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Dr. Shinichi Suzuki, President

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On March 12th, former members of the Suzuki Ten Children Overseas Concert Tour came together to celebrate the Tour's 30th anniversary by performing Fiocco's Allegro and Bach's Double Concerto at the Matsumoto City Music Hall.
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WHEN THE PARENTS CHANGE, SO WILL THE CHILD

Shinichi Suzuki



THE CREATION OF DESIRE

Not only the Japanese, but parents from all over the world are guilty of the misconception that everything is inborn. These parents do nothing to develop in their children those abilities that must be cultivated in order for them to flourish, and indeed explain everything away with the words, "she is not so smart." This has been humankind's basic mistake, and it continues even today.

I am always moved by how incredible fact that all Japanese children can speak Japanese. Aside from speaking Japanese and learning their studies at school, however, they cannot do anything else. This is because the desire has not been instilled in them. Parents just harp on their children crying "Do this! Do that!" and try to force reluctant children to do their bidding. What would happen if we took this approach when our children were learning to speak? What would happen if parents were to command their child "Speak! Speak!" in the name of language lessons? The child would probably stammer and stutter, unable to speak properly.

So first we must instill the desire. Why not leave it up to that natural life-force that is so able to absorb everything? If there were a person whom one could call the world's leading pedagogue, it would be somebody who knew exactly what the human spirit was. This person would be able to open up that spirit—the awesome power of the life-force—and use it to instill ability in a child.

A child's life-force builds a child's ability. When that happens, what is the state of things?

As you know, whenever one of us wishes to say something and speaks in Japanese, our brain automatically produces our words. Most of us, when desiring to say something in English, need to construct the sentence in our minds before we can voice it. This is not "ability." The reason we have to think about it before we speak is that we have not internalized English. If we had truly mastered it, then the thought and the spoken word would occur simultaneously. This is where experience becomes important for it is experience that forms ability. Pushing a reluctant child in order to attain this sort of experience does not work and is a poor method of education. It is by wanting, in their hearts, to learn that children become experienced. That is, they internalize ability.

I recently stopped using the word "training" and replaced it with "experience." Of course, training is important, too, but it alone cannot develop ability. It is through experience that the difficulties of starting something new completely disappear and a level of skill is attained. When it becomes as easy as exchanging an everyday conversation in Japanese, that is when a skill has become internalized as an ability that can be used whenever and wherever one wishes.

The power of a child's life-force is such that, just as a child acquires words through intensive practice, everything is absorbed and used in development. Children readily absorb everything that is given to them, regardless of whether it is good or bad, and internalize it. In the case of a baby internalizing music, she acquires the best foundation for a happy life when the finest music is always playing close by. Moreover, music is not knowledge, but actual life. It speaks to the baby's life-force through a universal language that purifies and elevates the infant, thus offering her something joyous and touching.

It is no difficulty to play quality music for your baby. The masterpieces of Beethoven and Mozart have been recorded by the world's greatest musicians, such as Kreisler. We are thus able to place children in a world of superior sound.

The essence of art is human, and the art itself is simply an accessory. In order to develop a fine musical sense, the human heart must be cultivated by the finest music in the world. People such as Eto

Toshiya and Toyoda Koji, who perform internationally and display superb ability, are this way because they were raised in a fine music environment.

Conversely, if I were to be given the care of the baby Mozart and instructed to make him tone-deaf, I could easily do it. Genius is nothing more than a title that people attach afterwards. They assign this evaluation based on certain results, but no human is ever anything more than a mere human.

We all too easily forget that every child is capable of developing superior ability. We must reflect on whether we have really managed to bring our children up to be better than ourselves. No child should be constrained by today's standards. We must change our methods of education now. In Japan, children who are learning to write are started on *hiragana* [the phonetic syllabary] because, we say, it is easy. We also say that English is difficult. But in England, they start their children on this difficult English. When we say that something is "difficult," don't we really mean that because it was not in the child's developmental environment, the child was unable to absorb it? It is what the child hears and sees from babyhood that naturally become a part of that child.

If I were to play an out-of-tune record for the baby Mozart whenever he cried, he would surely start to beam happily and listen attentively to it. Then, the day would come when Mozart had become tone-deaf.

Some mothers say, "My child is tone-deaf!" However, if this is true, it is the result of the grandmother and mother singing out-of-tune lullabies to the child every day. There is no such thing as being born tone-deaf. In fact, it is because a child has a keen sense of hearing that she becomes tone-deaf.

Every one would surely agree that, had Beethoven been raised in an Osaka household, then he would of course have grown up speaking the difficult Osaka dialect, instead of German. A child who grows up surrounded by the Osaka dialect painlessly masters its difficult nuances. This fact signifies the potential of every child to end up tone-deaf, or conversely, to develop a keen feel for music. I therefore appeal to all mothers to play fine music for your babies and young children everyday. By calling upon that powerful spirit that all young children possess, create in them an inner strength.

In our Talent Education system, we play records over and over for the children and have them practice the violin. When I ask if they can play "a little better than the recording," all the students, being young, chime, "Oh, yes!" and play with every intention of doing just that. Finally they do become a little better than the recording. Since the recording is actually of myself, it is not too difficult for them to play better. Besides, one of the principles on which

my class is based is that the students must improve upon the teacher. The children who have surpassed me are known as "students," and those who are not yet done so are "student apprentices."

If a student does not surpass the teacher, and in turn becomes a teacher whose students do not surpass her, eventually we will return to the Stone Ages. We cannot hope for the improvement and progress of our culture unless a student always reaches a level above the teacher. If the students are less able than the teacher, then the method of teaching must be faulty. Most of my students play better than I, and only a few are student apprentices. I am certain that these little apprentices, too, will study hard and soon surpass me.

You can make a huge difference with children by making one change in the way that you raise them. Give them a good environment and create the desire to learn. Those children who make the effort to train hard will develop wonderful abilities. But I must caution you about the attitude and mindset of a mother toward her child. While it is certainly true that the more one practices, the more ability is developed, please do not forget that forcing your child to practice rigorously while incessantly scolding and yelling at him, will invite far different results than doing it the proper way.

DON'T RUSH, AND DON'T GIVE UP

Now, let us return to the argument that Mozart could have been brought up quite tone-deaf. The question remains as to how to guide our tone-deaf Mozart correctly.

Tone-deafness arises because of the child's good hearing ability accurately learning to respond to out-of-tune pitches. Once, I was given charge of a six-year-old from Matsumoto who was tone-deaf. We can speculate that until he became tone-deaf, his mother or grandmother sang to him (and thus trained his ears) some five thousand times. Since it is not possible to erase such a past, I did not go about correcting the child's wrong notes each and every time he played. Instead, I had him listen twenty-to thirty-thousand times to what, to him, was an entirely new gamut.

As a result, the child began to develop a correct sense of pitch. It may have taken a while, but since his sense of hearing was superb to start with, the correct sounds that overwhelmed the wrong notes became his "experience." Having achieved this, the child rapidly progressed and masterfully came to perform violin concertos by Brahms and Beethoven. This child, once dismissed as being tone-deaf, and if you had asked me, a child with a damaged upbringing, is now active as a performer in Canada and even puts on solo recitals.

We must rid ourselves of the "common sense" that tells us that a child who is tone-deaf has bad hearing skills, or that a child with poor grades and

character is simply born that way. We must first strive to change our attitude, invisible to the eye, and our approach. Instilling excellent ability and character in our children does not require giving them explicit instructions.

The most important quality to have is in this world kindness and good will towards all people. A child must be kind to her father, her mother, and her friends. She must be glad to be around people, and good to everyone. When she grows up, she will be well-loved and carry with her the happiness of one who lives surrounded by love.

The greatest task of parents is to nurture this sort of ability as much as possible in their children. In order to do that, the parents themselves must be kind and gentle-hearted, and must act on that kindness. Schools, too, through those nine years of compulsory education, ought somehow to instill thoroughly in the children this ability to feel kindly towards all people. If only this could be properly accomplished, then surely the whole of humankind would achieve a happiness previously unknown.

This era has seen the culmination of Knowledge Learning. Each and everyone of us knows the value of being kind to other people, but when it comes to actually doing something concrete, we are unsure of what to do. By the time we leave college, we have become perfectly formed egoists.

Perhaps a university graduate is very able in academics. But a person who is all ego and coldness, who has not learnt what it is to do a kind act, can only make himself unhappy, and a society made up of such people would be very miserable indeed. We spend our lives seeking happiness, and yet our present condition is such that we lack that very nurturing that gives us the ability to make ourselves happy. I propose to offer up a simple principle that will help build this splendid ability. It is the Mother-Tongue Method that we use in Talent Education.

A baby's first words are "Mma, Mma". Just how much training and practice did it take for her to say this? Somehow, after much practice, the baby forms these words and ability is born. Usually, the baby will go on to learn the words "papa" and "mama." Now, the baby knows three words, and repeats them over and over.

Next comes the fourth word, perhaps the word for "good morning." In this way, adding words becomes the basis for ability. Through exercise, through exercise, that ability develops further and rises to greater heights, allowing us to master our native language.

Thus, in Talent Education, our technique is to practice everything that has been learnt until, like breathing or speaking, it becomes second nature. In this way, we built a foundation upon the abilities we have mastered and use them as teaching materials to

extend our own abilities even further. This leads me to the warning I would like to give all mothers of the world.

I ask that, when you practice with your child, you never think, "He just doesn't understand, no matter how many times we do it!" or "This child just doesn't have any ability" or "He's just not very bright." Please do not give up on your child.

Instead of berating her about this and that, have her practice one thing over and over. She will eventually absorb it, and an incredible blossoming of ability will follow.

The average I.Q. of the recent kindergarten graduates of our Talent Education program is one-hundred and sixty-one. Everyone who hears this must be shocked. The truth is, I was shocked myself. It really is that high, and the following is one way in which this level of intelligence shows itself.

We have each and every one of these kindergarten students memorize one-hundred and eighty-three of Issa's haiku, of which I am very fond (See Chapter III). In my years of experience, I have found that learning haiku by heart is very good for training one's memory power. However, at first, in order to memorize just one of the poems, the children need to repeat it over and over about forty times. That is how weak their ability is.

But as we continue doing this, even the slowest children memorize the poem after repeating it three or four times. Within a year, their abilities reach the point where a poem is memorized after saying it just once. By the end of the year, every member of a class knows each one of those one-hundred and eighty-three haiku by heart. When these children go on to elementary school, their grades are outstanding, although I suppose that with an I.Q. of one-hundred and sixty-one, this is hardly surprising.

Memory power, which can be developed in this way, is both the ability to recall information, and the ability to store it for long periods of time. It is an ability that enables you to remember anything that you have heard. With an ability like this, school work is easily absorbed without great effort.

Progress in both violin lessons and haiku memorization can be accomplished with the same system. Mental activity and performance ability are one and the same thing, for hand movements conform to the function of the brain. When mental activity is sluggish, no amount of effort can make the hands operate. When both of these assets are in place, however, every child will develop the ability never to forget anything, including musical rhythms, that she has heard.

As far as knowledge is concerned, it can always be obtained as needed, once the foundation (ability) that receives the knowledge has been cultivated.

(continued on page 12)

Message from the Chairman of the Board

MUSIC IS THE COMMON LANGUAGE OF HUMANKIND

Toshio Takahashi



dynamic emotions and feelings.

A famous American poet William Langfellow once said "Music is the common language of humankind". Language is a means of expressing thoughts but, in addition, music is a means of expressing

highly elegant moving experiences as a response to the music. So this kind of music lacks a completeness needed in a common language for humankind. Further more this music is not so useful as a instrument for children's education in the development of sentiment. It is as when an ancient house with its low ceiling allows little space of inviting souls to breathe.

Compared with these two levels of music, three dimensional music has rhythm, melody and harmony which create a solid and complete musical body and construction. The music of Bach, Mozart and Beethoven are antique-looking, yet throughout history they are loved by people because these composers worked in, and had a creation range for three dimensional music.

Not influenced by feeling or mood too much, yet classical composers have an overall view in which they presented and maintained a balance of the architectural space structure of music. When people are exposed to these classical structural constructions of music, they often experience a broadening sense of spirituality which extends far beyond time and form. You might say that this is a dimension of the soul equal to the fourth dimensional world which is itself above three dimensional music. Being moved by music means you are performing or admiring within this world of the soul which perceives and recognizes a fourth dimension of world. In it one is led to an experience of spirituality in the human heart. This is a perception of "an eternity within a moment". Therefore the music which influences human beings most enduringly belongs more to three dimensional classical music than to two dimensional music.

Now the color of the sound of music is an agent of great influence to audiences. Classical music is three dimensional while two dimensional music does not so inspire the composer's soul. The classical composers lived in a dimension which is one position above. Current popular music which exists in loud sound fields might be suited for rock music but such sound is not suited for themes in the classical style of music. When we say fourth dimensional musical sound it means Fritz Kreisler, Pablo Casals, Alfred Cortot and Marcel Moyse whose sounds have "liveliness and warmth" and "is gracefully flexible".

(continued on page 12)

Pascal once said "The human being is a thinking reed", so to think something through is proof of one's humanity. But the quality of being human is not only to be able to think through it, but also to have a dynamic heart and to be moved by emotions in responding to something beautiful. In this sense "The human being can be described as an emotional reed". Yet when we think of music, there are so many levels. I would not say here that every kind of music is a part of the common language of humankind. I would like to propose here that there are three distinctly different music groupings.

First of all, there is linear dimensional music. This type of music has a rhythm which mainly stimulates the instinctive human being or arouses the fighting spirit. This kind of music experience has flourished among primitive peoples. The people may respond to it by feeling the throbbing, but such music lacks melody, so it tends to appeal only to the vitality and flesh of human beings.

The second dimensional type of music consists of interweaving rhythm and melody and produces music with which as we are all familiar. Composers whose sensitivities are confined within a social context of particular customs and musical traditions reflect the heart of popular majorities in musical taste. This is the popular light music which attracts people by its pleasant sounds. This music tends to draw reactions of the positive and negative feelings and sensualities. Such pieces often drift into obscurity as time goes by.

Popular music, pops, folk songs, chansons and jazz can be said to be in this grouping. At this level of music there is less potential for producing truly and

Reflections on the 30th Overseas Concert Tour

THE HEART OF SUZUKI

Hachiro Hirose

Violin Instructor, Tokyo, Board Member

When I speak of the Suzuki Ten Children's Concert Tour, I can not help mentioning "Dr. Suzuki's concept of what is of prime importance in bringing up children". During our first overseas concert tour in 1964, there was a convention of the American String Teachers Association at Philadelphia, PA.

There at that convention our children performed Eccles' Sonata. After hearing the children play a few measures, those in the audience who had been smiling and visiting with each other quieted down and were drawn into the performance. Some shed tears of joy which I could see from my conducting position on stage. After the performance people were so excited by the playing that some went to Dr. Suzuki congratulating and embracing him. There was a long standing ovation for the children. I can still feel the excitement of that performance and the conviction within myself of the success and promise for the future of the Suzuki Method.

I am going to share with you my personal story. When I first participated in children's basic music education 40 years ago, there was a person who gave me tremendous encouragement and support. He is a physician and a very passionate music lover and often invited well known musicians such as Joseph Suk to his home. We have been good friends over the years, and by chance, at the end of last year, I happened to meet and ask him to listen to some tapes of two of my students. one of the students had participated in this year's concert tour.

The music of the tape was "Joy of Love" by Kreisler. Later my friend wrote me saying, "Realizing anew that such a musical world exists, I am deeply moved by those two students' performance and am reminded of the exciting experience of the children who played 40 years ago". One of the students of 40 years ago is presently the chairman of Australia's Suzuki Association, Mr. Yasuki Nakamura.

I remember, while traveling overseas, I often heard comments on Suzuki Children's Concerts. Audiences some times have no way to articulate specific appreciation, but I repeatedly heard from those who had experienced the concerts that "Dr. Suzuki is offering something special to us". I am always moved by the music which offers tremendous

existential influence on people the world over and which crosses generational appreciation lines.

As Dr. Suzuki says "When you participate in children's growth experiences with your body and spirit whole heartedly", you will see the mutual result of wholeness and inspiration in lives. We realize Dr. Suzuki's significance and dedication to the educational processes which relate to the self-actualization of children's unlimited resources.



Author's greeting at the 30 year anniversary party, March 12, 1995.

It becomes more clear to me how important is that philosophy of Dr. Suzuki's educational method. The meaning of these past 30 years' of concert tours is the culmination of the dedication of students, their parents, people in leadership, Dr. Honda and numerous efforts on behalf of harmony and depth in promoting learning experiences. I believe these long years' of musical phrasing which struck the chords in peoples' hearts will continue to influence and serve as an important message in the lives of people.

From Talent Education, No. 112
(English translation by Koji Hayashi) ♦

THE SMALL CHILDREN'S CONCERT AND TEN CHILDREN'S CONCERT

Yuko Mori

Violin Instructor, Matsumoto

On March 12th, Sunday 1 p.m. at Matsumoto City Music Hall, the 30th anniversary of the Ten Children's Overseas Concert Tour was held in conjunction with one of city's very important Talent Education Concert events to present a recital. It was a rare musical event for the city.

The concert was presented by about two hundred children under the age of seven who gathered together to play selections from Vivaldi's Violin Concerto to Twinkle Variations. When one hears and observes the five pieces being played by children of Matsumoto on stage, there is the realization that this is one of the rare experiences in the world of music.

Over the years Dr. Suzuki was disappointed by what was often a less than enthusiastic response and lack of awareness by audiences who watched and listened to these children perform. I believe I was also one of those people, who lacked appreciation and failed to fully comprehend the accomplishments. Fully understanding and savoring what is happening and has happened requires a highly sensitive grasp of qualifications and abilities.

Then, Ten children of the 30th Overseas Concert Tour (ages between four and sixteen) performed solos. and at the end the performance which had included about 50 tour experienced musicians from the world tours going back to the beginning of overseas concerts 30 years ago, played Fiocco's Allegro and Bach's Double Concerto. the audience was fascinated and charmed by the beautiful sounds and dynamic power. For me it was the most wonderful performance experience in recent years.

It was a fitting tribute for the chapter ending with the 30th anniversary. I wished from bottom of my heart for Dr. Suzuki's presence at the concert.



At Matsumoto Cultural Hall, the 30th overseas students' Concert

Undoubtedly he would have stood up and given a heartfelt applause to these musicians, but at that time Dr. Suzuki was recuperating from his illness and not able to be in attendance. That longing on his behalf began in me a great sense of responsibility to take up and live and follow through with Dr. Suzuki's educational philosophy in my own teaching.

From Talent Education, No. 112
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Fumiyō Kuramochi
Violin Instructor, Tokyo

Over thirty years have passed since I first started taking lessons from Dr. Suzuki. No other event in my life has taken on greater significance for me than my encounter with him. In particular, his imparting of Tone, through the words, 'In sound there is spirit, living without form', has led me to countless memorable interactions and joyful opportunities.

I had the privilege of taking lessons with him once a month. The train ride was nine hours each way to Matsuyama, so I spent the night at Dr. Suzuki's elder sister's home for the first five years, then later at his. Dr. Suzuki was just over sixty then. The first Ten Children's Concert Tour to the United States (I was a member of the tour) was organized, simultaneously with other efforts to send Talent Education out into the world. In his teaching at the time, Dr. Suzuki not only emphasized 'natural playing style' and 'resonant tone' but frequently performed concertos, sonatas, and other shorter works for us.

In the twenty-odd years since those monthly lessons ended, I never had a chance to reflect back upon those times. With my time slightly freed up over the last few years, however, I decided to embark on some research that involved both critiquing my own teaching and analyzing the tenets of Talent Education and the Suzuki Method.

In the course of a search for documents on Dr. Suzuki's performance and pedagogical methods, I found copies of his old books in my parents' home. Feeling as if I had discovered a treasure trove, I contacted teachers in Tokyo and its environs, as well as those in my home province of Niigata. While I was able to amass large numbers of Dr. Suzuki's old texts in the space of half a year, I also learned that the vast majority of these writings were out of print.

I therefore reported at the 1994 Teachers' Conference, held in Toyohashi, on the content of the out-of-print books that I had gathered. From the survey that I then circulated, it became clear that some teachers, particularly younger ones, had no idea these older texts existed, but eagerly sought such materials in order to enhance their teaching. Even those instructors who had prior knowledge of these texts expressed a desire to have them republished. As part of my project to research Dr. Suzuki's out-of-print works, I personally had an abiding interest in two points. First, I wished to trace the history of Dr.

Suzuki's study of Tone up to recent years, when his focus has been on issues concerning bowing. Second, I hoped to explore what significance musical notation had for the Suzuki Method, which has its basis in Mother Tongue education.

In examining his educational philosophy and performance practice, I was brought to realize anew the importance of the following factors. One was that Dr. Suzuki's pursuit of Tone over the last decades was, within the context of the Suzuki Method's ultimate aim of building human character, research on how to develop 'heart' in human beings. It is vital for anyone teaching or studying through the Suzuki Method to remain aware of this issue.

Another point is that, along with his consideration of Tone and the function of the bowing hand, not to mention musical expression itself, Dr. Suzuki has delved deeply into matters surrounding the working of the left hand. The concept of 'one point of resonance,' explicated in his *Philosophy of Performance Practice* (1960, out of print), for example, is actually the foundation toward enhancing Tone as produced by the right arm. Additional research of all kinds on performance technique that involves both the right and left hand is discussed in numbers of other books and teaching materials. Dr. Suzuki's performance practice thus can be said to derive from a comprehensive perspective.

Note-reading must be addressed at some length here. The recognition that musical sensitivity is developed through aural stimulation is undoubtedly one of the most original concepts of the Suzuki Method. However, Dr. Suzuki contemplated, from early on, how to teach note-reading even to beginners, so that once their sensibilities are developed aurally, they may also understand music visually.

His *Note-Reading on the Violin*, published in 1954 (currently out of print), consists of eight volumes of musical excerpts marked with fingerings, note-names (although in German), and their parents' progressing symbols for children and their parents progressing from the beginning stages through Book Six. Even students in Books Four to Five (one surmises that this would have attained relative proficiency at note-reading.

It can thus be stated, in the event that a student's age is commensurate with her progress level (in *Violin Pedagogy*, 1965, now out of print, Dr. Suzuki wrote, "Note-reading should start around age seven"), that Dr. Suzuki unequivocally desires systematic teaching and studying of note-reading. Moreover, he would turn away from music due to difficulty with musical notation. Dr. Suzuki also writes in *Violin Pedagogy* that, 'In music education, a child should learn by the same process as she learned her Mother Tongue, that is, by developing the ability to read music after she has developed the ability to play it.'

It should be reiterated at this point that Dr. Suzuki wrote his first note-reading textbook approximately forty years ago. Until fairly recently, Japanese music education, which is compulsory in elementary and junior-high school, utilized Japanese note-names (*Utami ho he to i ro*); Italian note-names (*do re mi fa sol la si*) for 'moveable do'; and for instrumental lessons outside of the classroom, the German names (A H C D E F G) that have traditionally been used in fixed do western music instruction. For young children, not only was the German fixed do system unfamiliar, but it was a tremendous burden to learn three separate systems. It was particularly confusing with string instruments, for children were simultaneously taught the German note-names, the 'moveable do' system, and shifting.

It was thus natural for Dr. Suzuki to incorporate a fingering-based note-reading system that was the simplest possible for children and the most effective for instrumentalists. More importantly, however, I have concluded from my study of his writings, as well as from personal experiences during lessons with him, that his fingering system is based on the fixed-do system that is most advantageous both in musical and instrumental terms.

In more recent times in Japan, the Italian solfège, fixed-do system has come to prevail in music classes in the schools. A similar trend is apparent in the professional music education community, at least in the domain of string music. While the fixed-do system has always been forward there, the German note-names formerly taught have generally been replaced by Italian note-names, which Japanese children today seem to find more approachable.

The most important point of Dr. Suzuki's educational method seems to be to make music as simple and enjoyable as possible for children to learn. While elaborate matters should not be allowed to complicate an educational system that aurally fosters sensibility, the conditions surrounding note-reading differ from nation to nation. It is thus necessary to consider the circumstances both of music education outside of the Suzuki Method (both public and private) and the receptivity of children. I believe that Dr. Suzuki desires, in any situation, to provide

children with the finest educational method. Because note-reading is a central element in music education and cannot be ignored, instructors must seriously explore the place of note-reading within the Suzuki Method.

I have now researched Dr. Suzuki's writings within this framework for about one year. His Talent Education movement is an expression of his hope to bring happiness to children the world over. If we are to transmit the Suzuki Method of education across the generations, and if we wish to understand it deeply so that we may disseminate it effectively, it is crucial for large numbers of people to read his numerous books. Mrs. Suzuki, too, is strongly invested in presenting Dr. Suzuki with newly published editions of his out-of-print works.

His research, however, spans half a century. While the fundamental principles of his performance practice in particular remain unified, he has resorted to a variety of methods and expressions to relay them, and we must take precautions to ensure the proper transmission of the essence of his words. Because we also face the possibility of legal complications, the revival of these older texts assuredly will require far more effort and deliberation than we initially imagined.

In August of 1994, after an appeal for volunteers among Japanese instructors, six of us formed the Group for the Advancement of Research on Shichi! Suzuki's Performance Practice' in order to safeguard the careful handling of the project. With the combined cooperation of the Talent Education Research Association Headquarters and the International Suzuki Association, we defined our goal as the exploration of the possibility of reprinting Dr. Suzuki's currently out-of-print oeuvre.

We were able to establish official communication with Zen-on Music Publishers, Inc. in April of 1995, and they have agreed to republish his out-of-print works legally, albeit gradually. In regard to his instructional texts, however, we will need extra time for more extensive consideration of the practical value of methodology dating back as far as the last fifty years. Our primary aim in republishing these writings and teaching materials is thus to heighten awareness of their historical value and to preserve them in as close to their original state as possible. We hope to start with limited editions for sale within Japan, among members of the Talent Education Research Association. We later plan to investigate the logistics of making these texts available to people outside of Japan.

As Dr. Suzuki himself wrote in his *Pedagogical Plan for Violin Instruction* on the back covers of his teaching materials in the 1950s, the violin texts in and of themselves do not constitute the Suzuki Method. Rather, the method is a comprehensive system that

includes a philosophy, the application of its principles to the various stages in the texts, and materials that cover technical aspects of performance practice, as well as ensemble work and note-reading.

I am sure that much pedagogical research has been conducted on this very issue, but I feel that it would be profoundly meaningful for visitors to Japan to have access to the history of Dr. Suzuki's decades of research at a library sponsored jointly by Talent Education Headquarters' editorial department and the International Suzuki Association.

In closing, I pray that all of us who have faith in the words, 'Children shall be the source of the dawning of the world,' and who have been engaged with Dr. Suzuki's educational system, can together strive to bring about true world peace.

OUT-OF-PRINT WORKS ON PERFORMANCE PRACTICE

AND PEDAGOGY BY DR. SUZUKI

- Writings
- Chamber Music* (co-authored by Shinichi Suzuki and Hideo Saito, 1932)
- How to Produce Good Tone on the Violin* (1937)
- Violin Practice and Performance* (1949)

When the Parents Change, So Will the Child (continued from page 6)

However, in order to nurture an ability that applies to any situation—that is, one that serves the actual needs of a person's life-force—the earlier one starts, the better. This is why I advocate Age Zero Training and suggest that one begins training as early as possible. The sooner one nurtures ability, the easier it is to grasp, and the higher the level to which the ability is raised. The later one starts, the more difficult it is to cultivate proper talent, and there comes a time when it is too late to nurture any ability at all.

If a right-handed youth uses his left hand in the same way as he would his right, even if it is as sensitive as the right, he would have to train it by so many times more than the hundreds and thousands of times he has trained his other hand. Once one reaches the prime of life, there is no training that will allow the left hand to ever rival the right. Surely, everyone can understand this: because the left hand was not nurtured, it did not grow.

This is why, starting at the earliest age possible, we must provide our children with some ability or another, as I have described here. If that ability is nurtured, it becomes a base from which anything can be accomplished, and the child will grow into a fine person. In order to achieve this, we must return to where it all begins. So that we all may live with mutual propriety, we must embrace a reverence for life and for the greatness of even the youngest child's

- A Philosophy of Performance Practice* (1951)
- A Study of Performance Practice and Pedagogy*, vols. 1-9 (1955)
- Tonae (Wisteria Saplings): Research and Reflection on Performance Practice and Pedagogy*, vols. 1-3 (1957-58)
- Musical Expression*, vol. 1 (1958)
- Philosophy of Performance Practice* (1960)
- On Researching Kreisler's Performance Practice* (1962)
- An Instructional Method for the Violin* (1965)

- Supplemental Teaching Materials
- Practicing Kayser Etudes* (1936)
- ETUÛEN Position 2-8* (1943)
- Quinten Etüden* (194?)
- Encore Pieces for Playing at Home* (1952)
- Note-Reading on the Violin*, vols. 1-8 (1953-54)
- How to Practice*, vols. 1-3 (1955)
- Japanese Violin Pieces* (1955)
- Ensemble Pieces*, vols. 1-3 (1952-56)
- Songs Transcribed for Ensemble Playing* (1959)
- Teaching Tone* (1960)

(English translation by Lili Iriye Selden)

life-force. When we learn to carry with us such a reverence for life, we will be capable of opening up and developing such splendid abilities in our children.

(English translation by Jennifer Yuki Orf) ◆

Message from the Chairman of the Board (continued from page 7)

Under the right interpretation the sound expresses the composers' life. The composers soul and character then are resurrected into the space of three dimensions.

Another very important element of classical music is harmony. Rhythm is in the life of a composer and melody expresses the composer's attitude and feelings, but harmony is expressed in the overall atmosphere, character and soul of the composer. Therefore, mastering an average rate of fugue and mastering harmonic authenticity, as well as the essence of pure right notes are subjects of utmost importance.

With fourth dimensional "color" of sound when you are playing beautiful harmony, a composer's soul will truly resurrect, and our hearts are cleansed and there develops human harmonic unity within a deep mastery of knowledge and traditions, music becomes the common language of humankind. Re-creations full of imagination and inspiration are necessary for this magnificent achievement.

(English translation by Koji Hayashi) ◆

7th Suzuki Pan Pacific Conference International

5-10th January 1997
Brisbane, Australia

The Suzuki Pan Pacific Conference International is a week-long family event celebrating what children can achieve when their innate skills are recognized and given the opportunity to flourish. This 7th Pan Pacific Conference will be staged in Brisbane, Australia, in January 1997.

Hosted by the Suzuki Talent Education Association of Australia (Queensland), the Conference will attract thousands of Suzuki teachers, students, families and observers from around the Pacific rim who will share their knowledge and enjoy a wonderful exchange of ideas and friendship.

Brisbane, capital of Queensland (the Sunshine State), is ideally located an hour's drive from the world-renowned *Gold Coast* beaches and an hour's flying time from the world heritage-listed *Great Barrier Reef*. This is the world's largest coral reef with dozens of holiday islands which offer an exciting range of water sports and scenery.

From its humble beginnings as a penal settlement 150 years ago, Brisbane has grown into a rapidly growing sub-tropical river city. With a population of just over 1,000,000, Brisbane boasts all the amenities and style of a prosperous modern city. The city takes on a festive mood each January when the relaxed tropical lifestyle and casual outdoor living coalesce to charm the visitor.

There are many attractive day trips for the visitor including *Lone Pine Koala Sanctuary*, where visitors may have photos taken holding a koala; *The Woolshed*, which features sheep-shearing displays, bush dancing and "Aussie tucker", and *Brisbane Forest Park* with wildlife exhibits in a tropical rain forest setting.

Dreamworld, a Disney-style theme park with waterslides and hours of fun, and also *MovieWorld*, modeled on Warner Brothers' Studios, are both a pleasant drive just south of Brisbane.

The Conference will center around the Southbank precinct where all venues are within easy walking distance of each other. They include the newly completed Queensland Conservatorium of Music, set at the entrance to the Southbank Parkland and adjacent to the Queensland Performing Arts Center where the Gala Concerto

Concerto will be staged. The beautiful neo-classical Brisbane Town Hall is our venue for the Opening Concert and we are negotiating with the newly opened Queensland Convention Center for use of their Great Hall to close the Conference.

The Southbank Parkland is an exciting recreational area and playground for children and adults alike. It contains a wealth of parks and promenades, snack bars, cafes and restaurants, a palm-fringed beach beside a swimming lagoon, picnic areas and free barbecue facilities. *Gondwana Rainforest Sanctuary*, *The Butterfly House*, *our World Environment* and *Southship* along with the *Queensland Art Gallery*, *Museum*, *Performing Arts Complex* and *State Library* offer walking distance.

A short walk across the bridge, Brisbane's shopping experience is centered on the bustling Queen Street Mall - a pedestrian precinct of department stores, boutiques, cinemas, sidewalk cafes and entertainment.

Accommodation close to all Conference venues has been arranged. We can cater to all tastes and budgets from inexpensive dormitory style to luxury hotels. Home stay/billets can also be arranged. Details of activities and special events are listed in the advertisement.

The Queensland Suzuki Association is expecting over 2,000 participants to this Conference. Why not join us for a week of music-making and camaraderie as together

Brisbane ~ 5-10th January 1997

Brisbane, Queensland will be the host city for the 7th Suzuki Pan Pacific Conference International in 1997.

The Southbank Parklands with acres of lush tropical gardens and side-walk cafes will be our playground for six action packed days. Plan now to join us.

7TH SUZUKI PAN PACIFIC CONFERENCE INTERNATIONAL

Activities will include:
Lectures and Discussions
Tutorials, Repertoire and Enrichment Sessions
Ensembles and Orchestras
Teacher Training and Masterclasses in Violin, Cello, Viola, Piano, Flute, Guitar and Early Childhood Education

Special events will include:
Teachers' Introductory Session
Opening Concert (Brisbane Town Hall)
Concerto Gala Concert (Performing Arts Concert Hall)
Farewell Concert
Daily Concerts
Teachers' Dinner



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

Toshio Takahashi	Flute (Japan)
Yoshiko Nakajima	Violin (Japan)
Paivi Kukkamaki	Voice (Finland)
Joseph McSpadden	Violin (USA)
Tanya Carey	Cello (USA)
Yuriko Watanabe	Violin (Japan)
Bill Starr	Violin (USA)
Margaret Crawshaw	Piano (NZ)
Dorothy Jones	Early Childhood
Bruce Anderson	Piano (USA)
Michi North	Piano (USA)
Connie Starr	Piano (USA)
Frank Longay	Guitar (USA)

Further information from our Conference Director
CHRISTOPHER FRANKS
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AUSTRALIA Facsimile: +617 3369 7386



we learn, nurture and celebrate our children's achievements.

Offers to present a paper, teach or bring students are most welcome.

AROUND THE WORLD

The ESA Organization An Interview with Henry Turner

conducted (via fax) by Karen Kimmitt

Question: When did you become Deputy Chairman of the ESA? I suppose your involvement in Suzuki began long before this appointment, as your wife, Anne, was one of the pioneer Suzuki piano teachers in England.

Answer: I became Deputy Chairman of the European Suzuki Association as part of a general restructuring of the Association after Marianne Klingler retired as chairman in 1987. Marianne (who was the daughter of Dr. Suzuki's teacher Karl Klingler) had been instrumental in setting up the Association about ten years earlier at Dr. Suzuki's request, and it is due to her devoted work that the national Suzuki institutions in Europe were brought together to form a regional body with a common purpose based on Dr. Suzuki's philosophy.

By 1987, when Eleonore Fürstin zu Salm-Salm became chairman, the volume of administrative work involved in fulfilling the Association's role as umbrella organization for the European Institutions, and channel of communication with other regional bodies, including the International Suzuki Association, had increased to the point where a permanent base and some administrative and clerical staff became essential.

Fortunately the British Suzuki Institute, which had been set up in 1978, had both of these requirements, and some "spare capacity", so it made good economic sense for the BSI and the ESA to share these facilities, especially as the ESA had originally been constituted and registered under English Company Law (Registered in London in 1980), though both institutions retain their separate identities.

Both Anne and I are founder members of the BSI, and Anne was a member of the ESA committee in whose work I had also taken part. I had therefore been in close touch with both institutions from the start, so I offered my services to the ESA to help to organize the new administrative machinery.

At the time you took over, how many European countries made up the ESA? Do you have any idea of the membership numbers at that time? How has country membership evolved to its present day number?

In 1987 there were ten member countries, and by 1994 the number had risen to 13, with one or two possibly "in the pipeline".

There has never been a clear record of the C membership, except that at present over 6,000 ESA Journals are distributed to teachers and families. The A and B membership, that is the teachers, stands at 625

at present. The main difference between 1987 and now is that more of the teacher members are qualified: a much greater proportion are now graduate teachers.

How does a country go about applying for membership within the ESA community?

The original national Suzuki institutes were all set up at the direct invitation of Dr. Suzuki, who asked a teacher, or teachers in the country concerned (all of whom had studied with him) to set up an organization. It was understood from the start that only one organization from each country could be represented in the committee of the ESA. Since then the responsibility for recommending new national organizations has passed to the ESA, subject to the approval of the International Suzuki Association, to which Dr. Suzuki has delegated his responsibilities. In practice, Suzuki organizations have tended to grow up round a teacher who has received training in the Suzuki teaching methods abroad - in Japan, the United States, or Europe. Inevitably progress has been slow, since the impetus has come from within the countries concerned.

I understand that a special trust has been set up to help former East bloc countries develop Suzuki programs. How did the trust fund begin, and what is its present role today?

The European Suzuki Teaching Development Trust was first proposed at the ESA Board meeting in 1993, following a request for teacher training for a teacher from Estonia, and the legal framework is now being completed. But sadly, the flow of funds on which its success will depend has hardly started. Incidentally, the trust is open-ended, and not restricted to the former East bloc countries, though these are likely to provide the largest potential for expansion. There have already been encouraging contacts with Hungary and Poland.

One of the pleasures of your work must be the chance to meet with committed and interesting individuals from all over the world. Has your personal vision of the Suzuki movement changed through these contacts? Do you feel that our work is being appreciated and implemented increasingly throughout the world?

As a music-lover (but emphatically not a performer!) I have derived the greatest pleasure from being brought into contact with numbers of dedicated and talented teachers and performers. Dr. Suzuki himself is, of course, at the head of the list, and so is Waltraud, who has given him such valiant support over the years; but the list of those who have contributed to the success of Dr. Suzuki's efforts is long and impressive. His educational vision has, I think, been remarkably consistent, and so has changed little, though his teaching and the organization behind it have become more formalized. His work has certainly gained much greater acceptance in the world - which is not to say

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that there is not a great deal more to be done in this field, and if we look at the individual regions and countries it has to be admitted that progress has been patchy in some areas.

As Deputy Chairman, you must work towards consensus with a diverse group of people, each one of them representing their country and their culture. Have there been moments that the diversity in perspective has seemed almost overwhelming, or are you pleased with the constructive work that has been done?

As you suggest, the only way in which the ESA can make progress is by consensus; and this means finding acceptable ways in which the objectives of the Association can be achieved. It is worth reminding ourselves that the *raison d'être* of ESA is to train teachers in Dr. Suzuki's educational methods and to try to ensure that they gain acceptance in the wider musical life of the region. Given the wide difference in musical tradition in European countries, and the conservatism of many musical establishments, it is perhaps not surprising that progress in the latter objective has been slow. Nevertheless, there has been an encouraging increase in the number of qualified Suzuki teachers in most countries, in the standards of teaching, and in public awareness of Dr. Suzuki's work.

In your meetings with the various associations - the SAA, the Australian Association, the Japanese Association - have you been able to share ideas about your mutual 'umbrella' associations. I so, what do you see as being some of the similarities, and in what areas lie the differences?

The periodic meetings of the ISA, which I attend as European representative, provide an invaluable opportunity to exchange views with the representatives of other regions. The main similarities are that they all derive their inspiration from Dr. Suzuki, and to that extent they all have the same objective in view, though national and regional differences ensure that there are variations in the ways chosen to attain the goal. There are also considerable differences due to the time factor. The Japanese Talent Education Institute has been in existence for many years, and is therefore in advance of other associations in many respects; the Suzuki Association of the Americas has similarly progressed further than other regional associations, particularly in the extent to which Suzuki methods have gained acceptance in music academies (over 50% of the current intake at the Juilliard School have a Suzuki background).

Long before the EEC and the development of a common economic community, the ESA was already undertaking the task of consolidating various countries into one group with a common goal: the spreading of Dr. Suzuki's work. Do you think the ESA could serve as a working model to the EEC, and do you know if our work has been recognized by the EEC committee of cultural affairs?

I think it would be presumptuous to offer the ESA as a working model for the EEC! - if only because our work is so specialized, and that of the EEC so all-embracing. I wish I knew whether the EEC cultural affairs committee was aware of our existence, and our work. It would certainly be very useful to cultivate a closer connection with European community bodies, not only as a source of funds for the Trust mentioned above, but as a means of promoting Dr. Suzuki's educational work which has proved so effective in producing harmony in a world which badly needs it!

From *European Suzuki Journal*,
Spring/Summer 1995 vol.15 ♦

Early Childhood Education at the Preucil School of Music

*How a Suzuki School Added New Early
Childhood Education Programs*

Sonja Zeithamel

Overview

In 1975 the Preucil School of Music opened its doors for the first time. This event marked a dream come true for founders Doris and William Preucil, and was the first of many dreams to become reality in the evolution of the school. The Preucil School, a non-profit, tax-exempt organization, is a Suzuki school with a comprehensive music curriculum and an expanding Early Childhood Education (ECE) Program. Sitting in the Nation's Heartland, Iowa, the school attracts close to 500 string and piano students and has a faculty of twenty-five.



Preschool concert at Preucil School auditorium.

In 1976, the school began its first Suzuki Preschool: a fine arts oriented preschool. Music and the arts were emphasized in the curriculum, setting it apart from

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other programs. Through the years, as research has been done and more has been learned about the development of young children, it has been a vision of the school to expand its ECE curriculum. Now with many social issues such as crime, drugs, teenage pregnancies, and AIDS threatening our families, it has become increasingly important for us to do our part: to reach parents of young children, even before instrument lessons, and to guide them in becoming their child's first and most important teacher.

Because the Preucil School is dedicated to the teaching and philosophy of Dr. Suzuki, it seemed necessary to learn more about incorporating the Suzuki Method into its Early Childhood Education curriculum. Thus, the school turned to Dorothy Jones of Children's Talent Education Centre (CTEC) in London, Ontario for guidance. What a rewarding decision that was!



Exploring the harpsichord at Parents as Partners class

Teacher Training at CTEC

During the fall of 1993, plans were made for two representatives to travel to Canada for a week of intensive study with Dorothy Jones and her staff. Preschool Director Margy Towers and I were selected. Thus an ECE specialist and a violin Teacher Trainer formed a duo that presented exciting training prospects for Dorothy. It represented an opportunity to blend Suzuki's natural learning method and philosophy with the current concepts of Early Childhood Education in one process.

In January of 1994, Margy and I said good-bye to our families, put our busy schedules on hold and immersed ourselves in Suzuki Early Childhood Education. It was an exciting week for both of us. Lectures were followed by lively discussions regarding the Suzuki Method and Early Childhood practices as we explored new ideas. In addition, we were able to clarify issues for each other in the area of our expertise, and Dorothy was able to blend the two concepts together to show us a variable approach. We

also had time to view videos, do some applied reading and brainstorm late into the night.

During our stay we observed two *Moms and Babies* classes and a Preschool class. The *Moms and Babies* class was for the parent and the child 0-36 months, and the Preschool was for children ages 3-5 and their parent. All classes met for sixty minutes weekly. This observation time was very valuable to us; we were able to see firsthand what Dorothy had been explaining. For example, it was amazing to see how quiet and calm the Preschool room was and how intently parent and child worked together with each job! Or how the teachers moved around the room, participating, guiding and respecting the moment!

Studying how the Suzuki Method could be applied to other areas of learning was very interesting to us. The more we thought about it, the more excited we became to return home and begin planning curriculum for new programs and making improvements in our existing program. When we left Canada, we felt we had the knowledge and understanding to create an Early Childhood Education program that would develop lasting partnerships for parent and child.

Proposed ECE Programs: A Three Year Plan

The first step was to write a proposal complete with budget, rationale, objectives and curriculum to present to the Board of Trustees for approval. This was a time-consuming project, but worth every minute when the board voted to approve and support the requested program expansion. Since the Preucil School of Music is housed in an old Czechoslovakian Meeting Hall and has a Preschool in place, finding space and creating a program from scratch would not be issues. Instead we had to deal with budgetary, staffing and curriculum issues. The proposal addressed these issues and contained a three-year implementation plan. The rationale for adding courses in increments of a year was to allow time for program development, raising appropriate funds and creating public awareness for the ECE program.

Year One (1994-1995)

Preschool improvements and Parents as Partners

The Preschool, now in its nineteenth year, serves as the foundation for the ECE Program. It meets Monday, Wednesday, and Friday from 8:45-11:45 a.m., and offers optional instrument lessons to all students. During the first year of this three-year plan the Preschool began implementing some improvements relating to Parent Education/involvement and integrating Suzuki's natural learning method within the curriculum. It was important to properly orient the parents and help them understanding the philosophy. Beginning parent packets were put together with listening and reading suggestions, a copy of *Mozart's*

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Eine Kleine Nachtmusik to encourage listening at home and a copy of *Ability Development from Age Zero*. Also parent meetings dealing with Early Childhood Education and Suzuki philosophy were set up.

One important characteristic of the program is the integration of music, science, language, art, and social studies around a theme. For example, when a science topic such as weather is studied, art, music, language, and math activities may be centered around that theme as well. The activities are often project-oriented, and frequently music is heard in the background as the children work. Additional at-home activities are suggested on a weekly hand-out.

Since many of the students are enrolled in instrumental lessons already, they have the opportunity to perform at three programs during the year. Those who study an instrument may play; other children may participate in a play, a singing activity, or other presentation.

In addition to additions and improvements to the Preschool, *Parents as Partners* was added as a new program offering. This one-hour weekly class is for 3-to-5 year olds and their parent(s). Enrollment is limited to eight students with their parents and runs for fourteen weeks per semester. Centers for art, math, music, language and science are set up around the room for parents and children to explore, share and learn together. A group music experience and Suzuki parent discussions are special components of each session. Activities may be songs chosen to introduce a musical concept such as dynamics. Through guidance, parents become excellent observers of their children and learn to document their child's development throughout the semester.

Importance of Observation and Positive Encouragement

Observation of the parent/child relationship is a key element of the *Parents as Partners* programs, so appropriate guidance and suggestions can be offered. One day during center time one of our father/daughter partners was observing the music center activity for the day. The activity was experimenting with Glockenspiel sounds and playing "Mary Had a Little Lamb." This was fun because all the activities in this center were broken down into sequential steps requiring parent/child cooperation and leading up to playing "Mary Had a Little Lamb."

I watched with great interest, knowing the child to be shy yet quite independent and strong-willed, her actions sometimes baffling the father! Father and daughter observed the center activities with great interest, and when it was their turn the daughter refused to participate with the father. In fact, she fell on the floor and hid her eyes! Luckily I anticipated something might happen, so I quietly slipped into the

center area and began working through the steps with the father.

During this time I noticed the daughter starting to show interest. First she turned her head and uncovered her eyes; then she sat up. Gradually she stood up and inched over. All the while, the father and I kept working, laughing, sharing, and making wonderful ringing sounds. Before we knew if we had a little girl looking over our shoulders and wanting to do it! Just as quietly as I slipped into the center, I slipped out. From across the room I continued to observe that interaction as I was doing something else. Every once in a while the daughter looked my direction-perhaps to see if I was still watching! When father/daughter played "Mary Had a Little Lamb" together, everyone at the center clapped. While the daughter was clapping she looked over at me where I had stopped everything and started clapping, sharing in her joy and accomplishment!

From this point on, this child began to open up more and more in group music and story sharing times. She began doing rhythmical and motion responses, singing with the group and, by the end of the semester, even offering something verbally about her story for sharing. Her father also began using alternative ways to deal with her determination in certain areas with positive results.

Year Two (1995-1996)

Parents and Babies/Moms-to-be

Parents and Babies, a program for children 0-18 months and parents, will be offered weekly for sixty minutes, beginning in this fall. Enrollment will be limited to eight children with parents and runs for fourteen weeks per semester. This class is designed to facilitate interaction and communication through music. Parents learn to observe and work skillfully with their own children, are introduced to the natural learning method and develop a repertoire of nursery songs, lullabies and rhymes for use with their infants.

During this second year a moms-to-be music class will also be offered each semester. This class, four weeks in length, will be for all expectant moms in their third trimester. Activities will include learning lullabies, song-writing, and an introduction to the natural learning method, as well as to music-assisted childbirth.

Year Three (1996-1997)

Parents and Toddlers

Parents and Toddlers is the final class to be added to the ECE plan. This class will also be offered weekly for sixty minutes and is for parents and children 18-36 months. Enrollment will be limited to eight children with parent(s) and run for fourteen weeks per semester. During this class parents and children will

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participate in activities to promote large and small motor development. Additional activities will include language development and singing, developing a repertoire of nursery rhymes, lullabies and action songs, and starting to feel a beat and early melody recognition. Parents will be encouraged to observe and document their children's development as they begin interacting with other children and adults. Each class will close with a brief parent discussion on the natural learning method.

Reflections**Budget and Staffing Considerations For Now and the Future**

As the school worked through the first year it became quite apparent that some changes needed to be made in order for the school to offer a quality competitive program. To start with, the Director's job description and rate of pay would need to be better aligned with the responsibilities and number of work hours required. Equipment and musical instruments needed to be up-graded, and finally, quality teachers and aides needed to be retained to insure continuity in approach.

After much planning and deliberation over a new budgeting philosophy for Early Childhood Education at the Preucil School and some financial support from the Board of Trustees, these concerns are starting to be addressed and the future looks bright! Every Suzuki program needs a Board of Trustees that believes in the importance of the program's goals and will work toward achieving them.

A Successful First Year!

At the time of this writing, the Preucil School of Music has successfully completed the first year of the plan. *Parents as Partners* has turned out to be a valuable asset to the school. Studio teachers are recognizing its benefits in their young students, parents of current students use the class as a forum to discuss problems and ask questions, placement list students have a class to attend as they wait for lessons

to begin, and finally our own Preschool parents are coming to share in the learning process with their children. Enrollment in *Parents as Partners and Preschool* was near capacity this past year, and instrument lesson enrollment for students ECE programs was almost doubled from last year!

Due to an organized marketing campaign this year, our presence as an Early Childhood Center is starting to emerge. At the beginning of the year we made a decision to increase public exposure for our ECE programs. First we approached the newspapers and found a very affordable form of publicity, allowing us to publish two wonderful articles about ECE programs for free. In addition, the ECE Department held a raffle, open house, and continental breakfast; planned public performances; and delivered brochures to doctors' offices, real estate offices, churches and schools. Proof that we are reaching a greater percentage of the public is our high enrollment for all ECE programs next year!

Summary

The dream that Margy Towers and I had as we returned from Canada is now one-third complete. Currently the ECE department is planning its second stage, which represents some interesting challenges for the staff to work through. Over the last year and a half we have learned that through careful and thoughtful planning, patience, and hard work, anything can be accomplished. Dr. Suzuki's statement, "When Love is deep, much can be accomplished!" is true for all teachers committed to the important field of Early Childhood Education. Dorothy Jones, in her dedication at the 1994 SAA Teachers' Conference, said, "They [children] are our future and must be our important priority."

The integration of the Suzuki philosophy and Early Childhood Education is a relatively new concept taking root in the Suzuki world. Each summer, units in Early Childhood Education are offered at several Suzuki institutes. It would be wonderful for more teachers to become interested in seeking such training and begin offering Suzuki-oriented ECE classes to parents and young children. I hope the experience at the Preucil School will encourage others to turn their dreams into reality.

Sonja Zeithamel, Assistant Director of the Preucil School of Music since 1975, is an SAA Violin Teacher Trainer and former member of the SAA Board of Directors. She also follows the activities of two teenage sons involved in music, teaches a full studio of students, is actively involved in the School's ECE Department and teaches at Suzuki workshops and institutes around the country.

*From American Suzuki Journal
Vol. 23, No. 4, Summer 1995 ♦*

Sound breathes life__

Without form it lives.

__Shinichi Suzuki

AROUND THE WORLD

ISA COUNTRY REPORT

CANADA

David Gerry

Provincial Associations

Currently, a formally organized provincial Suzuki association exists in Ontario. There are approximately 80 members, although there are many more teachers using the Suzuki name in the province. The Ontario Suzuki Association is now in the process of a membership outreach. The association publishes a newsletter three times each year, presents an annual conference for teachers and aids in the presentation of various workshops. It is hoped that the Ontario Suzuki Association will be a model for the development of future provincial associations in Canada. Discussions are underway amongst Western Canadian teachers about the formation of a regional association.

Institutes

This summer there were eight Suzuki institutes in Canada: one in Newfoundland, one in Quebec, three in Ontario, two in Alberta and one in British Columbia. Financial considerations continue to be a problem and enrollment was down at many institutes.

Early Childhood Education

Since its designation as a world centre for ECE training, the Children's Talent Education Centre in London, Ontario has been a vital force in teacher training, attracting teachers from around the world. The establishment of the Southdale School at the Centre has provided superior educational opportunities for preschool, kindergarten and first grade students. In addition, the Centre offers classes for babies and their parents, offering a valuable and unique service. It is hoped that other Canadian schools will follow the lead of CTEC in offering more programs for young children and their parents.

Teacher Training

At the present time, there are 13 teacher trainers in Canada: 6 pianists, 3 violinists, 2 cellists and 2 flutists. Currently, there are no university level teacher training courses offered. There has been on-going work in Ontario towards the establishment of training at this level, but thus far nothing is in place. Most teacher trainers offer long term apprenticeship training and short term teacher workshop courses continue to be popular.

Conclusion

Due to the enormous size of the country, maintaining regular contact with teachers across Canada has been difficult. I have asked one or two teachers in each province to maintain regular contact with me and submit material for the *International Suzuki Journal*, the ISA's official publication. Priorities for the coming year include continuing outreach to teachers working independent of formal Suzuki associations, encouragement of more regional associations, development of more ECE programs and continued work towards the establishment of University level teacher training programs. I look forward to increasing ISA membership in Canada and providing information and clarification to Canadian teachers regarding their responsibilities to the name agreement. ♦

FINLAND

Marja Olamaa

The Finnish Suzuki Association celebrated its 10th anniversary in November 1994. The total amount of members in our national association at the moment is about 370, including almost 50 teachers. The highlight of our celebration was the Nordic Concert for young soloists, held in the Culture Hall of Helsinki, October 1994. We heard fine, young musicians from Denmark, Sweden and Finland. As a finale of the Concert, the orchestra played Romance and Impromptu by Sibelius. The conductor was Hannu Lintu. The sound of the orchestra was rich, warm and beautiful. Those who were present, will not forget.

Our third annual Christmas Concert was held this time in the northern part of Finland, Oulu.

The national winter workshop was held in hotel Ellivuori, Vammala in the beginning of January 1995. This weekend workshop has a nice tradition: Group lessons in the morning, skiing in daytime, during the few hours of daylight, and group lessons again in the late afternoon.

We also had our national summer workshop in Ellivuori, as usual. The guest teachers were Clare Santer, violin and Carey Beth Hockett, cello.

We have had teacher training for violin, cello, flute, piano and singing. In October 1994, ten violin teachers did their examinations in levels 1-4. Their trainers are Hannele Lehto, Marja Olamaa and Jyrki Pietilä. There has been three teacher training courses after the exams. The next weekend course will be held September 8-10, 1995 in Helsinki.

Carey Beth Hockett has continued her work with the Finnish cello teachers. As a result there were five cello

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examinations in levels 2-4 in July 1995. Marja Leena Mäkilä started her own teacher training course for flute, level one, as an assistant teacher trainer in March 1995. Sarah Murray had her course for levels 3-5 Easter time 1995. The piano teachers studied with Ruth Miura in April and June 1995. Päivi Kukkamäki has continued her pioneer work as a teacher trainer for singing. Teachers from Switzerland and Sweden took part in her course in April 1995.

Then the last news from Finland. Marja Leena Mäkilä, who has been the president of the Finnish Suzuki Association for the last five years, has resigned. Her efforts to bring all the Suzuki people together, to develop cooperation and raise the standards and reputation of Suzuki teaching in Finland, are highly recognized. We thank Marja Leena for being such a staunch and hard working president. Our new president is Marja Olamaa. ♦

ICELAND

Suzuki Continues to Melt the Ice!
1994-1995

Haukur F. Hannesson

The Icelandic Suzuki Association was founded in November 1985. Over the past decade their activities have continually expanded and the number of Suzuki teachers and students in Iceland increased a lot.

About 30 teachers have now completed examinations at various levels according to the European Suzuki Association teacher training code. The total number of Suzuki students in Iceland, a country of 265,000 inhabitants, is now around 300. These are taught in various schools. The Reykjavik Suzuki School of Music, owned by the Icelandic Suzuki Association and receives a grant from the Reykjavik City Council, has the largest number of Suzuki pupils. The school offers Suzuki teaching for cello, violin and piano, as well as singing, but the Icelandic singing teacher Helga Björk Grétudóttir has continued building up her program 'Singing in the Suzuki Style' after studying with Päivi Kukkamäki in Finland in 1993. Suzuki teaching happens also in four other music schools in Iceland.

In June 1994, five piano teachers passed their examination, at various levels, after a training course directed by Peter Hagn-Meincke from Denmark. Peter has been directing the piano teacher training course in Iceland for several years, in later years assisted by the Icelandic piano teacher trainer, Kristjana Pálsdóttir. The existence of a Suzuki piano teacher training course in Reykjavik largely thanks to Peter's untiring efforts and enthusiasm, traveling to Iceland at different times

all year round (often when weather conditions in Iceland are extreme!). The Icelandic Suzuki Association owes Peter a debt of gratitude now that he steps down from training Suzuki piano teachers in Iceland and wishes him all the best for the future. The examiners at the piano examination in June 1994, apart from Peter Hagn-Meincke were Esther Lund-Madsen and Anne Turner.

Also in June 1994, the Icelandic Suzuki Association had a piano, cello and violin workshop for children. Over 80 children participated. A group of Icelandic Suzuki teachers participated with Peter, Esther and Anne as well as Nehama Patkin from Australia, who also gave a workshop for non-Suzuki music teachers.

Two cello teachers completed level 1-3 of the ESA teacher training program in examinations held in London in August. Haukur F. Hannesson has been their trainer.

In October 1994, nine violin teachers completed levels 1-4. Their trainer is Lilja Hjaltadóttir. In connection with these exams the Icelandic Suzuki Association organized a violin, cello and piano workshop. There were two visiting teachers from abroad Sven Sjögren from Sweden and Alison Apley from England, in addition to the Icelandic teachers. About 70 children attended the workshop.

In June 1995, the Icelandic Suzuki Association organized a summer workshop. This was organized in accordance with the association's policy of holding national workshops annually in one of the different towns that offer a Suzuki program. Over 100 children attended and 15 teachers taught on violin, cello and piano.

Suzuki activity is growing rapidly in Iceland and interest continues to increase. Unfortunately the music schools offering Suzuki teaching cannot meet all the demand and therefore there are long waiting lists at all of the aforementioned schools. All the schools maintain an active teaching program individually as well as co-operating with the other music schools offering Suzuki teaching. This overlapping activity encompasses concerts at hospitals and appearing at various festivals as well as on television.

The Icelandic Suzuki Association looks forward to celebrating its 10th anniversary in November 1995 and sends its best wishes to Dr. and Mrs. Suzuki as well as the whole international Suzuki community. ♦

SWEDEN

Sven Sjögren

Swedish Suzuki Association has now 58 local Suzuki groups in the country. At the end of 1994 the Swedish

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association had: 13 A-members, 155 B-members, 1981 C-members, 14 D-members.

In 1994-95, we had 15 violin teachers in training for Sven Sjögren at the Music Conservatory in Piteå. In June they took level 2 and 3 examination. For 1995-1996 we have plans to start piano teacher training with Thomas Rydfeldt and Flute teacher training with Marja-Leena Mäkilä from Finland.

This summer we had three national summer courses: 1) A teachers' course in Arvika with Tom Wermuth, Carol Smith and Glenda Piek as American guest teachers 2) A national workshop in Arvika with Tom Wermuth, Carol Smith, Glenda Piek plus Swedish teachers 3) A national workshop in Jönköping with Ruth Miura and Carol Smith as guest teachers.

The last years, it is nice to see how many of our former Swedish Suzuki students that have gone to conservatory-education and also have finished this education and now are members of our professional symphony orchestras. Although this is not our ultimate goal in Suzuki teaching, it is wonderful that it sometimes also helps young people to the profession of music!

What we have to discuss and work on is the question of how to reach families that are not now part of the Suzuki education. In Sweden we strongly feel that Suzuki teaching of today counts so many families that "would be OK anyway". But what about the others? How can we reach also those who are not interested in or aware of the importance of how to raise children in an environment full of love, music and affection? Let us all try to apply the best solutions we have where we live and teach the Mother Tongue Method. We owe Dr. Suzuki this, I think!

July 1995 ♦

SWITZERLAND

Judith Berenson

Suzuki teaching is now taking place in ten towns of Switzerland. There are three piano programs in Basel, Geneva and Lucerne, and ten violin programs in Basel, Berne, Geneva, Interlaken, Lausanne, Lucerne, Neuchatel, St. Gall, Winterthur and Zurich, and at present there are two cello programs, Solothurn (since 1991) and Geneva (since 1994). The total number of teachers at this writing is 14.

Several of the violin teachers organized joint concerts at Christmas and at the end of the school year, in addition to their regular group lessons and special auditions. The highlight for many families was the 3-day violin workshop at Winterthur, and which was led by Mrs. Haruko Kataoka. Five piano students

from Geneva were able to attend the Pan Pacific Conference in January 1995 in Sydney which they very much enjoyed.

A good number of violin and piano students attended the 12th Suzuki World Convention in Dublin in July 1995. Lola Tavor and Judith Berenson were on the teaching staff.

Judith Berenson resigned as the Severs Country representative to ISA and has returned to the United States. ISA thanks her for her service.

1994-1995 ♦

UNITED STATES OF AMERICA

William Preucil

The United States continues its active involvement in the Suzuki Method through the SAA. During the past year there has been emphasis on developing State and Local Suzuki Associations, and this will be an ongoing project.

Teacher Development and Teacher Recognition models are being created to strive for the highest attainment of teacher quality.

A leadership Conference took place in Estes Park, Colorado, in May 1995. This included Teacher Trainers, Institute Directors, State and Local Organization Leaders, and other interested members.

More emphasis on Parents articles in the *American Suzuki Journal*, and Parents' sessions at conferences are being implemented.

Survey to identify existing Early Childhood Education programs and feature them in journal articles is being done.

Research projects being encouraged to explore the effects of Suzuki study on general learning.

Fifty summer institutes held in the United State.

July 1995 ♦

*The earlier period
The better environment
The better teaching method
The more training
The superior instruction*

- Five Mottoes of the Suzuki Method -

Report from the 12th Suzuki Method World Convention in Dublin, Ireland

How We Succeeded in Helping Participants to Enjoy and Learn at the Convention

Magsie Goor
Organising Committee

For the last three years, our Chairman, Peter Malone, has led with efficiency, using his influence and demand of high standards from all. The staff in Jurys Hotel, the venue for the Teachers' Course, were continually obliging. Dorothy Conaghan, the Music C-Coordinator, had the great ability of forward planning and always stayed quite clear-minded through all circumstances. Catherine O'Sullivan Gallagher directed the Piano Course with quiet assurance, helped by Anne Turner and Caroline Gowers. Everything was organized and "ready to go" well before the Convention started.

What a caliber of faculty chosen by Christophe Bossuat! He took on enormous responsibilities during the two weeks, guiding our courses with encouragement and professional expertise. We had a great time procuring pedal harps for their faculty, Suzuki Harp never having been taught before in Ireland. Mary Kay Waddington did a valiant job and has motivated keen interest among the Irish children and parents attending the course. Marie Lorcini was like the "Pied Piper", bringing both pupils and harps from London, Ontario. I really thought I would lose the containers and all off the trailer!

During the Teachers' Course, the viola faculty joined the violin tonalization directed by Christophe Bossuat each day at 8:45 a.m. Their daily timetable consisted of four hours, except on the last day when they had two hours. William Preucil gave the violas instruction from Book 4 through to Book 6. He also played at the Faculty concert, which was really well-attended. People had to sit on the floor, the evening was so popular! Elizabeth Stuen-Walker came from the States with her viola group, with that wonderful viola earthy sound, and gave a demonstration which they recorded at the O'Reilly Hall for USA publication. For the Children's Course, they were joined by Clare Santer, and there were 35 students altogether.

The cello faculty from the Children's Course, with 47 cellists gave a resounding performance in the O'Reilly Hall for the Final Concert on August 5th. The Teachers' Course was small and select and took place in the Jurys Group Office, with kind permission of Peter Malone. They started with their own tonalization and divided the section's group lessons into two, let by Haukur Hannesson (Iceland) and Tanya Carey (USA).

The organizers' jobs certainly were varied during the courses. Pat Durmin, Sabine Goor, Alison Clarke, Frank Bannister and the computer, all worked through nights finalizing time tabling. "Pat's Office" was the center of all the hubbub and never-ending information flowing. We all seem to suffer actually from "Fax-itis" and "Computerization"!

The Panel of Adjudicators that flew to Dublin - Christophe Bossuet (violin) and Anne Turner (piano), worked very hard with their final decisions for the Gala Concert and daily recitals, which were of excellent caliber. We were fortunate with all the help we received from Suzuki faculty around the world, always assisting when needed and giving advice. The ISA Board were extremely supportive and generous with their help, led by Mr. Toshio Takahashi.

No convention can survive without professional consultants, and we had the best! Mary Diamond, Tony Brazil and the girls seemed to cope with all eventualities. Mrs. Waltraud Suzuki, Baroness Eleonore Fuerstin zu Salm-Salm and Henry Turner had their days organized in this brilliant weather. Who organized that sun-shine? Was it directed by Dr. Suzuki from Japan?! The untypical Irish weather brought all the "green shirts" and their stalls into the grounds of Mount Anville, smiling and forever helpful with any problem arising.

"Suzuki - Sound, Sharing and Sport", the heading for the Convention, was truly fulfilled, and children, parents and teachers loft with all these, as well as filled with delicious meals and rested in comfort. A typical sports day would consist of either basketball, badminton, gymnastics, football, table tennis, or Brendan O'Hara with his didgeridoo demonstrating left/right coordination. This was added to their Suzuki programs.

How proud we were to be the first Convention including Early Childhood Education (ECE) as a full-time faculty. The article by Susan Grilli is fascinating reading. She has combined the Irish Folk Music into it so well, and it is full of fun stories.

The Advanced Violin section during the Teachers' Course benefited from William Starr's choice of material, and his 77 variations was really well received. I hope we will get more training at the next Convention. Felicity Lipman taught the Bach E Major Preludium, interspersed with Alexander Technique, a very necessary addition. Harold Brissenden taught Wieniawski's Romance plus several other advanced pieces equally attractive and useful. We had a lot of very enlightened help with teaching scales and other material from Barbara Barber, and the teachers in

The 12th Suzuki World Convention

Ireland will benefit greatly from her lively and vital sessions. Thanks to all faculty who conducted both Teachers' and Children's Orchestras.

It was great that both the flutes and harps were able to participate in the Teachers' Orchestra. For two of the seven Children's Orchestra, we were able to include both a double bass and saxophone player with the helpful arranging of Johannes Lievaart.

The Flute Course has been covered by Sarah Murray and the Alexander Course by Sarah Nettleton. Philippe Francais managed successfully in the Teachers' Guitar Course to hold together and train both adults and children, ranging from 4 years old to 80 years old! There were not enough participants to be able to run separate Teachers' and Children's courses. Philippe included individual, demonstration and group lessons. He gave the history and development of Suzuki Guitar, and conducted a very successful concert at the end of the Teachers' Course. Paivi Kukkamaki and her singing faculty, and the small numbers registered for the Teachers' Course were able to join with ECE for one hour each day. What a delight the children from Finland were performing in their national costume on the stage of the O'Reilly Hall. All young students on the Children's Courses benefited from the singing for one hour each day.

Last but not least, my husband John took his job of Master of Ceremonies and organizing the Opening Ceremony in the O'Reilly Hall with clarity and hard work. Peter Malone, President Mary Robinson and Mrs. Suzuki welcomed the delegates from the ISA Board, the Faculty, and all the children and parents. Peter thanked our overall sponsor, Coca Cola, for their enormous assistance, as well as several other sponsors who gave generously.

The Fiddler Came to School

Susan Grilli

This past summer, at the 12th Suzuki Method World Convention in Dublin, Ireland, Suzuki Early Childhood Education took a front seat, for the first time ever at an international conference. Parents, children and teachers shared in twenty-four different presentations and classes given by Dorothy Jones and Susan Grilli, both for the Teachers' Course and the Children's Course - a total of ten days in all. Dorothy brought her lead teachers from the Children's Talent Education Centre in London, Ontario, Canada, to share their work in the Parents as Partners Project for mothers and babies, mothers and toddlers, Preschoolers, and Kindergartners. Joan Mitsui, Judy Wright, and Sharon Jones worked hard to develop demonstration classes to be given for four days and almost 60 parents and

children. On the last day, children and parents brought hugs and regrets that it was all over so soon, and it was clear that strong parent-teacher partnerships were developed in even that short time.



Fiddlers John Sheehan and Sharon Jones,
Teacher Judy Wright on left with preschoolers, parents

A highlight for me of the children's classes was an impromptu visit of one of the convention's resident Irish traditional fiddlers, to play for the children. Canadian fiddler Sharon Jones and John Sheehan, of Ireland's famed "Dubliners" had never met until that afternoon, but took off together, improvising and playing up a storm for the children. It was the miracle of a superbly taught Suzuki student who has learned first by ear, and an equally superbly talented self-taught fiddler, whose whole tradition is handed down by ear and direct example, Suzuki-style - the perfect creative combination! The children caught the spirit of it so well, that two Irish children who had learned Irish dancing mesmerized the audience when they just spontaneously rose to their full proud heights, waited for the beat, extended their arms straight downward to their sides and began to move with the music. These children were not dressed in the traditional costumes for Irish dancing that were to stun us a few nights later during the Folk Evening for music and dancing from all the countries represented at the convention, but it didn't matter. In Reeboks, the children pointed their toes and showed by their proud concentration their very real passion for what they were doing. Before we knew it other children were coming up from the audience to join in and learn how to do this fascinating looking thing - it was the moment all teachers dream of, when the class seems to teach itself!

I thought with regret that the rest of the conference could not be a part of the fiddling session, for it exemplified everything the Early Childhood classes were trying to get across about parents and teachers (and other talented adults!) working together for the sake of young children. When I returned home, I heard from Dorothy Conaghan that she is working with Irish

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Primary School teachers, giving them a course which though billed as "Music in the Classroom", has a way of becoming "Suzuki in the Classroom" instead. This is a next step the Suzuki Association of the Americas has in mind for Suzuki Early Education, and I think it represents a way to get those good Suzuki teaching techniques into the hands of general educators. They are, after all, looking desperately for answers to current educational problems. Suzuki's eternal triangle of parent, teacher, and child could be an important part of educational solutions, in *any* early childhood setting.

Now that the spark has been lit in Ireland for Suzuki Early Education, perhaps the next best step would be to give full five-day courses for teachers and parents, on the development of a Suzuki-based ECE program. Another important step to take is to get anyone who can make the trip, to observe over at least a week in Dorothy's Children's Talent Education Centre in London, Ontario. An intensive introductory course would allow teachers and teacher-trainees to get to know each other well, and engage in real in-depth dialogue about dreams for innovative new projects, and practical realities, as well. Included should be a chance for the teachers to travel to sites where new programs are planned, if possible, or to visit on-going ones, to see where people are and where they'd like to go with those dreams.

In our sessions, Dorothy and I were likely to have teachers and parents from Ireland, the U.S., Brazil, Australia, Japan, England, Iceland, Italy, Holland, Canada... and we had people stick with us for the whole ten days, sometimes giving up instrument sessions that they were also very interested in attending. We seemed to add people to our ranks as we went along, who had not necessarily planned to be in early childhood sessions when they first came to the convention. It was exciting to see this momentum for Suzuki Early Education, and it bodes well for the future of our work.

In the Teachers' Course, lectures and demonstrations with slides and videos were given on the Suzuki Kindergarten, Preschool, and Baby Classes at CTEC in London, Ontario; on Nurturing Parents as Teachers; on the innovative work in the Reggio Emilia preschools and infant-toddler centers in Italy, which is philosophically so in tune with Suzuki in its extensive use of the parent-teacher partnership; and on early childhood music educators, Dalcroze, Orff, Kodaly, and Suzuki and the ways they complement one another. Other talks centered on the ways environment affects learning, why Suzuki ideas are so useful in the general education classroom, and how the Suzuki Association of the Americas has made a special new commitment to Suzuki Early Education through its new mission: "Creating Learning Community". We gave one public lecture, "Suzuki Early Education: A Gift for Life", and

another presentation for all convention participants on the What, Why, and How of Suzuki ECE. We never ever rested and saw very little of Dublin, but we were very, very happy to have this wonderful opportunity! We owe many thanks to Dorothy Conaghan and Magsie Goor for all their hard work to see that the early childhood track was such a success. In fact, we owe a special thanks to Ireland and its people, for their graciousness and warm hospitality - everyone working for the convention, as well as all those we came in contact with at Jury's Hotel, were a living reminder that Ireland *means* it when it extends to you "Céad Míle Fáilte", a hundred thousand welcomes!

I would like to end by sharing some of what happened in the classes for children in the second week of the convention. The classes were an hour long and the almost sixty children were by in large 4 to 6 years old. Dorothy Jones and Joan Mitsui were in one room and I and Judy Wright in another, with Sharon Jones going between classes to do music. Each of us had fifteen children one hour and fifteen another, and although the results were very, very good, we would like to have extended the classes longer, so that projects that spontaneously spun off those we had planned could have had a chance to flower. The structure of the hour-long children's class was as follows: There was taped music playing as children entered, then children were asked for a word they would like us to write for them on a special card - at first their names, then someone they liked especially or something they loved doing, or something in the environment, which was our theme for the week, that was important to them. One teacher would explain the parent role to the parents while the other worked with the arriving children. We wanted to let parents know how to observe and how to be wonderful assistants to *all* the children. A song, a speech pattern, and movement to music followed, then the favorite science experiment. Because of our environmental theme, we were concentrating on recycling and pollution of water, air, etc. For this reason one experiment that showed very graphically but simply how oil spills hurt the environment, was the most popular one of all - with both the children *and* the parents. This was about liquid levels, and showed how objects with different densities float at different levels. Syrup was poured into a container, then the same amount of oil. Then the same amount of cold water was added. The children watched what happened when a cork, plastic block, and grape were put into the container. (One parent was so excited about seeing the experiment that he asked two of the children to move over so he could see!) Art meant torn tissue collage in mural form with all the children working together, or origami, and the hour ended with one teacher telling stories to the children, while the other talked quietly with parents about what we had wanted to accomplish,

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and asked them for their observations. One day, I noticed with astonishment that a Swedish father who had come early with his daughter, was sitting on the floor reading "Millions of Cats" to her - in Swedish! He was translating on the spot! Another father left me with the very bittersweet thought that his son had been very difficult for all his teachers, but he would listen to me ... Yet another parent shared his more advanced origami skills with us, and we all learned something new for the next time. Also for next time, an Irish storyteller!



Susan Grilli reading story "Carrot Seed" to preschoolers

We were interested in showing parents and visiting teachers how children could concentrate on specific projects within one theme in just four one-hour sessions during one week, to make our point that any Suzuki studio could include classes such as this, with parents and teachers working together as closely as they do for their children's instrumental instruction. What we shared with parents:

1. Being good observers of their own and other's children.
2. Becoming skillful assistants to their own child and other children in the group.
3. Creating an inspiring learning environment.
4. Watching how the teacher works and learning from it (as the teacher also learns from watching the parent-child interaction).
5. Understanding that the richest education occurs when all ages are learning together productively. Combination of self-discipline and creativity in a community of learners of all ages.
6. Taking risks by becoming lobbyists for the best education of their children; strong advocates for government support of the best possible education for our youngest students, when their ability to learn is at its highest.

What we shared with teachers:

1. Suzuki has done a tremendous thing in giving us this faith that *any* child is capable.

2. Children must be given *time* to learn at their own pace.
 3. It is as important to have a thorough understanding of the why, what, and how behind the teaching and the philosophy it is based on, as it is to have a wonderful way with the children in the classroom.
 4. Teachers are facilitators of children's learning, rather than instructors, and are equally committed to nurturing *parents*, as the most important teachers of their children.
 5. Teachers need to give parents a vast educational vocabulary of things to do with children, and a multitude of creative ways to approach the same learning step.
 6. Teachers need to give parents a reaffirmation of themselves as wonderful teachers - show them how they can fulfill Suzuki's dream for them to teach *everything* to their young children in as inspired a way as they taught their own language.
 7. Teachers must communicate to children their certainty that children will eventually "get it" - if not today, someday.
 8. Teachers need to encourage a rich communication between home and school, and school and community.
 9. It is essential to develop a trusting collaboration among teachers and parents, for the best possible early education of the child.
 10. The teacher who dares you to be the best you can be, gets your life-long devotion.
 11. Teachers need compassion and understanding for what parents go through in raising children, and they need to commit to the idea that every parent starts with a desire for what's best for the child.
 12. Never forget that the Suzuki philosophy is about an approach to the *whole* education of the young child, and not about instrumental instruction alone.
- The proud bearing of the young Irish dancers in our preschool classes brought tears to our eyes, and as other children got up to join the dance, it was children teaching children. Surely that's what Suzuki's all about!

Report on Piano School

Catherine O'Sullivan Gallagher
The Organizing Committee

CHILDREN'S COURSE

What a fantastic, auspicious opening! Can any country aspire to follow it? Blazing sunshine, the cream of the Suzuki family, participants from every corner of the earth, and a wonderfully relevant opening address

The 12th Suzuki World Convention

by the President of Ireland, Mary Robinson, who in her speech set the tone for the rest of the week.

We had exciting concerts to attend every lunch time and every evening. We were privileged to have had the opportunity to see Micah Hulscher (USA), Laura Arnold (USA) and Annalisa Stagliano (Switzerland) perform at the Gala Concerto Concert. We, pianists, were excited to have seen Keely Perrin (USA) perform for the first time a concerto with orchestra on Thursday night in the O'Reilly Hall, and Kimbeli Harding (Australia) had us on our feet at the Closing Ceremony on Saturday morning. On Tuesday night in the O'Reilly Hall we had the Faculty Recital at which both piano teachers Michi North and Lola Tavor captivated the audience.

The 12th World Suzuki Convention must surely go down in the annals of Suzuki as the Convention where pianists came of age. There were 117 piano students from around the world. Because of the numbers attending, we had to use two separately located College of Music buildings. Daily choir and lunch time concerts took place in the McCann Hall in Chatham Row.

Every child had an individual lesson each day, along with Kodaly or Group lesson, keyboard class and mini-master class lessons (for repertoire). Each child had a scheduled practice time each day, with the possibility of an extra slot for 85% of children.

The timetable was very clearly laid out and four days were scheduled the same.

Keyboard classes seemed to be a great success. We specified pieces beforehand in each of Books 1-5 that pupils should be able to play, and this seemed to have worked well.

Lunch time concerts were open to all children in the course and children from various levels performed each day.

The option of sports was available in Mount Anville between 5:00 and 6:00 p.m. each day, but many were too exhausted by the well-filled day and the incredible heat to participate.

Teachers of the Children's Course included Anne Turner (UK) and Carolina Glowers (UK), Joint Heads of Faculty, and Doris Koppelman (USA), Huub de Leeuw (Netherlands), Christine Magasiner (UK), Esther Lund-Madsen (Denmark), Peter Hagn-Meincke (Denmark), Ruth Miura (Finland), Nehama Patkin (Australia), Peggy Swingle (USA), Ita O'Donovan (Ireland), Lola Tavor (Switzerland), Michi North (USA), Constance Starr (USA), Frank Henaghan (Ireland) and Bernie Sherlock (Ireland).

On Saturday morning the pianists took part in the first Closing Ceremony and there was an opportunity for the choir to perform here. Kimbeli Harding and David Laing, in national costume, represented us on the piano, performing "La Campanella" by Liszt and Theme by Beethoven from Book 3. Then it was time for

hugs, kisses and addresses to be exchanged, a few tears shed, and a firm commitment made to start preparing for Honolulu!

TEACHERS' COURSE

The Piano Course was directed by Anne Turner and Caroline Gowers, who were Joint Heads of Faculty. Teachers were: Nada Brissenden (Australia), Doris Koppelman (USA), Esther Lund-Madsen (Denmark), Ruth Miura (France), Michi Hirata North (USA), Nehama Patkin (Australia), Constance Starr (USA), and Lola Tavor (Switzerland).

Our day began with a talk. The Piano Course opened with an inspiring talk given by Ruth Miura on Suzuki philosophy. On Friday, Doris Koppelman gave us a most useful talk on Alexander Technique as applied to pianists, and on Saturday morning Anne Turner, Nada Brissenden and Constance Starr gave us a joint talk on Suzuki Teacher Training on three continents.

Trainees were grouped according to their book level, and the first session each morning was on repertoire at our own levels. Each group had five or less trainees in it, and this gave an intimate feel to the sessions.

Each day, demonstration pupils attended, and we were fortunate to have the opportunity to watch the many excellent teachers teach these pupils. Some pupils attended both days, and watching the follow-up was interesting.

Each trainee teacher had an individual lesson each day. On Thursday and Friday these lessons were with the same teacher, and on Saturday we had different teachers. It is always fascinating to have another opinion on one's work.

Lola Tavor chaired a round-table discussion on Saturday, where issues relating to what had been done on the Course were discussed.

Esther Lund-Madsen gave us a fascinating talk on Technique, using an English Book 5 student, Laura Hoskins, to demonstrate. We trainees came away with our heads full of ideas for ways of motivating our pupils to work on their technique.

On Friday, Constance Starr spoke to us of her experiences in Japan some time ago, and also spoke about her forthcoming book on rounds and canons, which sounds great for the younger pupil.

At 8:30 a.m. each day we became totally integrated with the rest of the Suzuki family when we all attended the various lectures available to us in Jurys Hotel. Many of us were fascinated to watch Philippe Francais' talk on Suzuki Guitar, and Dorothy Jones' talk on Early Childhood Education.

To summarize, while the teachers' course was short, it was packed full of goodies for trainees. The timetable was very clear and easy to follow, so we had

The 12th Suzuki World Convention

no wandering sheep! We felt privileged to have been tutored by so many fantastic teacher trainers from around the globe, and we all basked in the glow of the untypical weather! ♦

Suzuki Flute in Ireland

Sarah Murray

Co-coordinator, Suzuki Flute Courses

After a hard term's work, my colleagues at school looked at me horrified when I told them I was off to teach in Dublin at the Suzuki World Conference. "What more, teaching?" But for me, being part of the worldwide Suzuki family brings the satisfaction of sharing ideas, aiming new insights, meeting old and new friends and watching youngsters blossom, and not only musically, but in a caring, happy, positive and non-competitive environment. This was an experience eagerly awaited.

Organising the timetables for both Flute Courses, teachers' and children's, was a little fraught, but with help from my family, and phone consultations with David Gerry (Canada) and Dorothy O'Conaghan in Ireland, the deadline was met - just!

My colleagues on the Teachers' Course faculty were Toshio Takahashi, Japan, and David Gerry, Canada. As always, it was a real pleasure to be working with two such wonderful teachers and excellent musicians with such a delightful sense of humor!

The teachers at the Course came from eleven nations. It was exciting to share thoughts and ideas, and the Faculty enjoyed working with them all.

The music school in Chatham Row was our "home" for the duration of the Course. The accommodation provided was adequate, but unfortunately, we were too far away from Jurys Hotel where the Suzuki lectures took place. Transport to and from Chatham Row was not readily available, so the Flute teachers did miss some very special lectures. There were numerous minor

hiccups on most days, but usually answers were forthcoming from the Conference Office - though not always the answers we wanted.

The Children's Course at the Mount Anville School ran very smoothly indeed. Our faculty was joined by Maya-Leena Makila, Finland, and Beniko Nakagawa, Japan. The accommodation provided here was excellent, as too was the catering. (David and I especially appreciated this, as there had been no provision for meals at Chatham Row for faculty). The children and parents were able to enjoy the lovely school grounds during breaks from classes.

Mr. Takahashi's early morning tone classes were a high spot for all of us. He has the innate ability to bring out the best in everyone. All the young flutists were given opportunities to work in ensembles and these were performed in an informal concert, and much enjoyed by all. The enrichment activities, on the whole, were successful. Some children did find them either too difficult or too easy and once alternative groups were found - everyone was much happier.

Throughout both flute courses, we flutists were privileged to have the support of the Canadian harpist, Marie Lorcini. David Gerry and Marie work closely together in the Suzuki Institute, Hamilton, Ontario (how I envy this collaboration!). David, Marie and I performed the Berlioz Trio in the Teachers' Faculty Concert which was so satisfying and an added bonus for me.

Our Final Concert was a fitting tribute to all our hard work. Immediately before the Concert, the flutes practiced outside O'Reilly Hall, in the sunshine, by the lake. The concert performance was given with Marie Lorcini accompanying us on the harp. It was an exciting and moving finale to a very happy flute course. The applause was deafening.

Ireland was a splendid host country. Thank you for such a memorable stay. ♦

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103 Route De Vienne, 69008 Lyon, France
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ATTENDING THE PAN PACIFIC INTERNATIONAL CONFERENCE

Sydney, Australia January 1995

A GREAT DISCOVERY AND A HARVEST

Yumi Okamoto
Shizuoka, Japan

A few years ago, as I was heading to *Agata no Mori*, the Matsumoto Summer School, I had a chance to visit with Mr. Yasuki Nakamura who lives in Australia. He informed about the International Suzuki Conference which is held in Australia every two years. He offered to help in introducing me for a home stay if the conference was in Sidney. That information was exciting for me to contemplate.



A family we got acquainted with on the cruise in Sidney bay.

Yet for me even to think about attending the convention was a dream. I thought that only those students who had experienced long years of difficult study and those who excelled in their field could attend. Now here we were New Year's day a Japanese mother standing with my two children at the international airport in Sidney.

We went with a group from Nagoya so we did not know any of them in the beginning. Further more I could not speak English but hoped somehow to manage for the trip. When we arrived at the airport I realized our home stay hosts were not there to meet us and on top of that, there were other problems of communication. So I decided to try to ask questions but I was not able to communicate in English. As it ended up, we asked help from people who looked like they understand both English and Japanese. It was a great relief to find out that everybody was kind and willing to be helpful as if our problems were theirs.

Our experiences of beginning the children's music lessons, started with trying to find a class room. Then my children complained about the Japanese teacher

who spoke only English during the class, making it difficult for them. I realized this was indeed an international conference and how much the children were frustrated by their inability to understand the English language. In spite of that handicap the children were enjoying the lessons with truly happy expressions on their faces.

I was deeply moved by this gathering, for even though we spoke different languages, music became the means to communicate with each other. Indeed, I personally experienced music as an international language!

It was an unforgettable and rich experience to attend the great music concert at the Sidney Opera House. Every performing participant did a great job, our children often had been bored at concerts but this time they were keenly attracted by all that occasion from beginning to end. For them it had always been hard to understand the teacher's advice "to keep your bow in tact" in their class sessions. During this international concert however, they were able to come to grips with the importance of such details. This experience was a great leap for us.

Mr. Rogers who took care of our children while we were in Sidney, sent his ten year old son David to come meet us at our hotel. He acted as though he had known us for a long time, bringing with him the picture which I sent to them before hand. As I was saying good bye to my children with some anxiety, David and our children left the hotel without looking back. I was worried about our children's English language, but the next morning when I met our children at the lesson, they seemed to have no problem, and told me that they had a great time with the family. Mr. Rogers' and my communication was handled on a sheet of paper with notes given to my child indicating when and where to meet them and other messages. My 8th grade junior high daughter was often an interpreter between Mrs. Rogers and myself.

Looking back now to that experience we probably understood only a brief portion of those conversations between us. When I apologized for my lack of understanding English she responded saying that she too does not understand Japanese. She wrote a farewell note to us saying that it was such a happy occasion for them and a great experience for the children even though they could not speak each other's language.

I want to say here that my children and I are greatly appreciative of attending this international conference

Pan Pacific International Conference

with the support of many people of the International Suzuki Association.

It was an enlightening and discovering experience for us beyond what we learned about music. Especially as a parent my focus has been to provide the children disciplined daily practices, but now I better understand my own experiences with my son who got tired of practicing and quit. For a growing 7th grade junior high child, I learned that it is more important for the parent to create an environment where learning and practicing music is fun. I was so happy to see him enjoying playing his instrument during this conference. It is indeed true as Dr. Suzuki said "Man is a child of an environment".

After returning home my daughter is practicing daily trying to create better sounds in her music. My son who quit practicing before, now has returned to practicing more often. He says his goal is some day to play Tchaikovsky's Violin concerto which he was so moved by hearing it at the international conference in Sidney.

(English translation by Koji Hayashi) ◆

UNFORGETTABLE TRIP

Yoko Tanaka
Oomiya, Japan

Our first attendance at the Pan Pacific Conference was a trip to Melbourne two years ago. At that time we joined the tour of a cello group led by Mr. Adamira. Our oldest daughter was five and our twins were three years old.

It was an afternoon concert. To our small daughters whose innocent figures stood on the stage, audiences gave cheers, applause and a heart felt welcome for our long journey to this city in Australia. They accepted our family as a member of the Suzuki family. We were immensely impressed by the natural beauty of the country and the hospitality of the people.

During this new year's season, we found out that there will be a Suzuki conference at the Sidney's Opera House and for us this was an opportunity for a second trip to a convention to listen to listen to the concert. We hoped to do a home stay as part of our trip, but this trip was by our own participation and my husband was not able to come with us so it was kind of a scary experience. I left Japan with three children and the encouragement of my husband for us to have a good experience, yet I was filled with anxiety, fear and mixed emotions.

It was 11 p.m. when we arrived at the Sidney International Airport. As I was feeling a little bit at a

loss at having to go to our hotel by taxi, Ms. Arai, a teacher in the piano study group, took notice of us and with Miss Kono who is a member of the ISA office offered to make arrangements to find a home stay for us while we were on this tour. With the help of our daughter's teacher, Ms. Kanazawa's good friend Ms. Nagase we were delivered to our hotel. We had been well taken care of and such kindnesses were typical throughout this and other travel experiences with Suzuki Association members. On another occasion we experienced similar generosity from Ms. Uemura a teacher whom we first met at the time of our Sidney Bay Cruise. She graciously included us in her group tour.



Author and her children

For the remainder of our visit we stayed in a home in the town called Hornsby which is 40 minutes by street car north of Sidney. During our 7 day stay we commuted an hour every day to the Conference center at the University of Sidney.

Our children enjoyed the daily ride exploring the street car which had tree stories and very fancy seats like our bullet train in Japan. Train rides in Sidney were quite a different experience for me because I did not see very many people reading newspapers, books and dosing off from tiredness as one sees in Japanese commuter trains. Even in a crowded bus, I saw a person in a wheel chair and when his time came to get off of the bus, the driver helped him in a natural way which was impressive to me.

Our host family had migrated from Taiwan and spoke fluent Japanese. They treated us to delicious Taiwan dishes and were very kind to my children. Our children became very close to them quickly. Their home had spacious rooms and their 7 year old and 10 year old grandchildren and ours had great time together playing with paper folding, balls and running round the house even though they could not communicate with words. I was able to hear and learn a lot about children's life in Australia as well as Taiwan, and also about daily life in general.

I was very impressed by the family's daughter's hard work. She was a conference sponsoring member

Pan Pacific International Conference

and was working very hard to make this conference successful. She was instrumental in starting a bazaar for raising money and working with other choirs just a month before this conference. She had been almost too busy to sleep.

During the day when I had time from the conference, I enjoyed walking in a near by park, shopping and just doing short sight seeing walks around the area. Australian people impressed me very much by their love and protection of nature. More than half of personally owned land is given to a garden and is full of beautiful flowers. All the homes are less than three story buildings so you can enjoy wide open views. Even in downtown Sidney, the tallest building is only 30 stories high.

There is more of a sense of mission among the people to emphasize the importance of human life and

the beauty of nature than a pride in development of human science and technology. Often I can see on both sides of the road many rows of large beautiful trees. When the wind blows on them, the feeling of the atmosphere is so gentle that one imagines a fairy is whispering to the trees.

I did not see any slum areas and felt free of thinking of the possibility that the children might get lost. If I was carrying a heavy bag people extended their help to me and without hesitation people talked with me. I treasured their friendliness and openness.

During the conference there was a lesson for three hours every morning. In the afternoon, there was a daily concert for children; after that there was another concert for an ensemble and then a barbecue. There was a cruise of Sidney harbor and at the famous opera house a large concert for the celebration of the membership was given.

Those are the memories which I recall with fondness. It was only a trip of 10 days stay, yet I was greatly privileged to learn and have fellowship with the Australian people in their daily life and to see the beauty of nature there. The trip is of unforgettable kindness from teachers, parents and children who participated in the Conference.

(English translation by Koji Hayashi) ♦

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ISA NEWSLETTER

NEW PUBLISHING POLICY ADOPTED

The Board of Directors decided that to save money I.S.A. will no longer print a separate Newsletter. U.S. Postage has increased six times since I.S.A. was formed. Yet dues were never increased to cover these costs.

Any news formerly covered by the I.S.A. Newsletter will now be published in the I.S.A. Journal, *International Suzuki Journal*.

IMPORTANT ANNOUNCEMENT

WORKSHOP AND INSTITUTE DIRECTORS

When hiring a teacher from outside your own country, I.S.A. requests that you contact one of their offices first. *Always verify the teacher's credentials with I.S.A.*

Some teachers who have been going to foreign countries and offering to teach are not properly prepared. To keep this from happening to you, please check with I.S.A.

TEACHERS

Do not accept a teaching offer from a foreign country without verifying it with one of the I.S.A. offices. Some countries, not recognized as I.S.A. members and having no name agreement with I.S.A., have been hiring teachers. Regardless of the country, *please verify by contacting I.S.A. before signing.*

SUZUKI-SENSEI VISITS KAIKAN

Recently, Dr. Suzuki decided that he wanted to visit the school. He dressed, a car was called and he surprised everyone. The kenkyusei and teachers were moved to tears when they greeted him. It was his first visit to the school since his illness almost a year ago. He stayed for two hours and everyone was overjoyed.

T.E.R.I.

The correct title for the Institute in Matsumoto is Talent Education Research Institute. When the name was carved in the marble, it was written first in Japanese. When the carver started to write the name in English, however, the space was too small for the complete title. So the word *Research* was omitted.

Henceforth the building will be referred to by its proper title and we will use the letters T.E.R.I..

THE CHANGING SCENE AT T.E.R.I.

MANAGEMENT CHANGES

With the retirement of Dr. Suzuki, Mrs. Waltraud Suzuki was named Vice President, and appointed to act in his behalf on all legal matters.

T.E.R.I. is now managed by an executive Board of Directors consisting of: Mrs. Waltraud Suzuki, Mr. Takenoshin Ono, a business man in Matsumoto; Mr. Kenko Aoki, head of the Piano Department at T.E.R.I., Mr. Hironaka Matsui, teachers' Committee Representative and Dr. Masaaki Honda, well-known as the Tour Director for the Japanese Children's Tours.

FACULTY CHANGES

During the past year many changes have taken place in the teaching staff of the Talent Education School of Music. Toshio Takahashi has been appointed acting Director; Koji Toyoda, violin, has been appointed as special guest tutor. Mr. Toyoda will visit the Talent Education School of Music twice a year for lessons and meet with violin teachers for the evaluation of the students' progress. The violin department now has a committee of teachers from around Japan who make visits to Matsumoto and work with the Kenkyusei (Teacher Trainees).

Those teachers are: Hiroko Masaoka, Hiroko Yamada, Chise Makino, Yuko Mori and Yuriko Watanabe.

CURRICULUM CHANGES

Theory classes, under the tutelage of Mr. Yoshio Maruyama, composer, have been added to the curriculum.

Supplementary piano classes for all teacher trainees are taught by Miss Sakiko Ishikawa, Tokyo.

SUZUKI'S BIRTHDAY
"SHOWER OF DOLLARS"

The amount of funds which I.S.A. received from the "Shower of Dollars" was \$13,599.00

This was not quite enough to fund a big project. However, we have used a portion of this money to translate the Newsletters and Journals into Spanish for our South American members.

The remainder of the donations will be held until a project can be found that we can fund.

MINUTES OF THE INTERNATIONAL SUZUKI
ASSOCIATION MEETING

Jurys Hotel, Board Room, Dublin, Ireland
July 25, 1995

BOARD MEMBERS PRESENT:

Mrs. Waltraud Suzuki, Vice President
Mr. Toshio Takahashi, Chairman
Dr. Evelyn Hermann, Sec./Treas.
Dr. Masaaki Honda, life member
Mr. William Starr, life member
Mr. Harold Brissenden, A.N.C.S.T.E.A.
Mr. Henry Turner, E.S.A.
Dr. Tanya a Carey, S.A.A.
Mrs. Dorothy Jones, member-at-large
Mrs. Doris Preucil, member-at-large
Mrs. Tove Detrekoy, member-at-large

Absent: Dr. Shinichi Suzuki

Others attending:

Mrs. Anne Turner, Chair, piano committee
Mrs. Constance Starr, piano committee
Mrs. Nada Brissenden, piano committee
Mr. William Preucil, Chair, elect, S.A.A.
Ms. Birte Kelly, Sec. of British Inst.

Mr. William Starr chaired the meeting.

I. THE NEXT INTERNATIONAL SUZUKI METHOD WORLD
CONVENTION

Dr. Honda submitted a bid to hold the next World Convention in Hawaii, to be sponsored by T.E.R.I. He suggested that the Hawaii Hilton Village be the venue and that this be a Teachers' Meeting, using only children needed for demonstration purposes.

The dates open are the last week in June 1998. (This would mean skipping the next date of 1997). The last week in June was amenable to all.

Doris Preucil moved to accept Honolulu, Hawaii, June 1998 as the site for the next Suzuki World Convention.

second: Evelyn Hermann
Voted: passed

ISA NEWSLETTER

II. AUXILIARY DIRECTORS

The following amendment to the bylaws was voted on and passed:

(5) 3.7 AUXILIARY DIRECTORS.

The board of directors shall appoint Auxiliary Directors of not less than three, to advise the Board on the following matters:

1. Matters pertinent to the growth and Education
2. Public Relations.
3. Finance.

The Auxiliary directors should be outstanding representatives in their area of expertise and interested in promoting:

1. Child development.
2. Cultural understanding and improvement.
3. The development of world peace through the education of all children throughout the world.

The Auxiliary Directors shall report their suggestions at the pleasure of the Board on or before the biannual I.S.A. World Convention Board meetings.

The Auxiliary Directors shall be appointed for a term of five years. They can be re-appointed for a second term at the discretion of the Board.

The Auxiliary Directors shall have no I.S.A. Board vote.

At the last meeting it was suggested that each board member bring the name of an individual who could be of assistance in improving the work of I.S.A.

The following additional suggestions were made;

1. The nominating board member shall be responsible for contacting and getting consent of the nominee.
2. The board empowers each director to invite a nominee. That director assumes the responsibility of keeping the nominee informed.
3. The nominator receives the suggestions given by the Auxiliary member and reports them to the Board.

The following is the order for nominating Auxiliary members.

1. Names suggested to the Board
2. The nominee asked orally if they are interested.
3. Nominations submitted to the Board
4. After Board approval, written invitation sent by the nominator.

Dorothy Jones: Suggested the amendment be accepted with the provisional additions of procedure added.

*Second: Doris Preucil
Voted: Passed.*

III. FUNDING, CONSTRUCTION AND ADMINISTRATION OF I.S.A.

Harold Brissenden spoke to the above topics and submitted detailed suggestions.

1. Conventions/Conference: families required to become I.S.A. members in order to attend, but they do not renew after attending.

2. Q. With no follow through on membership, why join?

A. Dr. Suzuki has given license to I.S.A. to carry on his ideas. Teachers of Suzuki student owe this to Dr. Suzuki.

It was noted that all of Australian and Japanese Suzuki teachers and families have supported I.S.A. It is necessary to support the I.S.A. office in the United States because of the corporate papers. Japan could not get another Suzuki non-profit organization, and he asked that we incorporate in the United States. To maintain the corporate papers and use the name in United States we must by law maintain an office there.

Doris Preucil suggested that instead of having a set rate for annual dues, that each teacher give the equivalent of one hour of their teaching fee, annually on October 17th (Dr. Suzuki's birthday). The money would be sent to the regional offices and in turn sent to the I.S.A.

*Second: Henry Turner
Voted: Passed.*

Dorothy Jones suggested that each area might want to survey the general lesson fee, and give that regional fee based on the average for that region/state/country. The fee should reflect the economy of the area, thus making it more equitable to all.

*Second: Harold Brissenden
Voted: Passed.*

When presented to the organizations, it should be an honor to belong the I.S.A. We as a Board are asking that teachers pay as an obligation to Dr. Suzuki.

IV. BOARD MEMBERS ELECTED AT LARGE

It was moved by Evelyn Hermann that Dorothy Jones, Doris Preucil and Tove Detrekoy be re-elected as Board members at large.

*second: Henry Turner
Voted: Passed.*

V. PROJECTS

Other areas discussed:

1. Teacher training in developing countries
2. Films and videos
3. Translations of Suzuki writings
4. Fund raising - use of service mark, royalties
5. Promotion of exchange programs internationally (Perhaps a mixed group of children from around the world)
6. Tanya Carey presented a program called the "Conflict Resolution." Serbia is raising leadership of women in Bosnia. They are working to promote the education of children in the camps. Their wish is to have people equally trained so that the education of the child can continue, even if they are moved from camp to camp.

*Second: Doris Preucil, Suggestion Tanya Carey be the liaison person.
Voted: Passed.*

VI. IT WAS SUGGESTED THAT AN I.S.A. COMMITTEE BE FORMED TO WORK WITH HANDICAPPED CHILDREN (SPECIAL ABILITY)

Suggested members: Anne Turner, Mary Lou Shield, Bob Fraley.

*Harold Brissenden moved to accept the committee.
Voted: Passed.*

ISA NEWSLETTER

VII. DISCUSSION OF PROJECT SUBMITTED by Harold Brissenden

Some of the suggestions were already in use.

i.e.: asking countries to collect all funds from their membership and mail them to the I.S.A. as a group. One suggestion was to eliminate all ISA mailings, including the Newsletter and the Journal in order to save money. Each region would then hold pages in each issue to print ISA news and information. Instead, it was decided that the Newsletter would be incorporated in the Journal, to save postage, but the Journal, which was originated to bring news and ideas of Dr. Suzuki directly to the teachers and families, would continue. There are many small countries whose only communication with other Suzuki teachers is through the Journal.

VIII. THE FOLLOWING NAMES WERE SUGGESTED AS AUXILIARY DIRECTORS:

1. Nobuaki Hatano, Business man, family owned company, translated "Shinichi Suzuki: The Man and His Philosophy" by Evelyn Hermann, into Japanese. Family interested in education for all children.
-by Evelyn Hermann
2. David Cerone, Violin pedagogue, Cleveland Institute of Music, made Suzuki Violin recordings, supports the method.
-by Doris Preucil
3. Mr. Sato, Cleveland, gave money to make the Suzuki biography Video.
-by Doris Preucil
4. Dr. Glenn Doman, Philadelphia - Founder, Chairman of the board of the Institute for the Achievement of Human Potential.
-by Dr. Masaaki Honda
5. Akira Tago, President of Tokyo University.
-by Toshio Takahashi
6. Minao Nakajima, Prof. of Asian studies.
-by Toshio Takahashi
7. Paul Hartling, Former High Commissioner of world Refugees, former Prime Minister of Denmark.
-by Tove Detrekoy
8. Rex Hobcroft, Former director of NSW Conservatorium, he employed the first Japanese teacher. He supports Suzuki in Australia, founder of piano competition in Australia.
-by Harold Brissenden
9. Peter Malone, Manager of Jurys Hotels in Ireland.
-by Doris Preucil

IX. Harold Brissenden suggested WE HAVE ADDITIONAL OFFICES IN EUROPE AND AUSTRALIA.

The move was tabled for the present due to lack of funds.

X. BOARD NOMINATIONS:

Mr. Takahashi nominated Mr. Tamotsu Bizen, Manager of T.E.R.I., and Mr. Mitsumasa Denda, Chairman of the Teachers of T.E.R.I. to serve on the Board of Directors. These people would replace Mr. Arai and Dr. Kamijo who are no longer on the board.

*Second: Dr. Honda
Voted: Passed.*

XI. MINUTES AND TREASURER'S REPORT FORM LAST YEAR.

Doris Preucil moved they be accepted.

*Second: Harold Brissenden
Voted: Passed*

- Meeting adjourned. -

TREASURE'S REPORT FOR INTERNATIONAL SUZUKI ASSOCIATION (fiscal year, August 01 - July 31)

FISCAL YEAR: 1994-95
Reporting period: August 01, 1994 - July 31, 1995

Cash on Hand (checking account) 07-31-94 \$10,310.25

INCOME:			
Memberships	\$35,184.04		
Gifts*	<u>27,393.53</u>		
	Total:	62,577.57	\$62,577.57
EXPENSES:			
Secretarial Services	\$ 3,414.53		
Office Supplies	2,140.49		
Postage	2,833.96		
Telephone	975.57		
Printing	5,485.85		
Legal Fees	150.00		
Officer's Salary	12,346.48		
Bank Charges (Inc. Japan)**	4,780.64		
Taxes:			
Withholding Tax	2,772.65		
FICA (Soc. Sec. Fund)	2,561.66		
Washington Employment Tax	31.84		
Washington Dept. of Labor	45.60		
Rent	1,200.00		
Travel	<u>8,854.91</u>		
	Total:	47,594.18	-(\$47,594.18)

Balance On Hand, 6-30-95 + \$25,293.64

Saving Acct. Balance
Total Funds on Hand, 6-30-95 + \$ 6,278.86

* Gifts include \$13,599.00 for the "Shower of Dollars" given by U.S.A. and Canadian, students and teachers plus two small donations from Peru and Australian teachers.

** This item includes monies paid to I.S.A. for fees of Japanese teachers taught at the S.A.A. Conference.

Submitted by: Evelyn Hermann, Sec./Treas.

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THE INTERNATIONAL SUZUKI ASSOCIATION

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

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

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

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

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

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

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

SUZUKI NAME AND TRADEMARK

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

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

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

Evelyn Hermann, International Suzuki Association
P.O. Box 2236, Bothell, WA 98041-2236 U.S.A.
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