima *Cello/Japan*
Yoshiko Nakajima *Violin/Japan*
Naoyuki Taneda *Piano/Germany*
Rebecca Paluzzi *Flute/USA*
Doris Preucil *Violin/USA*
William Preucil *Viola/USA*
Toshio Takahashi *Flute/Japan*
Koji Toyoda *Violin/Germany*
Anne Turner *Piano/UK*
William Starr *Violin/USA*
Yuriko Watanabe *Violin/Japan*
Barbara Wampner *Cello/USA*

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

THE UNIVERSITY OF SYDNEY • THE SYDNEY OPERA HOUSE

SYDNEY AUSTRALIA
JANUARY 1995

Special events will include a Teachers' Introductory Conference Session, an Opening Concert at the Sydney Town Hall, social events and cruises on the harbour, a Gala Concert in the Sydney Opera House, a Farewell Concert at the Sydney Opera House in which every child will perform, Daily concerts and a Special Teachers' Dinner.

We can arrange accommodation, with a variety to suit every budget. Whether it's billeting with a Suzuki family, on campus or motel style.

Registration brochures will be available shortly.

For further information please contact our **Conference Director**
Hilary Bergen, 18 Angle Road,
Balwyn, Victoria 3103, Australia
International Telephone + 613 817 4740
International Facsimile + 613 816 9441



AROUND THE WORLD

CHILDREN'S SONG
AND
VIRTUOSO PIECE

A Concert by The German Suzuki Society
in the Odeon Concert Hall

Brigitte Kessler

Critic of the Kreiszeitung-Boblinger Bote

Five students of the German Suzuki Society gave a concert in Sindelfingen, a town close to Stuttgart. We are including a review of the concert which Ms. Kerstin Wartberg, a teacher of the German Suzuki society, sent us.

-Editor's Note-

SINDELINGEN. What instrumentalist has not, at some time, dreamed of appearing in a large concert hall? On Sunday morning this dream became reality for little Franziska: although she does not yet attend school, she already has "stage experience." Franziska opened the matinee concert in the completely filled Odeon. She began with a children's song, as the talented violinists who appeared on stage after her had once done. They had all begun their Suzuki-method training as three or four year olds. Since then, as their performance proved, they have developed into virtuosi who, along with the technical side, have developed their individual musical artistry to an astonishingly high level.

This was evident from the beginning, when Matthias Bruns, playing the first music of the actual concert program, rendered a piece by Fritz Kreisler with recording-studio perfection. Along with his full, lovely tone he displayed fine emotion, fine-tuned technique, and flawless intonation. Alexander Butz succeeded in winning the approval of the audience as well. In Vivaldi's famous "Chaconne" he had chosen a large work that not only had high minded virtuoso passages, but also made great demands on the musician's physical conditioning. Here he showed some minor weaknesses, which he more than made up for with the "Larghetto" of Dvorak. The three young soloists succeeded, with their delicate, sensitive and expressive tone, in enchanting the audience. Eva Harasim found the

poetic mood very convincingly in Wieniawski's "Legend," and matched the effort as she subsequently intoned the laments of Bloch's "Nigun."

Urusula Vallen pulled out all stops of her musical capabilities in Vivaldi's "Summer," and the highly virtuoso "Rondo Capriccioso" of Saint-Saens, inspiring the audience to storms of delight. Almut Luick fired the atmosphere in the hall further with the "Havana Journey" by the same composer, and increased the ante still further with the third movement of Mendelssohn's Violin Concerto in e-minor. She demonstrated a combination of natural musicality and nearly somnolent self confidence.

The artistic and pedagogical director of the German Suzuki Society, Kerstin Wartberg, guided the audience through the program with interesting commentary. She was able, in addition, to clarify for the audience essential aspects of the Suzuki approach, and place the preparatory work of the Sindelfingen and the audience's attention to the outstanding features of the large concert hall. Where, she asked, does one find in any music school such a beautiful concert hall, that is also so acoustically excellent?

Because of the sustained applause, Kerstin Wartberg had to call all performers back on stage for an encore (Brahms' "Hungarian Dance" in g-minor). In so doing she was able to present a brilliant ensemble piece that was the crowning touch on their violin promenade. The pianists, Liselotte Butz and Gudrun Loebert, were appropriately included in the final great round of applause.

(English translation by David Roundy) ♦

Where love is deep,

much will be accomplished.

—Shinichi Suzuki

AROUND THE WORLD

THE SUZUKI BASS SCHOOL:
WE ARE ON OUR WAY!

Daniel Swaim
Teacher Trainer in Suzuki Bass

How exciting it is to be a part of the Suzuki Double Bass School! Many advances have been made in bass pedagogy in recent years as evidenced by the high level of bass playing today. There are more than a few very good bass schools for young bassists being developed in the Americas and in Europe; however, I believe that the Suzuki Bass School which merges the latest bass techniques with the philosophy and pedagogy of Dr. Shinichi Suzuki will be very successful.

The most obvious departure from the more traditional beginning methods is that of beginning the left hand instruction at the Simandl fourth position. Students who begin playing this way are much more relaxed than if they had begun playing in the half or first position.

The introduction of the technique of pivoting the hand to nearby positions, as opposed to shifting, also enables the young bassists to move around the fingerboard confidently and smoothly.

The opportunity to share the excellent Suzuki core material is a very important feature of the Suzuki Bass School. Due to the combined left hand techniques of using the Simandl fourth position as "home base" and the pivot motion, this literature is easily, and in fact, naturally accessible to the young bassists. Volume 1 draws all of its songs from the core material which enables the students to play in unison with other young instrumentalists. While subsequent volumes do utilize materials from the bass solo and orchestral repertoire, they continue to include some pieces which are common to the other string volumes. The bassists now have an opportunity to grow equally with their other string colleagues!

Quality control, although a topic for further discussion, is an issue which must be addressed briefly. In the past, many student bassists have been frustrated and even injured because they were assigned instruments which were too large and/or in poor adjustment. They were often taught by

teachers who admittedly felt less than qualified to help them. The future should be much better. Dealers are now making smaller basses available, and the high standards of teaching already established by the SAA will be upheld in the bass area.

Finally, I am proud and honored to be a part of this educational movement which was spawned by Dr. Suzuki's philosophy, love, and brilliant pedagogy.

From American Suzuki Journal, Vol. 22, No. 1



Music for Children

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This is just about time we develop more young violin players. And the Suzuki method may be the timely answer for harnessing music potential among our children.

With enough qualified trainers, with well-managed training and discipline given Filipino children, a new breed of musicians shall man our orchestrahood and evolve a commendable number of soloists and chamber music ensembles. There is still time to realize this. There are many children who can be helped by Suzuki trainers and their parents. Let this be a fitting way to share music in the family!

Ms. Felipe is the leading music critic in Philippine. She is the Dean of the Philippine Women's University College of Music and Fine Arts and a member of the Philippine Commission on Culture and Arts.

AROUND THE WORLD

AN EXPERIENCE, EVENT OR
PERSON WHO SHAPED YOUR
LIFE

An Essay for University Admission

Heather McNew



Author

One Sunday morning just before Christmas, when I was four years old, I quite innocently made a decision that would effect my life from that moment forward. As I sat beside my mother in Children's Chapel, an eight-year-old friend, Laura Green, stood and began to play Silent Night on the violin. I was spellbound. I had to create that wonderful sound for myself. By the end of the Christmas holidays, I had persuaded my mother to make arrangements for lessons with Laura's teacher.

The violin lessons that began at that time opened the door into a new and exciting world. My teacher, Dr. Evelyn Hermann, had studied the Suzuki violin method with Dr. Shinichi Suzuki in Japan during the early 1960's. She was one of a small group of traditional violin teachers to first see the potential for this method in the United States. It is Dr. Suzuki's belief that children should learn music the way they learn to speak; by hearing and then imitating those sounds. Just as repetition is the key to successful language development, in the Eastern influenced Suzuki philosophy, it is also the foundation for a strong music education. Dr. Suzuki believes it is better to start music education much younger than most traditional teachers. When I began my lessons at age four, most of my classmates

were about the same age, but now it is not uncommon to see a two year old walk into the institute, violin in hand. Imbedded within the Suzuki method of learning is the premise that music not only provides esthetic pleasure but that it is also an instrument for developing the characteristics that prepare individuals for successful living. Dr. Suzuki says all children "must develop a beautiful heart." Thus Dr. Suzuki has led me to my love of music, and has shaped my life in numerous other ways.

Learning to play classical music has led me to respect and love all forms of music. I find that if I am melancholy, vexed, happy, or feeling any other emotion there is always some piece of music that fits the mood. More importantly music gives me a way to turn the frustrations and sad times into happy ones. Not only has studying Suzuki violin taught me to love music, it has also led me to respect and find a friend in other art forms. During a recent performance of *The Nutcracker*, I was overwhelmed by the sheer beauty of the movement of the dancers combined with the brilliance of the orchestra. My study of the violin heightened my ability to appreciate more fully the total experience of the ballet.

Another facet of my Suzuki education has been my exposure to a multicultural environment. At my music school in Dallas various cultures are ever-present. When I was younger it never occurred to me that my friends' backgrounds were different from my own, we were just kids with a common bond--music. My closest friends were Chinese, Japanese, and Ukrainian. Our dolls spoke three languages plus English creating a unique setting for our play. These different cultures and their customs have helped me understand that through a bridge, one like music, the world can work together for the benefit of all people. I became acutely aware of the importance of these "bridges" at the age of twelve. At that time my family and I attended a Suzuki conference in Berlin, and I spent one afternoon in East Berlin behind the infamous Wall.

Since the Suzuki violin method is Japanese, this cultural environment significantly influences the lessons. We were taught that our teachers are our elders, are wise, and therefore deserve our utmost respect. In Japan, Sensei, which is the Japanese word for teacher, is the most respected form of address. This attitude has carried over into my academic life. An even greater understanding of the Japanese way

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THE SUZUKI SENSIBILITY

Susan Grilli

Dr. Suzuki says, "Tone has the living soul", and I think in terms of his larger educational purpose he means by this the ability of any human being to reach the highest levels of sensibility life has to offer. For musical tone expressed through this fine sensibility has a subtle and beautiful power as deep as the human soul itself. It has a vibrant individual life all its own, difficult for any sensitive listener to forget.

At its best, Suzuki early education is full of this kind of tone with living soul, whatever subject is being studied or human relationship shared. It is a gentle education, not one that is loud or pushy, dogmatic or strident. It is a simple education in that it can only emanate from the closest possible observation of children themselves, rather than from adults' preconceived notions of what will be "good for children". Therefore, it is an eminently natural education, as well. It is a wise education in that adults must be ready to pull back from a favorite teaching idea if it really does not fit the children being taught. It is finally a subtle and demanding sort of education in that the teacher assumes no limit to children's abilities and so the teacher's work is never done.

Suzuki early education, in effect, asks children to listen to the sound of silence so that their ears will become ever more sensitively attuned to all the nuances of sound around them in the natural and man-made world. This is an antidote to loud electronic sounds that tend to overwhelm all else in modern everyday life. Suzuki early education encourages children to discover the best aspects of their culture, through an environment which shuns the worst ones. It respects children as hardworking learners and recognizes the legitimacy of a great variety of individual learning patterns. It gives children the time they need to explore new learning in many creative ways, until it has become a very real and integral part of their lives. Finally, and probably most importantly, Suzuki early education is as concerned with nurturing parents to be children's best teachers, as it is with nurturing the children themselves.

I have seen some early childhood classrooms that called themselves Suzuki-based, yet did the following:

1. gave children material to memorize that was not meaningful to them, for the purpose of impressing

on visitors that these were "whiz kids". The children repeated this learning like trained parrots, and when later asked what it meant, had no idea...

2. had teachers doing much more talking and explaining than showing and doing. Children seemed bored and attention spans were short.



3. gave directions to large classes through microphones, in a loud enough way that this visitor nearly had to cover her ears. This was a far cry from the quietly assured and reassuring tone of the carefully modulated voice of one teacher. Children were learning about loudness and were shouting even when singing or talking. This was the opposite of an education in beautiful tone.

4. encouraged memorization in a sing-song, robotic way rather than through original artistic expression such as plays, poetry, or music. Children often didn't know or care about the deeper meaning of the poetry they were reciting. The only point was to know as many poems as possible.

5. encouraged children to make their art match the teacher's style rather than letting the inspiration come from a teacher acting as rich resource person in the classroom.

6. allowed music to be performed so fast and so unmusically that it was totally bereft of the very soul Dr. Suzuki's whole movement is all about. Listeners unfamiliar with Suzuki wrongly concluded Suzuki players were automatons, with no musical ideas of their own.

7. gave children rewards each time a right answer was given, leaving no chance for the important development of self-discipline.

8. copied every mannerism of Dr. Suzuki in an attempt to teach in a way more Suzuki than Suzuki himself. Dr. Suzuki is puzzled and amused by this, saying, "After all, I am the only 'Suzuki' teacher!" He goes on to say that what he hopes he can inspire is teachers searching deep within themselves for their own most creative ideas and

impulses; those things that are unique and personal only to them.

What, then might represent an ideal Suzuki early childhood classroom? First of all it would likely be noisy in a happily constructive way. One might see the teacher going around a room full of children engaged in free-play, all busy with different projects.



The author with Mrs. Dorothy Jones at the Early Childhood Presentations during the Suzuki World Convention 1993 in Seoul, Korea

The teacher would ideally help where needed and just observe, when to interfere would be to break into a child's most important concentration. This is the ultimate goal of a well-run classroom; a teacher operating as rich resource for children's learning. Every activity in such a classroom would stress the *interconnectedness* of all early learning, and cooperation rather than competition among children. For instance, the poetry in science, the music in language, the beauty of a perfect solution in math, and the special genius of art for allowing us to express our deepest human feelings. Utmost advantage would be taken of an opportunity to teach one idea from as many different points of view as necessary until every child could understand. This teaching would be done at each child's natural pace. Music would never be isolated from all other early learning, as if it were a subject more important than all the rest. Rather, it would be carefully integrated with all else in a young child's experience. Such a classroom would invite parents to be quiet observers of the many different learning styles of all the children, so these same parents could become better home teachers of their *own*. A kind of "one-room school" would be created in which all ages in a community work and learn together, no one too old to stop learning. Such a community becomes a highly supportive extended family, giving new strength to each of its members. The best school days would be the ones when the children seemed to be teaching themselves, therefore quite unaware of time, to the

point of being genuinely surprised when it is time to go home. Above all would be the *atmosphere* of such a classroom; open and accepting yet also ambitious in putting no limits on children's abilities and *sensibilities*. This is a highly sophisticated combination of freedom and responsibility; giving young children an opportunity to express themselves fully yet also never lose an opportunity to take important new learning steps. The child must never be under stress.

How do you give children a life-long taste for quality?

- By encouraging creative expression in all its forms, from the very beginning.
- By providing the richest possible environment for early learning with actual instruction begun only when the child shows real developmental readiness.
- By displaying math and science projects, artwork, musical compositions, and books created by the children so that they are daily exposed to the best in themselves; making the classroom itself an invitation to creativity for all who enter there.
- By carefully choosing music which can serve as a soothing complement to the playing of table games or reading or artwork, and repeating this music so that it becomes both familiar and beloved.
- By keeping a rotating exhibit of photographs and prints of famous works of art past and present, always in view, and remembering to have something beautiful from nature a part of the classroom.
- By making available to the children the inspiration of talented adults from the outside community.
- By sharing your own passionate interests and enthusiasms with the children, in a way they can understand and appreciate.
- By proving to parents that children, like all human beings, need to be inspired. Anything can be taught in its simplest form without pushing children to learn more than they are really ready to learn.
- By giving parents dozens of imaginative ways to say the same thing in their own teaching; the gift of flexibility and innovativeness.
- By getting across to parents the importance of tying children's actual experience of life to the experience of school; making a warm connection between the two.
- By realizing that as a teacher you might get further if you drop a teaching point this day, and approach it another day from a new and fresh direction, when the child is really ready for it. Learning urgently sought is most long-lasting.

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A WONDERFUL ENCOUNTER THOSE DAYS, THOSE MOMENTS

ESSAYS BY INSTRUCTORS

Yoko Ishikawa

Once when I was in middle school, each of us had to give an oral report in class on the vocation of our choice. My choice was either a teacher at Seikatsudan, a kindergarten I had attended, or a violin teacher; I never dreamed that either would come true in reality.

When I was born, my mother who was fond of music always played records for me. When she left the record that finished playing, thinking I had already fallen asleep, she says that I stood up without noise and pointed at the player. My mother seems to have wished me to learn piano in those days, but partly due to an acquaintance's influence, she had me start violin at four. She did not yet know of talent education, but we chanced to start with a study group teacher, and this was my first encounter with talent education. The teacher told us about Mr. Suzuki of Matsumoto and about the summer school. Since we lived in Kokura, Kyushu, to my parents Matsumoto was a far, far away place.

Children who began together quit one by one, but I managed to stick to it.

When I was a fifth grader, due to my father's transfer, we moved to Nagoya; in sixth grade I started lessons with Miss Yajima through the introduction of my mother's acquaintance. For one year after moving to Nagoya, I had hardly played the violin. Moreover, since I came home late after extracurricular and student committee activities, I no longer practiced much, although Miss Yajima taught me with great care. I became a member of the ABC Ensemble, and I have many happy memories of music camps; yet I was not too fond of violin, always causing my teacher trouble. Therefore, when Miss Yajima encouraged me to go to Matsumoto, I could hardly believe it: I was a high school senior who, without a special objective, took it for granted that I would go to college. I had many anxieties, for I was not sure if one like me would be able to do it, and I hesitated until the last moment - yet the four years of memorable and precious study began then.

About the first lesson with Mr. Suzuki at Matsumoto, I have no recollection as to what day it was or what piece I played. I was too nervous, I think, to remember this. Even now, however, when I go to Matsumoto and walk in the cool morning air looking at the great mountains which seemed almost

beyond this world, the inspired tense feeling of my first days as a *kenkyusei* returns to me.

Soon individual lesson days were fixed. With the first student, we all entered the room together to observe. Older students' lessons came first: on my lesson day, it started with Paganini, followed by Brahms, Bruch, etc., and last was my turn. From nervousness and awareness of the difference between senior *kenkyusei* and myself, I became stiff with self-hate, and I just could not play. While observing other students, I understood what Mr. Suzuki said very well; yet when my turn came, nothing was possible. Even if I thought I was doing it, I was not. I always recorded my lesson; but, since it was so miserable, I often felt like not listening to it when I went home to my lodging. At such times, both older students and students my age encouraged me. Although I remained unchanged for long, Mr. Suzuki continued to teach me and waited for me until I could do it, saying, "Come again tomorrow." Now that I am in the position of teaching others, I am filled with remorse thinking how he must have felt as my teacher.

Outside of lessons, too, Mr. Suzuki was thoughtful: "We are a family here. Think of me as your father, and consult me about anything," he said. He treated us warmly, inviting us to meals and treating us to after-lesson snacks. Since most *kenkyusei* cooked for themselves, we sometimes gathered at someone's lodging to cook and eat together. I found friends at the Kaikan (Talent Education Institute Hall) even on Sunday: I would chat with them and sometimes go home without having practiced. Being the only child, this was like suddenly having brothers and sisters. I spent happy days never feeling homesick.

Through music I also made important friends other than fellow *kenkyusei*. Even now I camp with them every summer. Other joyful opportunities included studying with Primrose, Moyses, and Blanch.

As for teaching, various teachers had me substitute for them. Friends saw me off when I left for Kochi Prefecture all the way south where I stayed for a month alone - this trip was a particularly good learning experience.

On looking back, I realize how I came to meet wonderful people and learned to enjoy music through starting violin by chance by talent education. So many pleasant memories return to me that I cannot exhaust here, and I feel thankful to those who have led me to this point. I would like to continue to cherish this precious encounter. At the same time, I hope that when my students become adults, they will love music and think themselves lucky to have studied violin.

From *Talent Education Journal*, No. 23

(English translation by Kyoko Selden)

Person Who Shaped Your Life

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of life came from my two visits to Matsumoto, Japan, for International Suzuki Method Conferences. While studying with children from all over the world, I learned about Japanese food, entertainment, and their ever-present work ethic. Most Japanese people feel it is their duty to themselves and their country to do their best and work their hardest. In my opinion we Americans should learn from these Japanese values instead of scoffing at them.

Violin has helped me in one way more than any other. It has taught me discipline. Practicing every day, often playing two measures one hundred times each, is not much fun, but this routine has helped me more than I ever imagined. I think one of the reasons I have been able to excel in school is because I learned through studying violin that one must work, but in time that work will pay off. The memorization of piece after piece has also helped me develop learning skills. It has taught me that in order to truly learn something challenging, it is often advantageous to divide it into sections and then repeatedly work on each section. This rule applies whether the task is mental or more physical. As an avid snow skier, I have improved my skiing form using the same principles. The Suzuki method of learning has even followed me on vacation where this same discipline has enabled me to fly into the arms of a catcher on a Club Med trapeze and touch the ocean floor with a scuba instructor. Another beneficial lesson that violin has taught me is that time is precious and must be managed accordingly. I have learned that work comes first, but once it is finished "it's time to play."

People often ask me why I continue to play violin, why I give up time for practice each day, and why I devote one evening a week to lessons in Dallas requiring a two hour drive. I tell them that violin has been a part of me for fourteen years, and without it I would not know myself. Violin is not the only thing I

do, but Dr. Suzuki's ideas play a significant role in everything I do. The Japanese government has given him the honor of being a Living National Treasure and he is a treasure to me. Learning music through his technique has taught me that with work and perseverance all the pieces of the puzzle will come together into a beautiful whole.

Heather McNew, a high school senior in Greenville, Texas, is presently studying with Paul Landefeld at the Suzuki Institute of Dallas.

The Suzuki Sensibility

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By giving children the gift of *time*, to take as long as necessary to learn something new. As a result it is very likely the child will then take exciting new leaps toward realizing more of his or her own potential.

By developing first and foremost *self-discipline*, so that any child anywhere can be resourceful.

By allowing the most ambitious learning to take place by staying out of the way when a child is in the grip of deep concentration and creative effort.

In my interview for the *International Review of Education* with Dr. Suzuki in the spring of 1991, he said, "I always have meetings with the parents of my students and ask them to accept educating their children as their duty - not only mother tongue, but all education ... For parents, the highest duty is children's education. After all, children are new life!"

Essentially, *what* you teach is so much less important than the *spirit* of your approach to children. If you are careful and thoughtful in all that you do with these children you are well on your way toward making them careful and thoughtful, too. They will have the great advantage of never *not* knowing what it was to be surrounded by beauty, creativity, musicality, and a sense of adventure about learning anything new. Above all, these children will have understood the larger meaning of "Tone has the living soul", though they probably won't be able to put this understanding into words. For these children will have developed a high enough sensibility to be able to live life to the fullest and appreciate all its exciting nuances. This they can share with people of any age at any time and in any place. Substitute "living soul" for "high sensibility" and you can understand what Dr. Suzuki means when he says, "My living soul helps me with everything". For Suzuki this has meant finding the best in himself, life-long, and giving it back to children and their parents. To us, his teachers, he has given a special gift: enduring faith in the power and potential in each new human life.

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SUZUKI NAME AND TRADEMARK

A number of members of our Association, and several authors, have raised questions as to how they may use the name of Dr. Shinichi Suzuki in connection with works or products they have prepared. The purpose of this article is to try to clarify this situation.

In 1990, Dr. Suzuki granted to a subsidiary of Warner-Chappell Music, Inc., Summy-Birchard, Inc., the exclusive right and license to manufacture, distribute and sell copies of the musical works of Dr. Suzuki in a series of pedagogical editions, whether printed, recorded, videotaped or in other formats, which had been prepared by Dr. Suzuki or under his authority as part of the SUZUKI METHOD™ of musical education and training. That Agreement also includes an exclusive right given to Summy-Birchard to use the trademark SUZUKI® on and in connection with such works, as well as certain other materials, products or devices. Therefore, no one may prepare any of Dr. Suzuki's musical arrangements or music sequencing, under the names SUZUKI®, SUZUKI METHOD™, or the like, unless prior approval is obtained from both Dr. Suzuki (or his designated representative ISA) and Summy-Birchard.

If anyone prepares such a work and wants it to be considered for publication as part of the SUZUKI METHOD™ of instruction, the work must be submitted to Summy-Birchard. ISA will approve or disapprove of the content of the material and Summy-Birchard has the right to decide whether or not to publish the work. If Summy-Birchard elects not to publish the work, then the work cannot be published without further approval from ISA.

Any creative work which does not include musical notations of Dr. Suzuki or the sequencing of music as developed by Dr. Suzuki does not require approval from Summy-Birchard. However, if the work includes in its title the names or marks SUZUKI® or Dr. Shinichi Suzuki, then approval for such use still must be obtained from ISA. If

the use is approved then the inside title page of the work must include an acknowledgment that the names and mark SUZUKI® or SUZUKI METHOD™, etc., are the property of Dr. Shinichi Suzuki and the ISA and is used with their permission.

If the proposed material does not use any of Dr. Suzuki's music or sequencing and does not use or refer to SUZUKI® or SUZUKI METHOD™, no approvals are required.

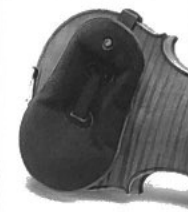
Occasionally, ISA has received requests from individuals or organizations to use Dr. Suzuki's name or the mark SUZUKI METHOD™ in connection with certain products, for example, handbags, caps, T-shirts, and the like. If these products include musical notation created by Dr. Suzuki, approval for its use must be obtained from Summy-Birchard because of Summy-Birchard's exclusive rights to the copyrights in the music. If the products do not contain musical notation, approval for use of Dr. Suzuki's name must be obtained from ISA or from the Regional Suzuki Association (ESA, SAA, or ANCESTEA) if the product is being sold in connection with the Regional Association or events it has planned and arranged. Those Associations have Agreements with the ISA and have been granted the right to issue sub-licenses to use Dr. Suzuki's name, image and trademarks on such products.

We hope the above clarifies the situation for you, but if there are any questions please contact:

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