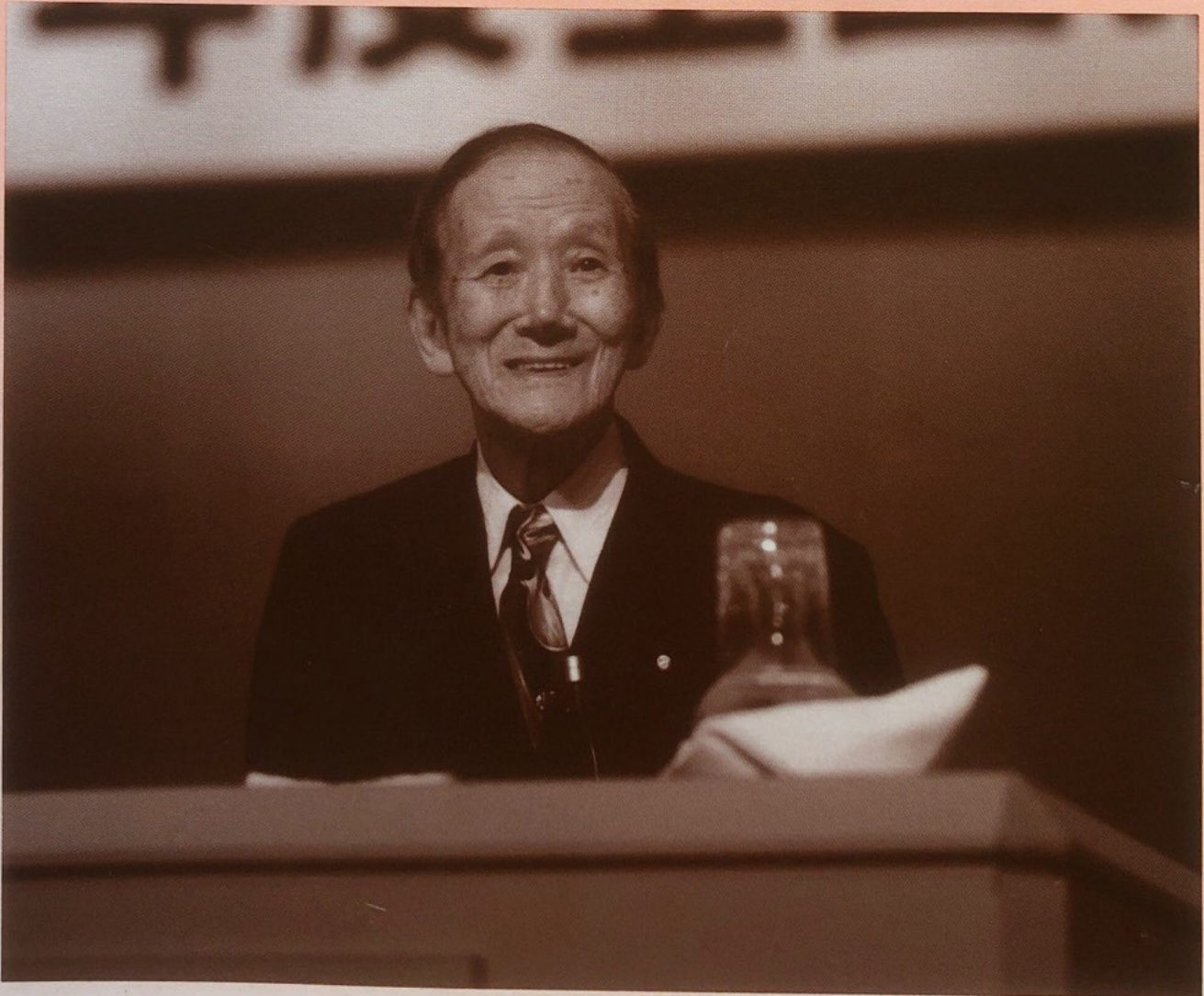


The Official Publication of the International Suzuki Association

INTERNATIONAL SUZUKI JOURNAL

Volume 6, Number 1

Spring, 1995



THE INTERNATIONAL SUZUKI JOURNAL®

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The Official Publication of the International Suzuki Association
Dr. Shinichi Suzuki, President

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Cover Photo:

Dr. Shinichi Suzuki gives a lecture to Japanese Suzuki teachers at the National Suzuki Teachers' Conference at Toyohashi, Japan, held in May, 1994.
Photo by Takao Goto

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WHEN THE PARENT CHANGES, SO DOES THE CHILD

THE UNSEEN PREPARATION

Shinichi Suzuki

It has been over thirty years since I was astonished by my discovery that every Japanese child can speak Japanese with the utmost ease and freedom.

I had been approached by the father of the four-year-old Eto Toshiya and asked to instruct the child in the violin. I simply could not believe that this feat could be accomplished with such a young child. Unsure of how to approach the request, I delayed my response while pondering the problem day and night. It was then that this thought suddenly struck me. So long as there is no special mental impediment, every child speaks with complete fluency. What a remarkable ability! Then it must be possible, I decided. If a child could so easily master the difficulties of the Japanese language, it was simply unthinkable that he could not also master the violin.

On the other hand, the boy's school had deemed him "not bright", saying that he was unable to do arithmetic and no good at his grammar lessons. I was perplexed. Was this not an immense contradiction? I then realized that this must be due to some imperfection in the methods used in his upbringing and education. After all, granted that we are raised in a way that allows us to master our mother tongue, do we all not exhibit, on every level, the culturally situated ability to manipulate language?

Ever since my discovery I have been intensely involved with researching what I first dubbed the Mother-Tongue Method, though it is now called Talent Education.

After thirty years of teaching this Mother-Tongue Method, my current emphasis is the study of just how much a child of four or five years can be nurtured.

Each winter, I evaluate the course completion tapes of violin performances by children from the Talent Education Association that are sent to me from all over the nation. As always, I am busy with work, but I wake up at three in the morning and spend the six hours until I leave for work, at nine, listening, I am often left wide-eyed with astonishment at the outstanding performances given by these four- and five-year-olds.



When I investigate the backgrounds of these children, it usually turns out that they have an older sibling who has been taking violin lessons. That is to say, these children have been placed in a certain environment that cultivates in them a sense for music at an early age. With this foundation, they are able to advance in a remarkably short time. This is an unavoidable truth. The fact is that a four- or five-year-old can play with the same level of skill as a seven-year-old. These are facts that must be addressed and pondered.

In short, this all means that children must be placed in conditions that allow them to be well-nurtured from the very first day that they are born. If they are raised from day one in a musical environment, their musical abilities will progress rapidly. We are a society that, when we speak of "education," tend to think only of knowledge. What the above makes clear is that the basis of education is not knowledge.

Children do not come to be born at their own request. It is the same for all of us. We are given life by some greater power, and by that same power, we die. From the moment that we are born, we possess a life force—a will to go on living. As with any living creature, this life force is governed by the absolute imperative that if we do not adapt to our environment, we die.

A newborn baby undergoes this adaptation process by converting everything that touches its life into ability. Such abilities are not something we are born with, but something we learn as we grow and develop.

In order for children living in the ice-bound winters of the Arctic to acquire the ability to withstand the freezing winds, he must be placed in such conditions from birth. If one were to take children that had been raised in warmer territories and place them in those harsh winter conditions, they would not have the ability to survive. In the same way, in order to nurture an exceptional person requires that person be placed in an exceptional environment.

For instance, let us say that there is a child of three with an older sibling who is six years old. The older child started playing the violin at the age of three and is using my method. That is, she listens to the recording repeatedly, then, in order to surpass the playing on the recording, practices over and over again. In a case like this, the three year old has been raised with this music as a lullaby every day since she was born. Children like this rapidly develop a musical ability.

In the same way that the children who are born to Japanese families easily learn to speak Japanese just by hearing their families speak, the development of ability is something that depends on one's life experiences. We build ability in order to adjust to all the things in our surroundings, both good and bad.

Every Japanese child, every one of them, speaks Japanese fluently. As long as children develop in a manner commensurate to the cultivation of such a complex ability, is it not then conceivable that we could teach them to excel? Despite this possibility, both the good and the bad come to exist in real life, and children with undesirable qualities are as easily created as those with desirable qualities. What can this mean? Is it not a question of how one nurtures that life-force inside each child? Through years of experience, I have come to realize that this is, in fact, the truth.

In order to create a fine human being, a human being with superior abilities, we must first create an environment that allows this to happen. In the case of music, this means playing a record every day near the sleeping baby. No matter how sophisticated that music might be, the baby is like a sheet of blank paper and absorbs the music, unfettered by adult logic and reason. Also, everyday, the baby's older sibling practices. And every day, that sibling gets better and better. The baby will remember all of this. This is due to the work of that life-force within the baby.

The baby remembers it all, though she or he has yet to touch an instrument. The sibling's instrument is a violin, and the baby has never played one, but this condition of having internalized everything normally leads to a burning eagerness to play the instrument himself. To instill this motivation is the primary duty of a teaching method. The child must be placed in an advanced and superior environment and then given the desire to reach for that higher ideal. These two things are more important than anything else.

When I listen to the tapes performances of the four- and five-year-olds, I am amazed. But I do not feel that I will continue to be satisfied. This is because I know that when the environment is improved, human beings develop even higher levels of ability. Put in opposite terms, I know full well the damage that can be inflicted on children when we neglect them and show no concern for their education.

As an example, here is a story: A baby is born. She is raised in an environment with her grandmother, father and mother speaking Japanese around her until the age of three. Now, suppose there is another child. This child is raised in an environment where the people around him never utter a word until he is three. He has never heard a spoken word.

We begin to teach the two children to speak at the same time. Needless to say, the child who has grown up hearing words quickly learns to speak, but the other, for all our hopeless efforts, is unable to speak. Now, pointing at this child that cannot speak, let us decide that he must be of low intelligence. This is exactly how we have been passing judgment on our children, to this very day.

1968

(English Translation by Lili Iriye Selden)

Sound breathes life _____

Without form it lives.

Shinichi Suzuki

MESSAGE FROM THE CHAIRMAN OF THE BOARD

Toshio Takahashi



It is said that the 21st century is to be the era of life and sensitivity. The Suzuki Method which fundamentally promotes a focus on nourishing the sensitivity of children's life force within a context of love is indeed a

fore taste of the symbolic 21st century's educational methodology.

In the past, well known theories of music education have been dominated by Dalcroze, Kodaly, and Orff. But around 1965, the Suzuki Method got tremendous attention and popularity. Furthermore, only the Suzuki Method proved so effective for promoting accomplishments in small children. Their achievement and their acquisition of skills has been fascinating to specialists among music teachers around the world.

In Europe and America 80% of most superior students in Music Colleges use the Suzuki Method as their learning method. Japan in the past was not able to contribute music to the world spiritually, yet this Suzuki Method is one of the successes of which Japan can be proud.

The purpose and responsibility of ISA is to promote this Suzuki Method as a movement among the people of the world from its origin in Japan.

This movement has been started and promoted by the membership and funding of the Japanese Suzuki organization for a long time, but Dr. Suzuki hopes and has set a goal to assure the spread of the principle philosophy that any child can grow by means of his educational revolution. It will be necessary to enhance the support of the worldwide membership of the Suzuki Method concept by backing this cause. Even though groups might be small to start with, if all the members work cooperatively, ultimately there will be significant growth and we can increase capital resources.

As you know Japan recently suffered a tragic earthquake in the Osaka-Kobe area and a great number of Suzuki Method members suffered, so for a while Japan's Suzuki Federation is waving membership fees for those people who were affected. This caused a shortage in the supply of financial assistance to the world Federation of Suzuki organizations. It will therefore be more and more difficult to depend on financial assistance from Japan only. I would like to expect in the near future that each Suzuki organization around the world will support themselves for their organization's activities and operate more financially independently.

We remember that our common goal is to dynamically promote the Suzuki Method of Education for the children of our world wide family.

(English translation by Koji Hayashi) ♦

Suzuki Recorder Teacher-Training Sessions for 1995

Suzuki recorder trainees from Brazil, Venezuela, Peru, and the United States attended the 1994 Suzuki recorder teacher training courses at Holy Names College in Oakland, California. These trainees successfully completed units 1A and 1B. Holy Names College will once again offer Suzuki Pedagogy Courses for recorder teachers during the 1995 Summer Workshop. The course offerings are as follows:

July 10-14	Unit 1A	Caroline Fraser/ Katherine White
	Unit 2	Katherine White
July 17-21	Unit 1B	Katherine White

These courses and repertoire are approved by the ISA and SAA. The repertoire will soon be available from Warner Brothers Inc. Marion Verbruggen, recorders, Arthur Haas, harpsichord; and Mary Springfels, viol: have recorded Suzuki Books 1-4 and alto Books 1-4.

For general information regarding the 1995 courses, contact Caroline Fraser. (Phone 510-436-1244 or Fax 510-436-1199 c/o Music Department). Or write to Caroline Fraser, Music Department, Holy Names College, 3500 Mountain Blvd., Oakland, CA 94619.

For information about recorder materials, contact Katherine White (Phone 415-550-6881)

Josef Gingold

1909-1995

With the passing of Josef Gingold, the Music world lost a great musician and teacher. Born in Russia in 1890, he emigrated to The United States in 1920. He studied with Vladimir Graffman, an Auer pupil. Later Gingold went to Europe where he studied with Ysaye. He made his debut in Belgium and concertized in Northern Europe.

Gingold's orchestral experience included the NBC Symphony under Toscanini, and concertmeister of the Detroit and Cleveland Symphonies, the latter with Georg Szell. During his thirteen years in Cleveland, he performed fifteen concertos with the orchestra, an accomplishment with the taskmaster Szell. He was also violinist with the Primrose quartet.

In 1960 Gingold joined the faculty of Indiana University where he remained until his death. He held the title of "Distinguished Professor of Music." For twenty-five years he was the head of the chamber music department of the Meadowmount School of Music in New York. He held master classes at the National Conservatoire de Musique in Paris and at Toho School of Music in Tokyo. Gingold represented The United States as an adjudicator in such violin competitions as the Queen Elizabeth,

Paganini, Wieniawski, Leventritt, Sibelius and the Tchaikovsky. He recorded and concertized in the U.S.



Prof. Gingold teaches a young violinist at the 1988 SAA Teacher's Conference in Chicago.
Photo by Arthur Montzk

At the S.A.A. Teachers' Conference in Chicago Mr. Gingold told me, "Suzuki has done more for the art of violin playing than anyone in this century."

The Suzuki world has lost a great friend.

Evelyn Hermann

*Schwartz, Boris, *Great Masters of the Violin*, Simon and Schuster, New York, N.Y. 1983

"In a quiet and unobtrusive way, Josef Gingold has made a most significant contribution to the art of violin playing in America."*

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THE 41ST SUZUKI METHOD GRAND CONCERT

Evelyn Hermann

TOKYO, JAPAN, MARCH 27, 1995, the 41st Annual Grand Concert was held in the Nihon Budokan (Martial Arts Hall on the grounds of the Imperial Palace). 2,900 violin students, 130 cello students, 50 flute students and 6 piano students participated.

Prior to the concert the 43rd annual graduation ceremony was held. The tradition is to present the youngest child from each of the graduating groups with a certificate as a token for the entire group. Ill-health kept Dr. Suzuki from the event for the first time. Mrs. Suzuki made the presentations in his absence. The graduation takes about an hour, as there are six or seven graduation levels for each instrument. The ceremony opened with a mass koto performance dedicated to the graduates.

Dr. Honda made a brief opening address and also introduced the Board of Directors of the International Suzuki Association, Talent Education Board of Directors and teachers in charge of the Annual Grand concert.

At 2:00 P.M. the concert opened.

Her Imperial Highness, Takamado Hisako, the wife of the Emperor's cousin, represented the Royal Family. Her three daughters were participants in the program: Tsuguko, age nine, cello; Noriko, age six, and Ayako, age four, violin.

Members from 29 foreign countries were in attendance. They included representatives from Abdulrakman, Afghanistan, Austria, Bolivia, Bulgaria, Burkina Faso, Costa Rico, Croatia, Cuba, Ecuador, Egypt, Germany, Israel, Jordan, Liberia, Madagascar, Mexico, Mongolia, Morocco, Nicaragua,



A young student bows as he is presented a graduation certificate from Mrs. Waltraud Suzuki at the 43rd Annual Graduation.

Niekerk, Oman, Papua New Guinea, Romania, Singapore, Spain, Uganda, Uruguay, and Venezuela.

This was my eighth Annual Concert. The first was in 1970 when I took the first group of American children to perform at this event. Over the period of 25 years one can see a great change in the students. As Suzuki says, "Each time it gets better with practice.: The practice of the teachers in making the

presentation, the use of recordings for a more exact tempo and beautiful tone were all very perceptible.

The Budokan has also been refurbished and is now a beautiful hall in which to perform. The entire concert was at the highest level of perfection. It was an outstanding tribute to the life's work of Dr. Suzuki. ♦

THE 41ST ANNUAL GRAND CONCERT

PROGRAM

VIOLIN	Concerto in D, 1st mov. Tchaikovsky
PIANO	Minuet Paderewski from Partita No. 1 Bach
FLUTE	Orphee et Eurlédice Gluck On Wings of Song Mendelssohn Minuet Telemann Allegretto Beethoven Long Long Ago Bayly
KOTO and VIOLIN	Haru no Umi (Spring Sea) Miyagi Michio Koto by Seiha Hohgakukai
CELLO	Concerto in C, 1st mov. Haydn The Swan Saint-Saens Scherzo Webster The Happy Farmer Schumann French Folk Song Folk Song
STRING ENSEMBLE	Concerto in a minor, 1st mov. Bach
VIOLIN	Sonata No. 4, 1st & 2nd mov. Handel Sonata for Two Violins, 3rd mov. Tartini Concerto in a minor, 1st mov. Vivaldi Bourree Bach Gavotte Martini Witches' Dance Paganini Hunters' Chorus Weber Minuet No. 1 Bach
FINAL VIOLIN, CELLO & FLUTE	Haiku Kobayashi Issa Andantino Suzuki Allegro Suzuki Twinkle Little Star Variations Suzuki

AROUND THE WORLD

Suzuki in Poland

Anne Turner

Chairman of the ISA Piano Committee

During early February, feeling that we were slightly crazy in the depths of winter, a group of 14 of us traveled to Northern Poland to introduce the Suzuki Approach to a Piano Teachers Conference in Gdansk.

The conference was organized by the Ministry of Culture and Art for 120 teachers. All the participants were music graduates, nearly all of them holding diplomas in Piano Performing. The invited lecturers were Prof. Teresa Manasterska, head of piano at the F. Chopin Academy in Warsaw, Prof. Mirosława Kazmierczak-Preushoff, a specialist in pre-school education in Poland and Kasia Borowiak a graduate herself of the Warsaw Academy, now living and working in London. After winning a scholarship to London she trained to become a Suzuki teacher with the British Suzuki Institute. Kasia, a highly talented pianist and teacher, is now working toward becoming a teacher-trainer so it was ideal that she should introduce Suzuki to her own country.

Kasia brought three of her own pupils from London and I brought 3 from Scotland. The children were all young (6-9 yrs) as we felt we wanted to show the results of the early start.

We arrived to find that the time-table announced "Opening Concert" by Suzuki children. So, some rather frantic practicing took place! Of course the children rose to the occasion and gave an excellent introductory concert.

During the next few days Kasia and I gave several demonstration lessons to all of the children and lectured on the Suzuki philosophy. The teachers commented repeatedly and excitedly about the children's musicianship, technical freedom, memories, and large repertoires.

Music education in Poland has always been taken very seriously. There are 360 specialist primary music schools in Poland, run by the Ministry of Culture and Art. So instrumental teaching is highly professional and nationwide from the beginning.

It is perhaps surprising that a system promoting music education so extensively, has so far failed to develop a program of instrumental teaching for very

young children. Two pre-school education centers in Poznan and Krakow concentrate on children aged 6 but the intake is limited to small groups which are carefully selected from families with a particularly strong musical background. The reasons why early instrumental education in Poland is nearly non-existent lie at the base of a system where the emphasis is on high standards of performance rather than the development of the whole child through music.



Director of the Music Academy (the F. Chopin Academy in Warsaw) with children from Scotland.

The introduction of Suzuki piano was definitely met with great interest and the new educational idea very enthusiastically received. Some music schools expressed readiness to start the training and many teachers would be keen to start training if a course was available in Poland. Already Kasia, and her husband who is also a fine pianist have plans to start a Polish Suzuki Institute and Kasia is prepared to take on the teacher training. Poland with its great artistic tradition has such a lot to offer and would be a very welcome member of the European Suzuki Association.

The growth will depend on financial help, as books and materials will be expensive due to the exchange rates and low wages. The recent E.S.A. initiative "The European Suzuki Teaching Development Trust" is a most welcome sign, but help is needed to turn this exciting project into reality.

For all of us (apart from the Borowiaks) this was our first visit to Poland. Our Polish hosts looked after us so well, doing everything possible to make our visit memorable and happy. We have been asked back in 1996! ♦

AROUND THE WORLD

General Suzuki-News from Finland

Päivi Kukkamäki.

The Finnish Suzuki Association's Christmas concert was held on December 11, 1993 in Kuusankoski, 136 km East of Helsinki. The purpose was to present the results of Suzuki pedagogy to those living outside the metropolitan area. All instruments, including singers and most recently, violists, were represented in the concert, which gave the audience a very good picture of the breadth and continued development of Finnish Suzuki students.

The Annual Winter Workshop was once again held in Vammala from January 8 to 10, 1994.

The National Summer Workshop was held in Vammala from July 5 to 10, 1994. 70 violinists, 20 cellists, 25 pianists, 18 flautists and 7 singers attended the workshop. The children had private and group lessons, and they also played in folk music groups and in 2 orchestras. The smaller ones spent their time in music play school. In addition to our own teachers we had three wonderful guest teachers giving our children an international atmosphere; Jeanne Janssens, violin, Ruben Rivera, cello and last but not least Nehama Patkin, piano, and incredible creative lessons, which charmed the children as well as the parents!

During the workshop we also had the traditional Church Concert in the beautiful Sastamala Church, and on the last evening the big Entertainment Concert, where the Mothers' Choir surprised the audience with its singing and Nehama Patkin and Mette Heikkinen enchanted all of us with the Cat Duet by G. Rossini!

A Nordic Suzuki Concert will be held in Finland on October 23, 1994. The Finnish President's wife, Mrs. Eeva Ahtisaari, has promised to be the patron for the concert. The participants will come from Sweden, Denmark and Finland, and they will all be Suzuki players or singers. The conductor for the orchestra will be Hannu Lintu, who recently won first place in the Nordic Conductor Competition. The soloists will be accompanied by Ilmo Ranta, a famous Finnish pianist.

The National Christmas Concert will be held in the northern part of Finland this year, on December 18, in Oulu.

We have had teacher training for every instrument this year.

CELLO

Mirja Kuikka observed Christine Livingstone's lessons and also studied under the direction of other teachers in London in October 1993 and Anja Maja in August of 1994.

We are now concentrating on getting experience in practice in cello training, which means that the Suzuki cello teachers are observing each others' lessons and teaching one another's students. We have also had cello workshops on smaller scale for children in Syväniemi and Oulu.

Carey Beth Hockett will come to Finland for teacher training October 7-9, 1994.

SINGING

An Icelandic singing teacher, Helga Björk Gretudottir, studied and observed the Suzuki singing teaching in October 1993.

The first Suzuki singers in Finland--the ones who started listening to their mothers singing already during pregnancy--started their first school year this autumn (in Finland children go to school at 7 years of age).

Päivi Kukkamäki will leave for Australia (Sydney) in December 1994 to teach in the South-Pacific Conference.

In spring 1995 singing teachers from both Switzerland and Sweden are coming to Finland for Suzuki singing training. In the spring we will also have a course for Suzuki singing for the Early Education teachers.

Later in Spring 1995 Suzuki Families will be visited by an American Suzuki singing group from Texas for ten days. The Finnish and the American Suzuki singers will have 2-3 concerts together.

All the Suzuki singing families are eagerly looking forward to the International Suzuki Conference in Ireland.

The Suzuki singing teacher trainers are Mette Heikkinen and Päivi Kukkamäki.

FLUTE

The flautists have attended the Winter Workshop January 7-9, and the National Summer Workshop July 5-10, 1994. A group of eight students, teachers and parents attended the 3rd International Flute Workshop in London July 26-31, 1994.

The following level exams were taken during the London Workshop:

Aino Pietiläinen	level 1
Eija Puukko	level 2

AROUND THE WORLD

Marja-Leena Mäkilä level 4

Sarah Murray gave a teacher training course December 29, 1993-January 2, 1994. Five teachers took part in the course.

Marja-Leena Mäkilä studied in the Talent Education Institute in Matsumoto, Japan, under the direction of Toshio Takahashi May 14-July 17, 1994. She also gave a group lesson demonstration in Sibelius Academy with her flautist group and a lecture about the ways of teaching in groups according to the Suzuki Method. The performance was well received.

VIOLIN

Violin teacher training continues and the teachers prepare for their ESA exams. In addition to the weekend course in Helsinki (February 4-6), the Uudenmaan Suzuki Institute organized a special course for both teachers and children February 21-27, under the direction of Yuriko Watanabe from Matsumoto, who is currently Dr. Suzuki's assistant. In addition to her teaching and beautiful translation of tonalization, Yuriko gave a recital together with Ruth Miura, which ranged from Suzuki pieces selected from the early books to Bach and Sarasate. We hope to have Yuriko with us again soon, to give many more people the chance to experience the "Matsumoto spirit". It would indeed be wonderful to have her in Dublin at the 1994 Conference!

There have also been various regional weekend workshops held in Oulu and Kotka.

The teaching skills of the teachers were refined in May and especially September 10-11 during a course which was the final rehearsal before the level exams. The course program consisted of both teaching and a concert, in which the teacher trainees performed for each other. We heard great interpretations from Minuets by Bach to Concertos by Mozart, and of course, as an extra special number "Twinkle Twinkle Little Star". Every player received a videotape of the concert and an assessment by Marja, Hannele and Jyrki. We are now looking forward to having Tove and Sven here in Finland, and of course also to the Nordic Suzuki Concert in October.

PIANO

Five teachers and one Suzuki family attended the 1994 Piano Basics International Workshop in Brussels, from April 5 to 9. The course was quite international in flavour and provided a wonderful setting for old and new colleagues to meet and exchange ideas. Another piano teacher training

course was held in Mikkeli from June 15 to 20, and there we shared the experiences of the course with those who were unable to attend. ♦

Suzuki Method in Russia

-The Dream Continues-

Gwen Kinyon

In January, 1995 I received an "official" invitation from Getor Kanayan, Director of Shaperin School in Moscow, to go to Moscow, for the specific purpose of speaking to Russian music teachers about the Suzuki Method. This invitation came as the result of a meeting in August 1993 and ensuing friendship, with cello professor, Natasha Temofeyeva. The invitation has an interesting history.

During registration in the fall of 1992 at the Preucil School of Music in Iowa City, I met a Russian violin maker, Andrei Perkhounkov and his wife Lena, who were residing in Iowa City. They registered their four year old son, Maxim, for violin lessons. As lessons progressed I became friends with the Perhounkov family. They told me they still had their apartment in Moscow and that I was welcome to stay there if I were ever to visit. I took advantage of this opportunity in August, 1993, and went to Moscow for a three-week visit.

Upon my return to Iowa City, I met Natasha Temofeyeva, a friend of the Perkhounkovs. Natasha was in Iowa visiting her son. We met several times before she returned to her home in Moscow. Natasha was very interested in learning about the Suzuki Philosophy. Before returning to Russia she asked if I would be interested in coming to Russia in March, 1994, to speak to teachers about the Suzuki Method. She also made sure I understood that because of the unstable economy no one in Russia could pay me anything. Having just returned from Russia, I understood this very well.

The next step was to wait until I received the official invitation needed to obtain a visa to visit Russia. At that time, early 1994, Natasha and Mr. Kanayan did not have access to a facsimile machine so they sent the invitation through the mail. It never arrived.

In January of 1995, when I received a faxed invitation, I was delighted. Yet, even when I

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departed for Russia on March 11, I had no assurance that any meetings had actually been arranged. Would I speak to anyone about the Suzuki Method? My friends and colleagues in Iowa City were quite excited about my going, yet I was a bit skeptical that any "lecture" would actually occur. I told those who asked that I felt I would be lucky if I were able to talk to three to five interested persons, perhaps over tea, in someone's home. This was my hope as I embarked on my journey.



Gwen Kinyon addressing teachers at Myaskovsky School, Moscow, Russia on March 28, 1995

While waiting for the invitation I had been studying the Russian language with a private tutor, Alya Rakova, a visiting professor from Rostov-on-the-Don. Before I left for Russia, Alya translated three pages of information about the Suzuki Method into Russian. As far as I know, this translation is the first information about the Suzuki Method to be printed in Russian. I took 50 copies of this translation with me. I also took copies of "Nurtured by Love," cassettes and music books with me to give to the Russian teachers.

I was Natasha's house guest, in Moscow, from March 12 to April 1. On March 16, Natasha's husband, Yuri, escorted me by trolley bus to Shaperin School No. 22, where Natasha teaches. The School is in a very busy part of Moscow in an old building resembling a church, with narrow, stone staircases. Yuri led me to Natasha's studio. We waited there until Natasha came and took us to another room. Eventually 13 people (12 teachers and one parent) gathered. I spoke to them for an hour, with Natasha translating for me. The reaction was good. The listeners looked very interested, very receptive. They did not have time to linger for much discussion afterwards since this lecture took place in the middle of their busy teaching day. Still, I felt the reaction was enthusiastic and favorable.

On March 28, Alexander (Sasha) Rabinovitch, (the grandfather of my student in Iowa City) collected me and took me to Myaskovsky School, No. 3, also in Moscow. Sasha had contacted Galena Gregoreva, "Chief of Methodic Study of Moscow" (Supervisor of all music schools in Moscow, more than 100). En route to the Myaskovoky School, Sasha and I were joined by Roman Ustilovsky and his wife, Ireana, and 7 year old daughter, Veronica. I had met Roman a week earlier at which time Sasha invited him to come and translate for us.

When we arrived at the school we checked our coats and boots and then were led into the office of the Director, Marieta Cheldrahan. While we waited there, I gave Veronica her first violin lesson on a "box" violin which I had brought with me. After a short wait, we were led through corridors and up three flights of stairs. Someone opened the door to a classroom. Three rows of people (approximately 40) were seated in the room expectantly waiting for me!

I was introduced and began speaking. First a few sentences in Russian, then in English with Roman translating. Very early in my talk I turned to Galena Gregoreva and asked her how long I would be allowed to speak. I anticipated having only fifteen minutes. However, she said (through Roman) that I would have one and one-half hours! What a luxury! I spoke about Dr. Shinichi Suzuki, telling them when, how and why he developed his philosophy, about my personal history and why I had come to speak to them - simply to share the idea of Suzuki's way. I told them that it is my hope that through this way of teaching music, peace and understanding will grow first in the home and thus, throughout the world.

Following the introduction, I described in detail the mother tongue Talent Education concept. I watched the teachers carefully as I spoke. Their reaction was interesting. They were intent, curious, questioning, and above all, open. I demonstrated how we begin lessons using Veronica and another child, Sergei Pudalov as pupils. The discussion concluded with questions from the audience.

Following the lecture, a tea was held for me and my Russian "family" in the Director's office. Several important teachers in the Moscow area attended the tea. At this time we continued our discussion about their way of teaching as well as mine. We also exchanged music literature in the form of cassettes and method books. My business card, a rarity in present-day Russia, was received with delight. My visit with them concluded with a wonderful concert

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performed by seven year old Sergei and his accompanist, Mrs. Chagelashvele.

Presently, I am uncertain about the future of the Suzuki Movement in Russia. However, I do know the important role music plays in the lives of the Russian people. I feel that with the recent political changes in Russia a new direction in music education may be possible.

As far as I know, I am among the first, if not the first, teacher to go to Russia to present the Suzuki Philosophy. I hope I will continue to be an active participant in the furthering of the Suzuki Movement in Russia.

Questions or comments can be directed to Gwen Kinyon, 1106 North Marion, Washington, Iowa 52353 United States of America. (319) 653-6162. ♦

Beyond Cultural & Language Barriers

Emily Louise Davis

Music is the universal language. This is a phrase I have heard throughout my life because, for seventeen of my twenty years, my family and I have been intimately involved with Suzuki violin. With the guidance and encouragement of Joanne Bath, I have been part of the family of the Suzuki Violinists of Eastern North Carolina. At lessons, workshops, and institutes over the years, I experienced both a sense of camaraderie and the bond of a larger family, but I never consciously appreciated the rich and loving environment provided by the Suzuki Method. As I left for college, I realized how lucky I have been.

Now, as I see younger children playing, I marvel at their musical and technical ability. What impresses me most, however, is the sense of cooperation which has been developed in these children. Not only are they able to play violin together, they are also able to interact peacefully and sensitively with each other.

The Suzuki Method now includes thousands of students all over the world. This summer, with a grant from the Dean Rusk Program and the Music Department at Davidson College, I had the opportunity to visit Suzuki programs throughout

Europe to see for myself how Dr. Suzuki's concepts have been applied in different countries.

As I traveled through Europe, I was struck by the abundance of music of all types, from bagpipes to mandolins, and found that many conversations began because I was carrying my violin. During a visit with friends in Austria, we went to a Hungarian restaurant where a gypsy group was playing folk and gypsy music. Finding out that I was



Emily Davis with Nicholas and Clare Habershon, member of B.A.C.H. Suzuki Group in Cambridge, England.

a violinist, the fiddler handed me his violin. I caught my breath and began "Csardas," a Hungarian folk song, and the group joined in with me. When finished, the fiddler asked me (in German) to sit and talk over a glass of wine, but the language barrier made this impossible. However, he placed his hand over his heart and then mine, trying to tell me that we had communicated in a deeper way than with words; we had shared music together. I left the restaurant feeling a sense of accomplishment and joy, both because I had played successfully "on the spot" and because I felt I had overcome a linguistic and cultural barrier with music.

As I attended Suzuki events throughout Europe, I continually witnessed the bonding of Suzuki families and felt a strong sense of community. I was especially impressed by Judith Berenson's group in Geneva, Switzerland. Though she had been unable to give lessons for several months, the children gave a beautiful concert. The most advanced student led the pieces and the younger children seemed to admire and accept her expertise. Even I, a foreigner with little command of their language, was accepted immediately as a sort of substitute teacher when they learned I was also a Suzuki student.

In Ayr, Scotland, the sense of community was apparent at an institute directed by Brenda Smith. As children and parents lined up for registration, I saw faces light up with recognition of old friends and excitement about meeting new ones. Parents chatted in the halls, and one six month old boy gurgled his way through all his sister's lessons.

Everywhere I traveled, I was much impressed

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Report from Argentina

I

THE SUZUKI METHOD IN ARGENTINA

Nelida de Murugarren
General Coordinator of the Suzuki Method
in Cordoba-Argentina

In 1967, Prof. Dolores Oliva Soaje de Berman, then, violin professor in the School of Arts of the National University of Cordoba, decided to travel to Japan. Her driving force?--- The existence of a different method for teaching music created by a Japanese musician who was causing a real pedagogical revolution.



Argentine students perform Violin Concerto in A minor by Vivaldi

After being in Japan, Prof. Dolores de Berman, not only found a method for teaching music, but also one through which a philosophy of life was transmitted. It is a method in which love, comprehension and help weren't just words but the core of the teaching process.

After having lived and assimilated that philosophy through different professors such as; Alfred Garson, Carlos Riazuelo and Neva Greenwood; and having attended to several congresses, she decided to install it in cordoba as a scope of her lecture room. In this way, the first seeds were sown. She brought from Japan the Bibliography, violins, and essentially the cortege and resoluteness to show the *Suzuki Spirit* in those first 8 students - always with the whole hearted support of the parents.

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by the confidence of the children. In London at the Summer Extravaganza, young children performed in Noah's Ark, an original musical combining new music with tunes from the Suzuki repertoire. Written by a Suzuki father, Paul Griseri, and directed by Lyn Thompson and Jillian Leddra, this musical encouraged children to participate in all aspects of the production. With a confidence born of many performances, the children sang, danced, and played their instruments.

In England, children and their families from the three counties of Bedfordshire, Cambridgeshire, and Hertfordshire compose the B.A.C.H. Suzuki group, led by Stephanie Way. These families destroyed any misconceptions I might have had that the British are cold and unfriendly. One family, the Habershons, even invited me to stay in their home. Their two children, Nicholas and Clare, enjoyed playing their violins and were curious about my background as a Suzuki student.

In Lyon, France, at the Bossuats' studio, I was impressed by the positive relationships between the students, teachers, and parents. I saw their respect for each other and, despite my limited understanding of the language, I could feel that the learning atmosphere was positive and full of encouragement.

Joanne Bath always said that among the Suzuki Violinists of Eastern North Carolina there was a cheering squad. I found this same type of support among the Suzuki groups that I visited in Europe. The harmonious relationships that I observed this summer and in my years of training seem to be the result of the supportive and caring environments which the Suzuki approach encourages. My mother says "Peace on earth begins at home," and I do believe the harmony fostered within the Suzuki home and the greater Suzuki family is one of the best foundations for peaceful relations among all people. Children who grow up in this kind of environment are bound to be more sensitive and understanding towards others as adults. The sense of camaraderie and respect which is developed among those who belong to the worldwide Suzuki family is a wonderful first step towards world peace.

Emily Louise Davis is a junior and an A.J. Fletcher music scholar at Davidson College in North Carolina. With the aid of a Dean Rusk Scholarship and a Music Department Scholarship from Davidson College, she visited Suzuki programs in Europe this past summer. Emily was a Suzuki violin student of Joanne Bath in Greenville, North Carolina for fourteen years. She currently teaches several Suzuki students while she pursues her college degree.

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The 19th Annual Cello School Grand Concert in Matsumoto



On November 13, 1994, the Suzuki Cello School in Japan held their Annual Grand Concert at Matsumoto Bunka (Cultural) Hall in Nagano. Over 500 students participated.

(left) The Twinkle variations played by all cello students.
(below) Students perform Vivaldi's Concerto for Two Cellos with the Matsumoto Chamber Orchestra conducted by Mr. Tetsuo Yamada.



The 1995 Suzuki Pan Pacific International Conference



Mr. Hachiro Hirose leads a violin group lesson.

The 1995 Suzuki Pan Pacific International Conference was held from January 2-8 in Sydney, Australia. There were over 3000 participants from all over the world.



Ms. Rebecca Paluzzi teaches flute students.



Cello students at their group lesson.

The 41st Annual Grand Concert in Tokyo



(left) Mrs. Waltraud Suzuki receives a bouquet of flowers as the 41st Annual Grand concert comes to a close.



The Suzuki Method Junior String Orchestra conducted by Mr. Minoru Mitsutsuka performs during the ensemble concert.



Children at the Blue Mountain, a tourist resort near Sydney.

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The Suzuki Method in Argentina*(continued from page 15)*

In 1979, due to the shock produced by this new way of teaching music, the number of students started to increase and more farmers were needed in order to cultivate the sown field. That is how, parents, teachers and students decided to create the Parents and Students Association of the Suzuki Method with Juridical character.

Thus, I felt deeply moved and grateful when parents, teachers and our founder - Dolores de Berman - proposed to me to take on the great responsibility of being the organizer and administrator of the Institution.

In 1976, the piano class was created in Prof. Norma Sevleber's charge; in 1981, the flute class in Veronica Mutis' charge; then the cello class, actually in Prof. Sonia Oliva's charge; later the class of viola in Juliana Rufail's charge; and finally, the Orchestra of the Method, in Prof. Nestor Alvarez' charge.

We have had pedagogical interchanges at an international level such as the one with Brazil. (We have a fluid relationship with this country. One of the courses we attended to was given by John Kendall.) Within our country we have constantly made tours in order to share our experience and to spread the Method over other provinces. In consequence, the program has been initiated in Villa Maria (Cordoba), Mendoza and Tucuman. We have had the honor of welcoming students and professors in Prof. Alfred Garson's charge sent by the ISA, including teachers: Jacqueline Corina, Hiroko Primrose and Eprain Flores (violin); and Beverly Graham (piano) and 11 children from different states.

As the General Coordinator of this Association, I can see with a great emotion, those children that at the age of 4 came to learn music as if it was play, and now they are teachers of the Method. It is wonderful to see their achievements, their constant interest in improving themselves and in taking new challenges. For instance, Prof. Magdalena Cano, is teaching piano to a child with Down Syndrome and to another boy who is almost deaf. she is doing this with a lot of love. Another case; Prof. Eduardo Luduena has taken the existing challenge of teaching violin to a blind girl who already plays the Concertos of Vivaldi.

Prof. Berman sowed those seeds and we can see the flowers now. They are the teachers and students of Cordoba that together with the other children of

the world spread the most beautiful sounds all round the world. That is what our great Dr. Suzuki taught to us and to whom we all say: Thank you! ♦

Report from Argentina

II

The 7th International Suzuki Festival in San tiago**Odina Lestani de Medina***ISA Representative of Argentina*

Between 13 and 20 January 1995 the VII Festival International Suzuki was held in Santiago, Chile. A numerous group from Argentina, made of teachers already working with the Suzuki Method and advanced students who aspire to start teaching, attended the meeting.



A Group from Cordoba, Argentina at the VII Festival International Suzuki on January 1995

From Cordoba, second-largest city of the country, where the Program has been applied for over two decades, sixteen persons traveled mostly by bus on a long but visually rewarding and entertaining journey of 17 hours across the Andes. The sight of the towering snowy peaks is spellbinding, even during the summer season at this time of the year and full of incomparable beauty.

From Buenos Aires and Mendoza, one teacher from each city participated.

During seven days we were taught and directed by teacher-trainers from the Suzuki Association of the Americas: Ms. Marilyn O'Boyle in violin and Caroline Blondet in piano were but two of well-known and recognized professors in a list of several

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instructors of the highest level. Joining them there was an enthusiastic audience, enlarged and enhanced by the presence of students, parents and family members.

We found these courses of capital importance to every musician initiated in the Suzuki Method, for they 1) contribute in reassuring the trainee with the confidence needed in his teaching; 2) provide an opportunity to focus certain aspects of musical pedagogy from a different, new perspective; 3) encourage the exchange of ideas and experiences applied to a varied range of instruments. Stressing the importance of training parents as well as their young children will never be overly stated, was the advice from such fine counselors.

Summing up, it seems prevalent to coincide with Dr. Suzuki: a superior education for our children depends on the quality of our teaching.

Bravo for the organization of auditions, recitals and the whole event! Meritorious were the performances by students. Particularly, the final session showed a remarkable level, wonderful both musically and technically.

Until next year, our wishes for a continued success. ♦

THE MIRACLE**Lucia Nieto***Suzuki Association of Peru*

When I was a child returning home late at night from my violin lesson with Professor Andes Sas my head was filled with the dream of an orchestra of children--all the children in the world. I grew up in a musical family and was taught by the teacher of my mother and aunts. Later, I married a neurosurgeon and pianist who now is also a Suzuki teacher. When our four sons and a daughter were born, I realized the first part of my dream. We sang together in harmony and had a Blockflöte Quintet, in which my eldest son, Hugo, was the same size as the bass blockflöte he played. Ana Lucia, at age three, played the melody on the soprano or sopranino blockflöte and Luis, Rafael and Juan Pablo played the middle parts on the tenor or alto. When people asked how they learned to play, I answered "with love and by infection!" I didn't realize at that time that half-way around the world there was someone making an institution of the "method of love and infection".

When the little friends of my children began to play blockflöten with the same method, we formed a small "orchestra" and were often invited to play in public. Our repertoire grew and the children enjoyed this new activity; especially the praise they received from everyone. I began a small blockflöte academy where the results were good but not so profound as the work with my children and their friends. I couldn't obtain the same depth of musicality and making music part of their beings as I achieved with my own children, who could improvise four and five part music, vocally or with blockflöten.

About the same time the Suzuki Method reached Lima and began beckoning me. I thought that maybe there I would find the answer to the mystery. In spite of the general criticism of a method that encouraged "playing by ear" I was attracted by the fact that the Suzuki Method advocated "ear before eye". This reminded me of my father, an artist, who always told his students that a painting was to be seen and not spoken, and asked them to use their eyes and stop talking!

Caroline Blondet was my first master teacher in the Suzuki Method in violin and piano, and gave me the work of Katherine White. Ms. White is a North American blockflöte and oboe Suzuki teacher-trainer whose blockflöte and oboe methods have been recommended by Dr. Suzuki. She is also a Suzuki flute teacher.

At first I didn't pay much attention to the blockflöte method, but instead dedicated my time to prepare a group of 45 eight and nine year olds to play violin with the Suzuki Method. These were only 45, too few. I wanted an orchestra of all the children. There were 500 children in the Beata Imelda School where I teach. Five hundred children whose hearts I wanted to reach and help to become the noble citizens of the future. That was when I remembered the dream of Dr. Suzuki and the blockflöte method of Katherine White.

I began to work with the mothers and "infected" them with this wonderful idea. With the blockflöten and the Suzuki Method I could realize my dream. The blockflöte is less expensive, friendly and sweet--just like its name in Spanish--flauta dulce, (sweet flute). All the children began to learn to play flauta dulce with great enthusiasm.

I looked for more teachers, invented new teaching strategies, and ways to reach all the mothers while maintaining quality teaching, but somethings was still missing.

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SUZUKI METHOD PIANO PEDAGOGY

Shinichi Suzuki

PREFACE

I hope that all is well with my fellow educators in the Piano Research Group. I am truly happy that you are joining us in the study of human ability, and that, through your progress in researching music pedagogy, you are developing ever finer methods for guiding your students. It is a pleasure to think that we shall together continue to further our learning.

This pamphlet is something along the lines of a general report outlining the sum total of the research I have carried out up to this time. I would be most pleased if its contents should in any way serve as a reference to you in your teaching.

ABILITY DEVELOPMENT

I would like, first, to discuss my ideas on the matter of human beings and their abilities. Of primary concern is how ability can most effectively be developed. Until now, people have neglected that question and directed their energies only toward the teaching side of the process. I believe that education has been conducted since antiquity without an understanding of how the abilities of a person could be fostered productively.

In reading my book, you probably have come to understand my motto that "Every child can be nurtured." I believe that, especially in the case of music education, there is a deep connection to the issues involved in how children acquire their mother tongues.

The key is that every child in Osaka, without exception, learns to speak Osaka dialect. Children who grow up hearing that delicate phrasing on a daily basis inevitably learn the Osaka dialect of their parents, or Tohoku dialect, as the case may be. This, I believe, indicates that a child raised listening to the finest music will "catch" a fine sensibility and an overall musical intelligence.

It is, therefore, crucial that you understand this fact and explain it to the parents of your students, so that every effort is made to have the children listen to our methodology recordings over and over again, on a daily basis. This will have an impact on your ability as instructors, as well.

Many people say, "Yes, I understand," but then neglect to do anything about it. Parents who truly grasp the import of this, however, will surely devote themselves to playing the recordings for

their children. Youngsters raised in such a manner develop an internal power that responds to musical expression.



Seiko Ohmori (11 years old) performs the first movement of "Coronation" Concerto by Mozart at the Tokai-district Piano Graduation Concert.

Moving on to issues regarding practice, it is reasonably clear that "ability" is developed through repetition in training," and that ability develops in direct proportion to the number of times one practices. Unless children are motivated to practice of their own accord, however, their development will not be truly be significant. It is thus our first priority to create a desire among these children to practice, and we must equate our skill in cultivating such a desire with our skill in teaching. Meanwhile, at home the parents must skillfully praise their children in order to motivate them to practice. These two factors combined are essential to developing children's musical ability.

It is imperative that instructors educate parents on the most central tenet of this educational method, that of inspiring within children a joyful desire and will to practice. Whether lessons are held once or twice a week, they are extremely short in length. The remaining six days of the week, the children are left to their own devices, practicing at home. This means that it is in their daily practice at home that their abilities are actually developed.

It is the instructor's responsibility to understand this point thoroughly and to consult with the children's mothers about the quality of home practice. Both instructors and parents must induce in children the desire to practice by offering

such praise as, "You're practicing so nicely these days, you've really come along."

I believe that this key to success applies to all areas of education, not just piano playing.

EVERY CHILD CAN BE NURTURED

We have, in the past, leveled judgment on children, categorizing them as "This one is just hopeless," or "This child has talent." We must abandon such prejudices and hold onto a firm conviction that any human child has splendid potential for development, and that there is no such thing as innate talent. . . .

If we consider the high level of ability that allows children to speak their mother tongue freely and expressively, it is inevitable that, when we work to release their potential, it will develop further and further. We cannot forget this principle, nor the corollary that we can nurture abilities in either a positive or a negative direction.

This is why children raised by wolves adopt the sensibility of wolves and become wild beasts themselves. The same can be said in reference to our two hands. Generally, our right hands have developed an extremely delicate and fine-tuned sensibility. They write well and can throw balls. Whatever activities we engage in, our right hands display superior ability. Our left hands, however, due to poor nurturing, have not developed the same level of control as our right hands. This difference is due not so much to the fact that they were born without ability, but rather they are simply not developed under the same conditions.

This applies just as well to raising children. Please keep in mind, "With the right method, every child can be nurtured," and foster in your students a highly attuned sensibility that leads them to become fine human beings.

NURTURING MUSICAL SENSIBILITY

As teachers, it is important to develop the ability to recognize immediately when a child is not listening enough to the recordings at home and thus is lacking in musicality. The main priority of music education, superseding any other principle, is to develop musical expressivity. Please acknowledge as your failing any unmusicality in your students. I am always on the lookout for this. A child studying music but lacking in musical awareness, is analogous to a child in Osaka not picking up Osaka dialect. The best, as well as the quickest method for nurturing a musical sensibility, is to have children listen on a daily basis to superior recordings. It is that simple and clearcut.

A child's life-force is developed by the daily

repetition of stimulus hitting against the walls of her or his life-force. This is exactly the same as language. Instead of relying on such roundabout means as knowledge or intellect, a child directly assimilates such a sensibility and spontaneously comes to express it. I am able to tell you this without equivocation, based on my experiences over the past thirty-seven or thirty-eight years.

This is the foundation of my personal conviction that the recordings that we have our students listen to must be of the highest quality. I am constantly seeking out performers of the highest caliber and most exquisite musical sensitivity. I would like to be able, one day, to have the world's greatest masters of the piano perform their finest on recordings of Suzuki Method repertoire for the benefit of all of our students.

THE SIGNIFICANCE OF TONALIZATION

The second element is tonalization. Among singers, a portion of the lesson is always devoted to "vocalization", to develop a method of vocalizing whose goal it is to develop a superior voice. It is only after completing a round of such exercises that a voice teacher continues onto the assigned songs.

It has been my firm belief that such practices should be implemented in instrumental education as well. For this reason, when I went to the United States for a workshop, I solicited the instructors on the board of the American String Teachers' Association (ASTA) and had them create a new English word, "tonalization".

The aims of tonalization are the same for instrumentalists as they are for vocalists: cultivating a desire to create beautiful tone and making that sound—whether *piano* or *forte*—expressive and effortlessly sonorous.

Please teach your students to play melodies beautifully with their right hands only. Once they have mastered that, have them add their left hands. You will find, with this method of instruction, that your students will gradually acquire the habit of listening to themselves as they perform.

With traditional methods, students read the printed music and convert it into sound. The tone they produce tends to be uniform in volume and lacking in musical expression. They seem to believe that music is about hitting the correct keys, as on a typewriter.

I would therefore urge everyone to prevent such an attitude by teaching your students, through tonalization, to develop a playing style characterized by beautiful tone color and expressive cadences.

THE SUZUKI METHOD TEXTS

The piano teaching materials, following the arrangement of my violin series, are linked together with masterpieces. Children take great delight in playing beautiful music of superior quality.

From among the countless pieces composed for the piano, we chose pieces enjoyable to children, pieces of high artistic merit and appropriate technical demand. They were carefully compiled to form a gradual, interlocking progression.

I have been asked by instructors in the Research Group whether it would be possible to supplement the repertoire with additional etudes, but I feel that the texts are sufficient as they are. I say this because, from my twenty years' experience with the violin books, I have come to realize that etudes are unnecessary.

Certainly, etudes are useful, but they have been one of the strong points of traditional music education, while simultaneously a major flaw.

With the violin, also, I acknowledge the necessity of practicing technique through etudes, yet prefer to place emphasis on cultivating a student's musical subjectivity. I have, therefore, created a system that arranges masterpieces in a particular order so that the appropriate technical elements are linked together, to allowing students to acquire technical proficiency. I still believe that I am not mistaken in following this principle.

My method originates in the pedagogy of mother tongues, where there are no etudes among the words infants learn after their initial "Mama, papa." As a child's vocabulary grows, sentence-building occurs naturally. This is why it is crucial to spend time developing vocabulary.

During the eight years that I studied the violin in Germany, of the five hours a day that I practiced, at least three were spent entirely on etudes. I wonder why I didn't study music for the entire five hours. Built into those pieces that I learned were what amounts to etudes, so I greatly regret the fact that I expended needless long hours on non-musical, technical labor.

There is no true need for preparing Behr or Czerny or whomever. I would like all of you to understand that the necessary elements already manifest themselves within the superb pieces chosen for the piano method books.

In terms of violin teaching, I suggest to instructors that if a student has attained a certain proficiency but lacks mastery of some technical skills, the instructor ought to select only those etudes specifically applicable from Fiorello or Lamoureux for the student to polish. Once students are at the concerto level, such technical demands are built into the pieces themselves, so it would

seem more economical, in terms of time spent, to learn to play the pieces well.

It is the same on the piano. What is most important as a teacher is to develop a desire in your students to play well, and monotonous etudes have the negative effect of diminishing enthusiasm. I believe this matter is one deserving of serious consideration.

These books are designed to foster a superior musicality and performance ability, and to counter the haphazard tradition of instructors trying this or that piece as it occurs to them. I, therefore, have high hopes that each of you will take this matter to heart and closely study the issues. Let us encourage each other to conduct frequent investigations into our teaching, and to seek out ever more efficient and productive methods.

This is an endeavor that is not for those who sit back and merely follow the example of other people's innovations. I look forward very much to seeing you leap into pursuit of a better path, of conducting research on yet finer pedagogical methods.

POINTS OF SIGNIFICANCE IN TEACHING

I would like, at this juncture, to divide the most central tenets of teaching into the following three categories:

1) Nurture the ability of students from the beginning by having them stay on each piece until it is mastered. This is a strategy geared toward the cultivation of ability.

2) Foster a precise yet sensitive sense of rhythm. This is accomplished by having students listen often to the method book recordings and through the teacher's demonstrations of musically expressive and accurate rhythm.

3) A final polish is applied by imbuing students with an understanding of musical expression, the value of phrasing, the need to monitor their tone, and the ability to change dynamics with ease.

When a student has mastered a piece, it is because s/he has developed the ability necessary to play it well.

But we should then respond with, "Now that you've laid the groundwork, let's take it to the next level. Why don't you spend the next week listening carefully to the record for a secure sense of the rhythm?" and thereby lead our students to focus on rhythmic studies.

The following week, we must tell them, "Now that you've got the rhythm down, let's pay attention to the musical expression on the recording and see if you can't play it just a little bit better than the record?" and have them practice toward working up their musical expression. That is how

we ought to teach.

Sometimes the process is slow and a while when a student's performance does not improve for a period of time. However, when s/he finally is able to play the piece well, it means that the child has truly developed the ability necessary.

From the point of view of an educational method for fostering ability, the greatest failure is to move a child to the next piece when s/he only manages to get through the old piece, and is still tentative and awkward at it. It is a poor idea, pedagogically speaking, to leave an old piece without polishing it, for there is no opportunity to develop the required skills. A child should acquire a musical sensibility and rhythmic sensitivity commensurate with the increasing difficulty of the pieces s/he is studying. I believe that traditional piano education has overlooked this important pedagogical concept and thus failed its students. I sincerely hope that all of you will adopt this educational method.

In the beginning, we must consider the student's level of development in assessing when to move onto the next piece. As the child progresses, s/he will develop greater musical sensitivity and rhythmic and expressive self-awareness. The student's rate of progress will then become increasingly rapid, and from there, it is really the instructor's ability to teach that will determine how far the Child develops.

These three points are where I focus my energies as a teacher. I urge all of you to do the same.



Four students perform together.

THE IMPORTANCE OF MOTIVATING STUDENTS

Like educators in any other field, we are extremely concerned with issues regarding just how crucial it is to cultivate enthusiasm in students, especially in the case of young children who are taking lessons without any desire on their own part

to do so. The instructor and the parent alike must endeavor to make the lessons enjoyable. Rather than operate on the belief that they are educating the child, they should think of both the lessons and practice sessions at home as entertainment for her/him. In the early stages, lessons should be cut short the moment the child's attention is distracted. If the parent or teacher becomes greedy and tries to coax the child to play more, this will result in coercive measures that lead the child to dislike lessons. Since this effect is the opposite of what was desired in the first place, it is wise to gauge the length of a lesson according to the child's ability to concentrate, and to praise her/him, saying, "You played so well now, didn't you?" Words of praise are essential to fostering motivation. Even if a child plays poorly, make sure to find something positive on which to comment. Please follow the guidelines of "Never force, don't chastise, never neglect to offer praise."

It is extremely important to be creative in motivating students. One strategy is to have them observe each other's lessons while waiting for their own. They end up learning quite a bit and are especially affected by watching the lessons of advanced students.

Sometimes we have an advanced student play the piece that a beginner is learning. This seems a highly effective motivating factor.

As yet another device to inspire students, we have "Weekday Concerts" every other month.

What we do is stage a concert at our studios where, for example, all of the children who take

their lessons on Mondays gather together one Monday, every other month. The regular lesson is cancelled, and the children perform for each other instead. The audience is composed of the children who attend each other's lessons, and their parents. Each child plays the piece on which s/he sounds most confident. If the concerts are designated to be held every other month, the teacher can suggest in advance to the child, "Why don't you perform this piece, next time?" Even a child

who tends not to practice very much will start to work toward these study groups. The issue in teaching piano, then, is not so much the teacher-student relationship, but how to let children learn happily among friends. When one child shows improvement, the others are stimulated to work harder. The standard rises and the atmosphere in the studio is energized.

Once a teacher has developed a group of senior students who practice and thus greatly increase motivation. I am convinced that, compared to recitals held once or twice a year as in the past, these "Weekday Concerts" are more relevant to our students' daily practice, and that they therefore have the effect of greatly increasing motivation. Please experiment with this strategy as well.

THE USE OF MUSICAL NOTATION

Since I have received many questions from you regarding how to teach children to read music, I would like to explain my ideas on the issue and what I do in my teaching.

The ability to read music is certainly an important skill. Musical notation, however, is not music itself; it is no more than symbols representing music. The true nature of reading music is apprehending the composer's music from the printed page and expressing it with musicality.

To make an analogy, in speaking Osaka dialect, it is the Osaka pitch pattern, nuance, accent, and vocal characteristics, unmistakably identifying a person as an Osaka native, that are important. When a Tokyoite tries to reproduce that by reading a book written in Osaka dialect, it is just not the same.

As yet another parallel, in teaching language to an infant, no one would try anything as peculiar as starting from the alphabet. The accepted order is to wait for the child to learn to speak before teaching her/him how to read.

This is why I ask that, on the piano as well, you have the children learn from listening to the recordings, rather than through reliance on musical notation, and that you show them proper fingering. On the other hand, since the mothers will need to consult the score at home during practice sessions, please teach them how to read.

Because music is perceived aurally, it is our first priority to develop our students' aural ability. Our ears are relatively insensitive when we rely on our eyes. You will find, however, that when you play in the dark, your sense of hearing is sharpened and you are far more aware of such details as cadences.

Even more is a person's hearing hampered when s/he has become accustomed to following music visually. Such a person, assuming that things are fine as long as her or his sounds are audible, has a tendency to perform like a typist.

I would like you to teach the mothers to read so they may assist in the child's preparation for lessons. I suggest, however, that your students wait to read until an appropriate age and level of proficiency. I believe that it is important, meanwhile, to cultivate the students to become

people with sensitive hearing who have the ability to delineate the qualities of their sound, and respond to superior use of dynamics and rhythm. Our aim is to reach the first stage necessary to develop people who rely on sound, not musical notation, when they play.

Eventually, we teach our students how to read musical symbols and translate them into music. It is still important, however, to have them weaned from the score and performing from memory. During lessons, I teach only up to where a student can play without music. If you insist on this, it becomes the norm and your students will develop greater memorization skills, thus making it easier to perform without music.

In my experience, I have found that the most diligent and skilled students, when assigned the first movement of the Sibelius Concerto, for example, easily memorize and play that lengthy and challenging piece. I have even had students learn the entire Tchaikovsky Concerto or the first movement of the Brahms Concerto in a week. I have trained all of my advanced students in this manner.

This kind of ability surely cannot be developed in a person who always depends on printed music. I believe that it is of great importance to help our students learn to memorize music immediately once they read it, so that they can play with confidence and ease without the score. This is our goal.

Thus, I am not so much claiming that printed music is unnecessary as stating that, similar to the relation between the alphabet and a written text, the task of reading music first entails the cultivation of note-reading skills.

For this reason, reading should be carefully taught to the mothers, while the children should be encouraged to listen closely to the recordings. When a child has trouble with the record, her or his mother can help by consulting the music. Once this system is established, with emphasis on playing with musicality and attention to one's own tone and phrasing, etc., then, when students start reading music on their own, they naturally will turn the symbols on the page into music. I believe this is the best approach to teaching.

It is necessary to practice sight-reading as well. This is, however, a matter that should be considered only after a student has developed the abilities discussed above. It is when that student has attained a certain level of receptivity to music that s/he will develop a real ability to read or sight-read music in the sense of drawing out musical expression from the symbols.

(English Translation by Lili Iriye Selden)

TO FOSTER "SELF-LEARNING MIND" (3) For Kindergarten and Nursery School Teachers

From "The Traditional Teaching Method Needs to be Questioned"

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

- Continued from Fall Issue, 1995 -

Shigeki Tanaka

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



A student of the Talent Education Kindergarten received a graduation certificate from Dr. Shinichi Suzuki

4. Develop Ability on Six Pillars

Then what should we do in order to develop the children's brains more healthily?

As I have repeated, the brain does not grow if left alone. Think of a plant growing: no farmer leaves the seed unattended after sowing them. A farmer would mind the sun, temperature, and water, fertilize, watch out for diseases and vermin, and sometimes may even put his hands on the plants. Children are the same as these plants. We must help them grow while paying attention to their surroundings.

Now, how do children imbibe the surroundings? I would like to consider this here.

Human beings have two actions: perception which carries information to the brain (reception) and received (expression). Six organs engage in the former action: visual, auditory, tactual, olfactory, gustatory senses, and in addition, intuition or the sixth sense. Of these, we don't know much yet about the last. Also, while sometimes people escape from disasters thanks to the olfactory sense, as in the case of fire and gas accidents, or discover poison from the stinging taste on the tongue, these two senses are said to be gradually degenerating in human beings.

Except for those who have special callings (cooking, cosmetics), most people gather information by means of the three organs, visual, auditory, and tactual. Let's therefore consider these.

Visual Sense: Building Blocks

As they say "Seeing is believing." Seeing is a more important method of receiving information than hearing or touching. But on the other hand, as reflected in such sayings as "see but not see" or "open-eyed blind man," our eyes often see without perceiving, hence failing to pursue the function of a perceptive organ. Young children's eyes are like this.

Young children's eyes are always shining; they seem as though they would sharply respond to minimal changes in the outside world. Yet, in reality they are somewhat vague and do not notice changes. We don't yet know the reason for this. When a person is left for a long time in a monotonous circumstance, he stops paying attention to what he is accustomed to see. Likewise, are there too few stimuli around young children? Or, on the contrary, does their environment change too quickly and bewilderingly for them to notice each change? We can think of many reasons.

According to Dr. Doman, a child can "differentiate similar but not identical simple signs" at age eighteen months, and at thirty-six months, he can "recognize signs and letters which are already familiar." This is ordinary development. A bright child, Doman says, can differentiate signs at age thirteen months, and can read letters at twenty-two months.

In order to explain this simply, let me take for example an English toy. This toy consists of a box with circular, triangular, and rectangular holes and blocks matching these holes. You choose a matching block and put it in the hole; then the block drops inside with a thump. You can't see the block that dropped unless you lift one of the three trap doors.

The block does not necessarily drop right under, but may tumble somewhere else according to its shape.

Now, let's give this toy to an eighteen months old boy. At first, not noticing the different shapes he tries to put them in at random. If a grown-up inserts a matching block part way, he lets it fall by pushing it with his fingers. When he has dropped the first block, he looks behind the box for it. Since he can't find it there, he moves the box. This much wisdom surprises me. Show him the block by lifting the knob of the trap door; he will look in at once, and taking out the block, bring it to the hole on top. If you insert it in the matching hole, he pokes it with his fingers again to let it drop. Second time around, he lifts the door to see where it dropped. It's the same as before. When he can't see the block, he lifts another door.

The boy seems to like this game; he does the same thing over and over again, never getting tired. Through repetition of the same process, a boy I knew became very good at using his fingers. When I visited him a month or two later, he was already able to differentiate the shapes of blocks and matching holes; to choose the right one from similarly shaped objects; and to compare two things and understand the differences in color, shape, size, thickness, and depth. Comparison and observation of such things, as well as observation of objects that change as time passes, are important qualities to foster for the development of different abilities.

In order to sharpen the reflexive nerves responding to light, it is good to cultivate the ability to recognize the object instantly (you can devise games using flash cards). Peek-a-boo games with things that appear and disappear quickly, and games of finding objects also build the basis for the growth of important abilities.

The ability to recognize shapes develops most rapidly between ages one and three. Learning shapes and signs which have meanings also start about that time.

In Dr. Doman's successful experiments, some children with brain damage learned first to recognize letters and then to read sentences at age two or three. If this is possible for a child with brain damage, it must be even simpler, we can easily imagine, for normal healthy children.

The Ishii Method Chinese Characters Class has succeeded in teaching pre-school children to read Chinese characters. Everyone is reportedly able to read about two hundred Chinese characters.*

*The Japanese written language basically consists of the combination of forty-seven phonetic scripts derived from Chinese characters and some 2000 Chinese characters, of which 800 are taught at six-year elementary school but normally not before then.

Let me add here, to avoid misunderstanding, that neither Doman nor Ishii crammed in order to produce a reading ability at an early period. Doman endeavored to employ the cerebral activity of reading books as a resource for activating many other brain cells. Reading, therefore, was not an end in itself, but merely a means.

Similarly, Mr. Ishii never tried to make young children learn Chinese characters early, but guided children to take an interest in Chinese characters and pick them up before they realize it, while playing with interesting shapes and enjoying finding games. In other words, its purpose is to awaken other abilities by stimulating instinctive activities and at the same time to eliminate allergies against Chinese characters. Ishii did not force them to learn Chinese characters, but merely helped the development of the cerebrum *with the use of* Chinese characters. I ask you not to misunderstand this point.

We perceive number and quantity. This is not to mathematically define them. I would like to consider how children's way of looking at things grows, concerning a simple-minded estimate at a glance of which is more, or less, and how one and two differ.

"More" or "less" is an indirect concept which is communicated through the word. Therefore, we have to know the meaning of the word. However, if comparative words are often used in daily life, a child concept naturally develops faster. Even though the words may come only later, children's eyes occasionally seem to be already developed fairly well. For example, according to the traditional method, we would start by teaching children to chant numbers. They chant in order, one, two, three, etc., and the last they say signifies the number of the objects they are counting.

However, if you teach them to count by seeing objects in groups of two or three, five year olds become able to correctly discern the number of objects, if less than twenty, in two seconds. When playing with kindergartners, I scatter a handful of go-stones over the desk, and say, "How many?" I get an instant exact answer back. I, a grown-up, hesitate, and answer late and inexactly. I ask the children, "How did you count?" They can't answer clearly. Maybe they count in groups of five or ten.

The size of tatami floor, too, children, if trained, can guess more correctly by intuition than adults. Only, in comparing different size glasses, I have a better winning rate than they. It is probably because they have not learned to think of content in terms of a double measure for comparison (the base area and height).

In any case, children's "power of seeing" is wonderful. If they are skillfully trained, we can hardly compete with them.

And again I must repeat that when children can do one thing beautifully, it is not limited to that. For it is closely connected to the important problem of how this ability facilitates the development of other parts of the brain.



Children show their skills in gymnastics

Auditory Sense: Training of the Mother Tongue

Darwin, famous for his theory of evolution, closely observed his own children's speech development. He stated that "Nothing is so important in human life as learning language in the first three years."

Children's speech ability is not something that develops when left alone. I have already mentioned this in connection with Friedrich II's cruel experiment. Words never germinate in an environment of silence.

Within the one and a half year period between ages one and a half and three, the young child's still not fully developed brain learns approximately one thousand words. Not only that, to our marvel he begins to use them. The teachers, moreover, are no specialists, but the mother and other family members with different levels of education. The mother doesn't teach so much as the child instinctively (by means of imitation instinct) learns. No child gives up saying it's difficult; every child equally acquires the skill to talk.

Mr. Suzuki calls this "the teaching method of the mother tongue." If children happily learn something and acquire an ability before they are aware of it, that is the best method. All other skills should be taught in the same manner as the acquiring of the native tongue. This is precisely what the Suzuki method is. In other words, the Suzuki method is the generalization of the learning method of the native tongue.

The brain cells arranged into a circuit by stimuli from the ear are never effaced for the rest of the life. For example, this is evident in survey results of the distinction between the English *r* and *l* sounds. In a survey involving Tokyo University graduate school students, all foreigners who spoke English could

distinguish between the two sounds. However, only three Japanese students could do so. The three turned out to be those who had lived abroad till age three or so. This result can be said to support the "Shinshu method of expert warblers" which Mr. Suzuki often quotes.

Our Center for Developing Young Children once asked mother researchers to report on their upbringing of children from birth. Among the reports was one on the results of repeatedly playing certain musical pieces. The pieces chosen included those by Bach, Chopin, Vivaldi and so forth. For the first three months, there was no special response to any. But soon some responses began to appear: when the music started, the baby moved the body, turned the neck to the sound, stopped crying, etc. Again later, the baby began to smile at a particular piece, swung arms and legs, or listened quietly. Babies, this experiment shows, accept classical music, or whatever, beautifully beyond adults' commonsense.

Tactual Sense: Feel to the Hand and Home-made Things

The act of knowing something through the sense of the skin is an instinct, an ability especially indispensable for young children. They are not satisfied just to see; they want to touch everything. They touch, and make sure that they exist. No act is simpler and more certain than this.

I have discussed the community instinct (community reflex) above. For babies who don't yet see and hear, skin contact combines the communication of love. At the same time, it satisfies group desire. As is well known, one hug is more basic and effective than saying "how lovely" or "I love you" a million times. The importance of skinship in young children goes without saying.

In the tactual sense, the hand plays an important role. I would like to mention two words. Both are related to the hand.

First, "the feel of the hand." This expression denotes the feeling in the hand when one hits and pokes. It also means the response and counter-response as a result of acting upon a thing, a fact, a person. For young children, nothing is so basic as the sense received in the hand. This leads to perception of things.

Next, "handmade things." This is something like an antonym of "machine made." In handmade things, the heart of the maker is apparent, conveying something to those who see it and touch it. It is so even if it is not high class artwork but only a commonplace thing used in daily life.

(continued on page 30)

A MOTHER'S NOTE

LEAD BY TALENT EDUCATION

Yoshiko Toyota

In the beginning

In recent years, I've been feeling that the focus of my life and work are becoming clearer. Although the goals I set off to accomplish are still beyond my reach and there is yet much which needs to be done and clarified. I can see the road ahead stretched out clearly under bright sunshine. In reflecting upon my life, I believe I wandered far and unsuccessfully into a deep jungle trying to search for light in my life for a long time. I was standing on thorny ground, or a bottomless pond facing poisonous animals. Even though I have started feeling that I am getting out of such depression and circumstances, my involvement in talent education is still evolving and when I was asked to write this article I felt a little intimidated.



Author with her children

The main reason for that is I knew those contributors to the journals are elite students who are studying abroad or who are practicing first class talent education in well known institutions. As you will notice when you read this issue, probably all except me have had sound talent education experience. I was apprehensive that my personal story would not only not enhance readers interest, but might become an embarrassment for the publisher. But just recently I realized that in spite of such anxiety and because I have had a long teaching experience in talent education, whether or not my stories are on a level of expertise equal to senior learner, for better or worse, some may look on my story and pay some attention to what I say.

Thus I decided to take on this task with courage and as part of my own continuing learning from others. Even though some times I make mistakes

and feel ashamed, it is in that effort that I may contribute to a small group of people who like myself are struggling to reach their life goal.

In the Jungle

I believe even though things are experienced as very difficult, sad and ugly, at the time, later years often cleanse those memories and such trials turn into beautiful stories. Yet those stories are not necessarily comforting to others. It is true for me that I do not particularly appreciate all such stories. Nevertheless, here is my offering. I will summarize my life briefly in this article.

I was introduced to a talent education teacher when I was struggling to teach violin to my two year old daughter with whom I had trouble communicating due to her hearing problem. In those days I did not know the word "Sainou Kyoiku" (Talent education) and did not compute the relationship between learning violin and the classroom's greeting, rhythm and listening atmosphere. I also felt some doubt about the method being used in the violin lessons. Then our son was born, and other occurrences also increased my tasks so, my daughter and I were not able to practice well and the time passed without great progress.

Then cello classes were introduced in our town of Toyota. My two boys became regular students almost before I realized what was happening. I felt I did not even have time or reasons to refuse sending my children. We experienced similar frustrations as we had when our oldest daughter was attending her violin lessons.

In those days I really never paid any attention to the fundamental philosophy of talent education. I believe those violin and cello teachers must have taught diligently and kindly, but I was not able to absorb anything significant from the talent education teachers in my own thought system.

It was as though I was wearing armor and all the important information seemed to go right by me. After my second son arrived, raising children made me so tired that when I was not feeling well, I really thought of having them give up music. At that time our second daughter was born and I had been involved with the talent education organization for ten years.

Light begins to shine

Following the birth of our fourth child, I felt I had finished the biggest part of my responsibilities and I became more relaxed and peaceful as a parent. As I was enjoying those feelings, I stopped by a book store and my eyes fell on Dr. Suzuki's book *Living Within the Spirit of Love*. I bought it and read it. For the first time in my life, I was touched by the fundamentals of talent education. Since then, I have continued to read journals and other articles written by Dr. Suzuki. It began to soak into my system word by word. I understood what Dr. Suzuki was saying for the first time and all the ambiguities I had in the past were now being clarified.

I believe most parents raise their children having a noble philosophy and that talent education is an educational foundation even before we cognitively start educating as parents. Most of us parents pass through the stages of supporting our children's learning which Dr. Suzuki formalized as a Suzuki Method without noticing it or paying attention to the details of our natural tendencies in education.

I deeply respect Dr. Suzuki's insight in his educational method for children. In other words, I started seeing myself as a parent who made no connection between my children's practice of violin and cello and the overall philosophy of raising my children. Now, however, everything is related in the dynamics of supportive parenting of my children, and if we practice in the manner spelled out by Dr. Suzuki, children will master whatever they set out to do. A parent's role is to occasionally put some color and taste into their children's life and learning.

After I recognized this, it became easier to plan practice time and it was a more pleasant, easy task. Now it does not matter whether one is in an advanced class or not, but I started paying more attention to the relationship between student and his/her instrument and practice become a priority.

In order to get into that attitude of practice, I needed patience and steadfastness with a strong sense of "do not get impatient", "do not compare" and "do not give up". When I taped my music at the time of my advance class graduation, an overwhelming feeling of gratitude surfaced inside of me and tears welled up in my eyes. How grateful I felt to those teachers who guided me and my children who had all kinds of difficulties previously. Truly our family was convinced, we know that all children can achieve what they set out to do in the goodness of life.

Children who set out in this process will be rewarded according to their efforts and even after great hardship there will be joy, so I learned to continue to face up to hardship with courage and determination.

Just for your interest, to graduate from the same advanced course, my oldest daughter took 14 years, my oldest son 11 years, my second son 8 years, and my second daughter 6 years. This does not mean that our younger children are smarter, but I, as a teacher and as parent, have been becoming a more whole person. This is a record of my own growth. In other words I learned that the main obstacle in my children's educational processes and educational growth was me.



A family recital was given by four children in 1993

In the world of dreams

The spring of last year, just as I was feeling more confidence in my increased participation in talent education, my teacher encouraged me, by asking if my children would be interested in doing a music recital. Since this was my life time dream, without hesitation, we agreed that the children would do that. I am sure this was a big task for their teacher, more than for us, but we were glad to take the opportunity offered to us. With a lot of help from the students and their parents' promotional work, the music hall overflowed with audience. That surprised everybody. Everything from personal encouragement to detailed arrangements of the music program was carried out by the members of the class and the local Suzuki organization. The recital was a great success.

Through this family experience I have learned that talent education is a community effort education, not only learning to fulfill individual goals, but also learning to help and celebrate with other individuals in their achievements. Participating in the activities of helping, supporting, encouraging, and challenging processes are integral parts of talent education. You can not hear the sound of my children's music just looking at the picture on this paper but our experience of doing the recital gave other students and their families feelings of confidence and they are able to celebrate their own talent with others. Modeling is an important part of the educational process.

And Now

It has been 20 years since I started violin lessons and 16 years of cello lessons. During 13 years of that time I strayed around, but now I feel it was not a waste. Because of those years of life and memories I believe I am confident in who I am now. And it's been 7 years since I started giving lessons in accordance with talent education, Suzuki method. I feel I am more certain in what I do in talent education, yet I still occasionally feel I might not be true to the processes. Who knows? My children have not yet grasped really the principal of talent education. When I ask them, "What is talent education?" I know they will answer, "That means to practice 2 hours every day, listen to previous practice music from tapes, etc., etc." which they often recite without really paying much attention to their inner growth and theory. Yet when their time comes to raise their own children they will be teaching talent education without a doubt. In order to see happen what I believe in, I need to grow more as a person with continuing effort to master talent education together with other members, so that we parents feel joy in raising our children and celebrating our lives together. Also I can be of some help to those parent who are searching for betterment in raising children and can be involved in the life long purpose of education for harmonious life in the world.

In conclusion, I express my heartfelt thanks to my teachers, who never abandoned me and who lead me to this point of my life; to my friends who encouraged me always; to the children who always trusted me and followed me even though some time life was tough and last yet most to my husband who has quietly sustained me always over the years.

Thank you very much for your reading of my article. ♦

From Talent Education, No. 110

(English Translation by Koji Hayashi)

The Miracle (continued from page 19)

Then, in July 1992 the Suzuki Association of Peru and the Beata Imelda School sent me to San Francisco to study with Katherine White. With her I discovered a whole new world.

Kathy is a person who lives what she believes. She holds the key to the dream of peace and a new humanity. She has embraced the essence of Dr. Suzuki's philosophy and knows how to transmit it to others. Music is the perfect vehicle to touch the hearts of children, and blockflöten, exquisitely

played as Kathy demands, contribute in reaching this goal. The path is clear and well-trained Suzuki teachers are capable of producing this miracle. I returned to Peru transformed with the perfect tool to bring peace to children in my troubled country. But peace must begin with interior peace. What did Dr. Suzuki do? He put in practice the teaching of love, similar to Christ, for a new world in harmony.

My orchestra for all children began to be a reality. Now there are five hundred children playing blocköten at the Beata Imelda School which is located 40 kilometers from Lima in a valley formed by the Andes. My dream is to have an orchestra with all the children of the world. With educators like Dr. Suzuki and Katherine White, and the new teachers that follow in their footsteps, soon Peru and the whole world will ring with the music of *peace*. Isn't all this a miracle?

Lucia Nieto, teacher of flauta dulce, Lima, Peru (Lucia Nieto is our "Pied Piper of Lima". She has pioneered the blockflöte program in Lima and Chile. She continues her long-term teacher-training with Katherine White M.A. and aspires to become a teacher-trainer for Latin America. Now there are five blockflöte programs in 5 towns in the Peruvian Highlands, from Arequipa to Lake Titicaca. Lucia's infectious enthusiasm and dedication has touched the hearts of many children and their families).
Translated by Roberta Centurion, president of the Suzuki Association of Peru. ♦

(English Translation by Roberta Centurion)

To Foster Self-Learning Mind

(continued from page 27)

Folk art is now in boom with simple and humane works by nameless craftsmen. Their tender warmth cannot be reproduced in machine-made things. Folk works are popular because they reflect the heart of the makers.

As we can see from the above, the human hand can be nearly identified with the human being himself. Especially for young children, the hand plays an important role. This is because they recognize things by the tactual sense, while at the same time the development of the sensation of the hand urges the development, not only of the motor field, but of the entire cerebrum. I have repeated this enough times. ♦

From Talent Education, No. 2

(English Translation by Kyoko Selden)

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