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THE INTERNATIONAL SUZUKI JOURNAL®

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

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TEACHING NOTE-READING

Shinichi Suzuki

The way I conceive of instruction in note-reading seems to differ somewhat from other teachers' ideas on the matter, so I would like to explain my views here. Naturally, I consider a student's age and state of development when I teach her how to read musical notation. Like teaching the alphabet, there is no inherent difficulty in teaching someone to play a note upon seeing it represented symbolically, so any student can learn to do it.

However, what I mean by developing note-reading ability apparently differs in its aims from what is generally assumed. I present an anecdote to explain the motivation behind my beliefs concerning the pedagogy of reading music.

It happened about fifty years ago, around the time that I was studying with Professor Klingler in Berlin. Like Professor Einstein used to do, he sometimes invited about twenty friends at a time for informal evening concerts at the music studio in his home. One of the times that I was invited to these enjoyable gatherings, a voice professor at the Berlin Conservatory whose name escapes me—a baritone—turned to Professor Klingler after a piano piece and a superb performance by the Klingler Quartet, and suggested, "If you happen to have composed any songs, I'd love to sing one." Responding that he might indeed have something he composed long ago, Klingler searched through his music library and handed the baritone a hand-copied manuscript.

The singer glanced through the music, then commenting, "Looks interesting, shall we try it?" stood next to the piano. With Professor Klingler as his accompanist, we were treated to an impromptu performance of the work. And what a marvelous



performance that was—the gorgeous voice, the spectacular musicality, the highly moving rendition that ended with excited applause from the audience. It was truly a wonderful evening.

That is when I learned, "Oh, this is what it means to read music!" The development of note-reading ability, I realized, should culminate in the ability to interpret the musical intent of a work and express it effectively on sight. After that revelation, I immediately purchased new music and started practicing to see just how musically and skillfully I could sight-read.

Developing your students' ability to read music means teaching them to respond to the musical expressivity of a piece, and to convey it at sight. It also means nurturing their ability to be receptive to the musical expression of the notes they are playing on their currently assigned pieces. This is how I personally understand note-reading, and what I now perceive as a common sense.

Teaching notational symbols and how to

play them results in the development of typists. Similarly, the act of reading books involves the abilities both of deciphering characters and grasping content. "I read it, but I don't understand it," surely does not count as reading. I firmly believe that the goal of developing note-reading skills involves a determination to develop the ability to read the music in the notation, and I base my pedagogical methods on this belief.

Over a decade ago, I was giving the twelve or thirteen-year-old Yukari Tate and Etsuko Ono a lesson. Mr. Kuzyno, a Canadian visiting Matsumoto to study Talent Education, turned to me and asked,

"Can they both read music?"

"Yes, they can."

"Can they sight-read?"

"I believe they probably can."

"Well, then, I'd like to have them try this piece."

He gave them a sonata for two violins by a composer whose name I fail to recall, and I told them, "Play the first movement for us. Take a look through the whole thing before you start." Even though their initial response was, "Oh, no, what are we going to do?" a few minutes later, they were happily playing

away. They both played very well, and, furthermore, gave us plenty of musicality. Both Mr. Kuzyno and I were delighted and clapped heartily.

I then turned to the two and requested them, "How about if you go find another room, work on the piece together, and when you feel you understand it, play it from memory for Mr. Kuzyno." They had been doing this since they were three, so I knew they could do it. Practice determines everything.

"Please listen to the girls perform this morning's piece from memory," I invited Mr. Kuzyno after lunch. Their performance was far more musical than it had been that morning, and proved to be a fine presentation. Mr. Kuzyno was quite moved and clapped with great enthusiasm.

It has long been my custom to nurture music-reading ability in this way, and to equate the ability to respond to the music in printed notation with the ability to read music.

February, 1978

From *Talent Education*, No. 116

(English translation by Lili Iriye Selden)

NEW TEACHER DEVELOPMENT FUND ESTABLISHED

Dr. and Mrs. Shinichi Suzuki, in conjunction with the International Suzuki Association, has just established the Shinichi Suzuki Teacher Development Fund to help teachers in need of funding to study the Suzuki Method. The first priority will be those teachers in areas of the world who are establishing new programs and those young teachers needing assistance in getting started.

The fund will be dispersed by ISA at the request of representatives from each of the regional organizations. Representing ESA, Henry Turner; SAA, William Starr; ANSTEA, Harold Brissenden and TERI, Dr. Masaaki Honda.

Contributions to this fund are most welcome. Checks should be made payable to: **International Suzuki Association; Shinichi Suzuki Teachers Development Fund.** All donations are tax-deductible and should be sent the ISA/USA Office, PO Box 2236, Bothell, WA 98041, USA.

Address To The Suzuki Association of The Americas at the SAA Seventh Conference held May 1996

Mrs. Waltraud Suzuki

My dear Friends!

I am honoured and delighted to be asked to address you all at this gathering to celebrate the twenty-fifth anniversary of the Suzuki Association of the Americas. I am only sorry that Suzuki himself is not able to be with us; he was very disappointed, but asks me to send his warmest greetings and congratulations to the SAA on their achievement, and his best wishes for the next twenty-five years - and beyond!

As most of you may have heard already Suzuki and I moved more than a year ago into a smaller house. The one we left has been made into the Suzuki Memorial Museum. The City Hall has fixed it up and it was opened on 12th April this year.

I would like, if I may, to spend a few moments looking back over the development of the SAA during the past quarter of a century, and then look forward and try to suggest some actions which should be taken, based on the lessons learned.

I have the happiest memories of our first meetings and the earliest years of the SAA, and I am so glad to see that many of the founding fathers - and mothers! - of the Suzuki movement in the Americas are here today, including Margery Aber, Anastasia Jempelis, Evelyn Hermann, John Kendall, Bill Starr - just to name a few.

The achievements of the SAA in the past twenty-five years have been truly impressive, and the contrast with the early years is striking. The numbers of Suzuki teachers, children and families have grown enormously; and today Suzuki teaching is widely available, not only in the United States and Canada, but in many countries of

Central and South America as well. Even more importantly, Suzuki music teaching is now an accepted discipline in a number of universities and schools, with the result that many young musicians entering the profession and institutions such as the Juillard received their early training by Suzuki Method. In all those respects, America has already overtaken Japan.



Mrs. Suzuki at the Summer School in Matsumoto, Japan.

This reflects great credit On the dedication and hard work of the original team of teachers who studied and worked with Suzuki in the early days, and on the growing number of teachers who have followed in the footsteps of those pioneers.

But as we all know, circumstances are changing, and will continue to change. Suzuki's teaching has always been unique, and his personality has had a powerful influence on everyone who has studied with him. But it is sadly true that even today there are many Suzuki teachers who have not had the advantage of personal contact with Suzuki, and in the future such contact will

no longer be possible. If we are to make sure—as we must—that the momentum which has been built up during the past years is maintained and developed in the future, it will be necessary to ensure that new entrants to the field of Suzuki teaching are familiar with the special features of Suzuki's philosophy, and how it complements and enhances musical training and techniques. Fortunately there are a number of factors which will make it easier to continue to build on the foundations which Suzuki has laid.

Firstly, he was able, during his long teaching career, to inspire a large number of excellent instrumental teachers, not only in the Americas, but also in other parts of the world, so that there are now Suzuki organizations operating in many parts of the world directed by teachers who have received their training at Suzuki's hands.

Secondly, Suzuki has been indefatigable in recording his theories and philosophy in books and articles, and on video and audio tapes, so that there is available a large body of material for future generations of teachers to study. Here I must again pay tribute to the work in the United States to make this material available in English. Evelyn Hermann's booklet on "The Suzuki Method: a Philosophy for Life Education" for example is an admirable introduction to the subject.

The establishment of the International Suzuki Association is another positive element; here also the influence of the SAA has been of great importance - indeed the ISA was initially set up in America. The ISA has now assumed formal responsibility for supervising Suzuki activity world-wide. One of its first acts will be to provide guidance on teacher-training to ensure a measure of standardization, although I hope the system will be administered flexibly. There are notable differences in regional and national musical traditions in various parts of the world; and it must also be recognized that many areas have already established effective teacher-training systems.

I think that in the coming years we must make a determined effort to make sure that Suzuki's work is recognized as a unique approach to learning and a preparation for life, and not just another system of musical education, however beneficial. The only people who can get this message across are the teachers; and they can only do this effectively if they are really familiar with the philosophy. So it all comes back to teacher-training. Teachers must learn to impart Suzuki's fundamental messages along with their musical skills. A daunting task!

I would also like to see greater emphasis on bringing Suzuki's work to the attention of the wider public. Many young performers today owe a great debt to their early Suzuki training, but we rarely see this mentioned in the reports of their concerts.

Finally, I would like to suggest that there are two events in the next few years which will provide opportunities to publicize Suzuki's work in appropriate events ~ (you may already be working On these). The first is Suzuki's 100th birthday which fall on 17th October 1998; the second is, of course, the Millennium.

p. s. In 1998 we will be married for 70 years!

Thank you! ♦

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- Five Mottoes of the Suzuki Method -

Message from the Chairman of the Board

Toshio Takahashi



In 1988, I was diagnosed with stomach cancer and informed that unless I had surgery I would only have two years to live. Earlier in my life, I had already undergone surgery in which two-thirds of my stomach was removed. The doctors

predicted that the operation could have extended my life for a while but that I would have no stomach and have to live a meager existence. I decided not to undergo surgery and since that time I have enjoyed unexpected life with the help of a Chinese medical system. After receiving the news of my cancer I decided to change my life policy. I realized that my life comes from my ancestors and in turn their life comes from the cosmos. How splendid it is to be alive! Naturally, I have a new appreciation for my life and feel that I must thank my ancestors and God for it. As you know, the Suzuki Method depends on the respect for life force. Life is superior to everything. We can't

do anything without life. However, where there is life, there is hope. What is life? I think life is God. Where does it come from? I think it comes from the Cosmos. I hear that the astronauts felt the existence of God when they landed on the moon and saw the beautiful blue earth from the moon. Everything is so quiet, peaceful and well-balanced in the Cosmos.

I feel that all Suzuki teachers should have such Cosmic spirits and intelligence. Then we can realize that our dreams and services for the world peace by creating the harmony rather than conflict among human beings. The Suzuki Method starts with "Twinkle Star Variations". What an interesting coincidence it is! Twinkle Star is a Cosmic tune. Don't you think so?

Dr. Suzuki always says, "To be a good Suzuki teacher, firstly you must have fine human character, and secondly you must be a fine musician." This is because to teach is to touch a life forever, and a good beginning makes a good ending. This means that the very first teacher is the most important, and we, Suzuki teachers, need to be aware of this responsibility.

Every child can be educated musically and humanely. To do this, teachers of high quality are indispensable. Tone with life, technique with life and expression with life; we have to teach our students such elements with all our efforts and affection. Music will save the world if we do. ♦

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AROUND THE WORLD

Suzuki Association of the Americas Seventh Conference

The Suzuki association of the Americas began a year-long celebration of its 25th anniversary at the SAA Seventh Conference held May 24 through 27, 1996, in Chicago, IL. The theme, "Excellence in Teaching," provided opportunities for an enormous breadth of content in session presentations.

Total conference attendance was over 1200 and included teachers, students and parents. More than 700 teachers from all over the world participated in lectures, demonstrations, playing sessions, etc., while over 500 students participated in master classes, demonstration lessons, sessions, open rehearsals and concerts.

Opening ceremonies on Friday featured the premier showing of SAA's video, "Creating Learning Community," which outlines the birth and development of the Association to date and its vision for the future, and a performance by the MacPhail center for the Arts Suzuki Guitar Ensemble. The values and visions of the SAA were reiterated by Alice Joy Lewis in her stirring keynote address.

Other Friday activities included cross-platform and specific instrument area sessions as well as the SAA annual membership meeting. At the gala concert that evening, pianist Christopher Taylor gave masterful interpretations of works by Bach Beethoven, Chopin, Scriabin and William Bolcom.

Special events continued throughout the conference. A breakfast banquet kicked off the day's activities early Saturday morning, as members gathered to the strains of the Music Center of the North Shore Cello Ensemble and then listened to distinguished speakers John Kendall, Toshio Takahashi, and Dr. Masaaki Honda. Participants enjoyed the beautiful decorations arranged by Sandra Payton and her band of helpers, with stunning tulips donated by Roosengarde of Mt. Vernon, Washington. After the banquet, the flowers were distributed throughout the conference rooms, setting an elegant atmosphere for the sessions.

After a day packed with sessions, conference participants returned to the Grand Ballroom to celebrate the SAA's 25th anniversary. Due to the extraordinary efforts of Kathy Willis and her party-planning recruits, attendees were moved and entertained by a varied program. The celebration featured the showing of "Nurtured by Love," a new feature-length film produced by the Cleveland Institute of Music and Telos Productions about Shinichi Suzuki's life and work, and the world premiere of "Sinfonietta" by Daniel Godfrey, a piece for string orchestra

commissioned by the SAA and performed by long-time association members. On a lighter note, participants shared birthday cake and punch, laughed at favorite skits, and learned to line dance under the professional guidance of Canadian dance teacher Allan Ridgway.

The popular Sunday Ensembles Concert featured four violin ensembles and one string orchestra, displaying the exceptional technical and musical achievements of many Suzuki students. The Suzuki Minstrels (DC), Magical Strings of Youth (IL), Northern Iowa Youth Orchestra, Ithaca Talent Education Violin ensemble (NY), and the Chicago Consort dazzled the audience with the high quality of their playing and their professional demeanor.



The North American String Orchestra, conducted by David Einfeldt, presents its final concert after a series of open rehearsals held throughout the conference.

Throughout the conference, approximately 100 advanced students from across the country participated in the North American String Orchestra. Recruited and conducted by David Einfeldt, the orchestra held open rehearsals, a reading session and a Sunday-afternoon performance. These NASO activities provided opportunities offer teachers to observe rehearsal techniques, hear sample string orchestra repertoire, and experience the final result of the students' intensive work.

Conference addresses featured invited guest speakers who stimulated thought and discussion. Educator William Ayers, a leader in the alternative schools movement, shared his perspective on making learning accessible to all children, including those in urban public schools. He emphasized the necessity for teachers to focus on the enormous potential within each individual child. Charles Johnston, psychiatrist and futurist, spoke about the importance of creativity and the arts amid cultural change. Nationally known flute clinician Mary Louise Poor presented a session on integrating Suzuki flute students in bands and also participated in extensive discussions with flute participants.

AROUND THE WORLD

Master classes were offered for piano, violin, viola, cello, flute and guitar students. Conference guest artist and Bronze Medal winner in the Van Cliburn International Piano Competition, Christopher Taylor conducted piano master classes. Violinist/violist Roland Vamos and violinist Almita Vamos, professors at Oberlin Music Conservatory and the Music Center of the North Shore, shared their pedagogical insights in joint master classes for violin and viola. Professor of cello at SUNY at Stony Brook Timothy Eddy, who performs and records as a soloist and chamber musician, worked with cello master class students. Flutist Toshio Takahashi, founder of the Suzuki Flute School and well known for his unique integration of an operatic singing approach in his teaching, conducted teachers' sessions and student master classes. Guitarist Frank Longay, an SAA teacher trainer and member of the International Guitar Committee, worked with young guitar students.

Exciting sessions highlighting Suzuki-based public school programs were held throughout the conference. These included performances by student groups from Colorado, Texas, and Illinois, descriptions of program formats, and presentations by special guest speakers Roberta Guaspari-Tzavaras and Frances Rauscher. Ms. Guaspari-Tzavaras spoke about the results of her program in the public schools of East Harlem New York and the challenges of finding continued funding within the school system. Dr. Rauscher described her research showing the effects of music study on other areas of children's development. Her work has been quoted in the national media in support of the importance of music education for the development of brain functions such as spatial reasoning ability.

Other conference sessions included panel discussions and presentations on developing students' artistry, improvisation, business management for teachers, contemporary music, repertoire and technique, parents as teachers, chamber music, and many others. General sessions on cognitive psychology, music therapy, and diagnosing learning problems provided a broad view of the work of teachers and parents, and drew large numbers of participants. (see pages 42 through 49 for summaries of instrument area sessions. Those not included will be published in the next issue of ASJ.)

The conference concluded with an address by SAA chair-Elect Patricia D'Ercole, who reminded us of the profound influence the Suzuki method has had on the music and education establishments over the last twenty-five years and challenged us to continue to carry the torch into the next century.

From American Suzuki Journal, Vol. 24, No. 4

The Hundred Year Friendship Treaty between Brazil and Japan

Shinobu Saito

During November and December 1995 Mr. Kenji Kobayashi, my husband Rafael dos Santos, and I were invited by the Japanese-Brazilian Cultural Association to give a series of recitals, master classes and workshops in the Northeast part of Brazil. Our trip was part of the commemoration of the hundred-year Friendship Treaty between Brazil and Japan. Mr. Kobayashi, one of Dr. Suzuki's first students, was sent to Brazil by the Japanese Foundation to perform recitals and conduct workshops on the Suzuki Method. Rafael, a native of Brazil, is pursuing his DMA degree in piano performance at the University of Iowa, and he was Mr. Kobayashi's accompanist. I, Shinobu Saito, am a native of Japan and lived in Brazil for over thirty years. On this trip I translated for Mr. Kobayashi's master classes and workshops, translating from Japanese to Portuguese.

Few people know that Brazil is the only country in South America in which Portuguese is spoken instead of Spanish and that it is bigger in area than the continental United States. The Southern part is more developed economically, and supplied industrial products to most of Brazil. Immigrants from Germany, Italy and Japan have contributed to success of Brazil's agricultural development by sharing their knowledge and introducing new technology.

For many years I lived in Sao Paulo in the southern part of Brazil, where I taught Suzuki violin and served as president of the Brazilian Suzuki Teachers Association (ABRAPs) from 1988 to 1992. Suzuki teachers in Southern Brazil had the opportunity to attend excellent training courses. With ISA's cooperation, ABRAPs was able to bring violin, cello, piano and flute teachers to work with Brazilian teachers with great success in 1990. However, other areas of Brazil have not been so fortunate.

The three cities that sponsored our Friendship Treaty visit were Salvador, Recife and Belém, all on the northeast coast of Brazil. Recife provides a good example of the challenges faced by struggling Suzuki programs in these cities. It is the capitol of the state of Pernambuco, the state from which the famous wood for string bows comes.

Two years ago, the Music Department of the Federal University of Bahia invited a Suzuki-trained teacher from Texas to introduce the Suzuki Method, to

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local violin teachers. For many teachers that course was the first and last contact they had with the Method, but they have continued to work with children and families in their communities. At the beginning of the project, the State Government bought fifty Chinese violins and ten cellos. The shipment took almost one and a half years to arrive. However, not all of them were in the condition to be used, and in this poverty stricken area there is no luthier. Until the instruments were ready, the children had rhythm and singing classes. When they started with instrument lessons, the children had no concept of respect for objects and public property and they had to learn to care for the instruments. Some parents were afraid to let the children study music because this activity was different from anything they knew. A social worker and psychologist went to meet with the parents and explain the benefits of the program. The lessons were free of charge, and kept the children occupied in a positive and productive activity. After four months the children were very happy and proud of themselves, had acquired better social behavior and had learned self-respect.

This project is going so well that other community leaders are requesting Suzuki teachers to start teaching in their community. Unfortunately, Mrs. Elyanna Varejão, director of the conservatory in Recife had to send a negative reply because she did not have any more teachers to send.

On this tour, our master classes and workshops started after the last recital in Recife. In the modest building of a rural Catholic church in the village "Alto Do Ceu" which means top of the sky, the government offered Suzuki music lessons to the local children. The children attend school only in the morning, and in the afternoon, if their parents can afford it, they spend their time in extra-curricular activities: sports, language and music lessons. The children from this village did not have any outside activities to enjoy before this project started. In fact the church and government offer a free meal to these children after their music lessons, because their parents are too poor to feed them properly. To encourage the children, we decided that they should come for their lessons at the Conservatory for three days. Mrs. Varejão accepted our proposal, and provided three vans to transport the children. The trip involved more than one hour's arduous drive downhill, and then again uphill in the very hot weather after the classes were over.

The children came every day for lessons and they hugged and kissed us each day thanking us for teaching them. It was Christmas, and a difficult time of the year as some of the students were taking final exams, and worked hard on Twinkle rhythms. Since the children did not stop the bow for the first variation and

their intonation was clumsy. However, after a few days of hard work they played a good final concert.

From my experience, I believe that the Suzuki Method works very well in any country. The greatest challenge is in providing teacher training, instruments, and materials. Strings, accessories, and the Suzuki Method books are not readily available for purchase at any local shops. The building we use for classes in Salvador was an auditorium inside the Presidential Building of the Federal University. There was air-conditioning, but the strings could not accept the difference between the inside and outside temperature and humidity, so in one day, more than fifteen strings broke.

The Association has six violins, and three tiny cellos donated my ISA, and one violin from Mr. John Kendall and myself. The SAA and ISA can help the development of the Suzuki Method in Brazil by sending teacher trainers and donating more used instruments and method books to the Brazilian Suzuki Teacher's Association c/o Simone Savytzki, President, Des Otávio do Amaral, 717 ap 132, Curitiba-Pr 80.730-400 Brazil

Shinobu Saito began her Suzuki violin study in Japan as a child and has also studied in Europe, Brazil, and the US. She taught in Brazil from 1981 until 1992 when she moved to the US to attend the University of Iowa. Ms. Saito now teaches at the Preucil School of Music.

From American Suzuki Journal, Vol. 24, No. 4

*Strings are mindless
They only sing forth the heart
of those who ring them out.*

—Shinichi Suzuki

AROUND THE WORLD

American Suzuki Harp Students Perform for The 6th World Harp Congress

Pamela Eldridge

Two thumbs up! to the Suzuki harpists who performed at the World Harp Congress in Tacoma, WA on July 25, 1996.

Imagine a dark theater. A light is on in the balcony. A French horn calls you to the hunt and is answered by an off-stage horn. Two harpists in the balcony start the hunt (in riding habit, of course). The lights slowly come up on stage as ten harpists join in John Bull's "The King's Hunt". And this is only the beginning of a stunning and beautifully executed concert, titled "A Tapestry of Sound". The magic and humor of the students was interwoven with elements of dance and drama, embroidered with singers and French horns, and patterned with light and color. The students involved not only spent months learning the music and hours rehearsing but they have re-defined the phrase

"student concert". There was nothing amateurish about this production. It was well rehearsed and creatively planned.

The Suzuki teachers responsible for this amazing concert were Mary Kay Waddington, Shru De Li Ownbey, and Jill Whitman. These dedicated teachers started planning two years ago. They spent literally hundreds of hours creating music, costumes, lighting -



and designing harp staging so that each piece looked deferent - all 31 harps, benches and students! This was a labor of love, as their only remuneration was the knowledge that these students were given the chance to be involved in a truly special concert at a World Harp Congress.

The World Harp Congress is a bi-annual conference that brings together harpists from around the world to experience each others' music and ideas. The emphasis of the Congress this year was on youth, thus it was the perfect venue for a Suzuki Harp concert. The comments afterwards were extremely positive for the students performance as well as for the Suzuki Method. As a professional harpist and teacher I was inspired to expect more from myself.

Energy and devotion go a long way in making a project like this happen. However, it never would have gotten off the ground without help from organizations like the International Suzuki Association. Their endowment helped cover a variety of costs from printing to costumes.

Suzuki Harp is largely confined to the U.S.A. "A Tapestry of Sound" gave harpists from various nations a chance to experience the concept. This concert has potentially opened many new doors around the world for Suzuki Harp. ♦

MY APPROACH TO TONALIZATION

Toshiko Koyanagi
Teacher Trainer, Piano Research Group

The following two lectures, held in the fall of 1995, were addressed to the Tokyo-based "Thursday Club" of the Piano Research Association.

Focusing on the issue of Tonalization, I would like to speak to you today about how I've approached piano-teaching, and also raise some concerns that have always struck me.

I must first address the question, why Tonalization? Dr. Suzuki always insists that we select "one point," rather than attempting to correct several problems at once.

I often ask people, "What does the Suzuki Method mean for you?" Doesn't insistence on "one point" mean that each of us unconsciously chooses what is most important to us? Constrained by time during weekly lessons, a person who defines her "one point" as "accuracy" will likely stress that very quality. "Now [addressing instructors in audience], I'd like to ask you, what does 'Suzuki' mean to you?"

Teacher A: "Listening to tone quality."

Teacher B: "Phrasing melodically and playing with nice tone."

Teacher C: "Just like singing, to play with natural breathing."

Thank you very much.

For me, my response to that same question has become "Tonalization," that realm to which Dr. Suzuki refers when he says, "Tone! Tone!" Of letting the strings reverberate so that when he plucks the string, he can reproduce that same quality with the bow. I often used to watch Dr. Suzuki, on stage, pluck a string, then pull out his bow and draw out the same sound from his instrument. At the time, I was unable to perceive it as anything more than Dr. Suzuki doing something entertaining yet again—I simply did not realize the significance of what he was demonstrating.

In earlier days, we didn't have these study-group meetings as often, so once we had joined the Association and were in possession of the method books, we were confronted with the question of how and what we were going to teach. Being told to focus "aesthetically" didn't mean too much to me, and I was mired in confusion until a certain encounter. I took my daughter to the Piano Summer School one year and there had the opportunity to observe lessons taught by Ms. Yuko Hirose. Attracted to what she was doing, I enrolled my daughter in her studio.

When we started lessons, I discovered that it was no exaggeration to describe them as "Tonalization only." No matter how well-prepared a piece was (and now I realize that what seemed then to be properly learned was not really so), it felt like the lesson started and ended on "Taka-taka-tatta." My value system was completely overturned by these lessons. During the eight years that my daughter and I studied with Ms. Hirose, I feel that she helped me move one step closer to Dr. Suzuki's conceptual world. I also believe that she was truly practicing what Dr. Suzuki espoused and modeled. And slowly, my questions concerning various ambiguities began to find flashes of answers.

Tone Without "Whatchamacallit Strength"

As someone who only knew how to play with "whatchamacallit strength," it was extremely perplexing to try to figure out just how to play without it. At the time, it was no easy matter to travel abroad, and the Japanese music world had its own peculiar outlook. Very few people were experimenting with great depth, and there was a period of time when it was fine to play difficult pieces as if they were difficult (quickly, grandly, and precisely).

Achieving Limitless Expressively

I used to think that it couldn't be helped, that it was a matter of course that some part of my body ached when I played the piano, or that I felt a strange tiredness. When I encountered the concept, "No matter how many tens of thousands of times you use your arm, you shouldn't get tired," I attempted to discover for myself what I should correct, but whatever I tried, I was still tired or in pain, and unable to continue playing at length through the discomfort. Around the time I was just about to give up entirely, I went to Matsumoto on business for the Piano Teaching Committee. At lunch time, Dr. Suzuki beamed at me with his characteristic good cheer and said, "You just have to hang—oh so gently—from the keyboard!" "Ohh," I was elated, "Maybe I can do this!" It was at this point that my true exploration of Tonalization began.

Motivation: An Appeal to The Subconscious

I often fantasize about what I think is the ideal way to effect change in a child—finding that right expression that slips into her heart and makes her think, "Hm, maybe I'll try that?" When I am

A Tapestry of Sound Suzuki Students in Concert

Pantages Theater, July 25th, 1996, 11 a.m.

Artistic Directors:

Mary Kay Waddington, Shru DeLi Ownbey

Jill Whitman

Program

The King's Hunt	John Bull
Concerto in B flat, 1st mvt.	George F. Handel
Petite Etude	Van Veachton Rogers
Chanson dans la Nuit	Carlos Salzedo
Sonata in C minor, 1st mvt.	Johann Dussek
Danses Sacrée et Profane	Claude Debussy
Baroque Flamenco	Deborah Henson-Conant
Adagietto	Jean-Michel Damase
Theme and Variations	Franz J. Haydn
Promenade a Marly	Annie Challan
Suite of Eight Dances	Carlos Salzedo

successful, I find fresh discoveries every day and am able to pass them onto my students.

I used to wonder, when I saw those young violinists perform *Twinkle* with such joy, just where that exuberance was coming from. In my younger days, I always wanted everything to be done "just the way I told you." Certainly, you end up with very neat form, but there's no smile to the performance. And it's no surprise, since what you have is robots.

So I had to learn to "hand over the reigns." Once I make my allotted observation, I now let them handle the rest. It's fine if not every aspect is mastered—is not perfectionism the most fatal approach in child-rearing? My aim is to request mastery of one single point, and to take care of the rest at later opportunities, when an appropriate moment has arrived. What does this child need at this moment? I have a lot to say, but what's the most important point here and now? The facial expression of a student who's been "given charge" of that single point—hopefully selected for its potential to contribute to future transformation—radiates with a certain vitality. I believe that that liveliness is due to the psychologically effective impact of this approach.

Long-Distance Instruction

For the last two years, I've been teaching once a month in Nikko. Between those lessons, I conduct lessons by tape. I have each student send a recording of herself playing with the record, and send the tape back with my comments. Interestingly, these children are developing at the same rate as those who come to me weekly. My belief is that the process involved in recording each piece as it is learned results in this kind of progress. It's the same with all of my students, but when I ask for children to respond to a recording of their own performance, they almost invariably bring up the points that I find central. Because they seem to be well aware of their shortcomings, I limit myself to praising their good points, and eventually their problem areas are subsumed by their strengths.

Ability is fostered in the home, so it is simply normal for progress to occur if a student understands Tonalization and constantly engages in dialogue—that is, is capable of self-coaching—with the fantastic teacher they have in the recordings. Yet it is nearly inconceivable in traditional pedagogy.

October 26, 1995

Last time, I discussed my encounter with Tonalization. Today, I'd like to add to that, then talk about its practical applications, of how to Tonalize.

What are the effects of practicing Tonalization? I don't mean in its narrow definition, but in terms of my understanding of Tonalization as governing every aspect of music. I believe that even under fairly

constrained conditions, your feelings can be conveyed to another person. This is the value of enunciation (Tonalization). No matter how wonderful an idea or opinion you have, if your enunciation (Tonalization)

is poor, your listener can't understand. As we work on Tonalization, I find that students who started out vague or listless become keenly responsive, and that our conversations increase in meaningfulness. Through Tonalization, even their faces come to glow with eagerness. I've come to realize that this is essentially an encounter between one "life-force" and another.

Tonalization, I Teach—Music, I Leave to The Recordings

"In the beginning, there was Taka-taka-tatta." Once they can play it, I have them work with the tape, which is running as background music. Silently, they move their fingers on the keyboard in time to the tape. After a few repetitions, they've acquired the performer's breathing pattern and conversational style (sensitivity). Next, I have them play as they heard, as they felt. (I'm often forced to admit that I could never do as well!) I then have them hone their sensitivity by working every day with the recording and thus interacting with the performer. From this point on, it's really their own private world, so I try not to impose myself too much on that relationship.

The truth of Dr. Suzuki's reminder, "Being able to play the piece is only the beginning," is revealed in the fact that ability is rarely stored up when you wave students onto the next piece the moment they learn one. How do you get them to befriend their teacher in the recording? How do you help them accomplish meaningful repetition? By assigning them the task of correcting problems through dialogue with the recording, rather than having me directly point them out—including such basics as notes or rhythm.

This means that they have to figure out how to develop a healthy friendship with the teacher in the tape. I am thrilled by the prospect of students who seek their own discoveries and cause change in themselves. Perhaps Dr. Suzuki's concept of "before they even know it" is the key to teaching. Learning that occurs without consciousness of it, or ability that develops in the course of inspired pursuit, might very well be one of the best approaches.

However, there is a trap here. If you only play with the tape, there's the danger that your performance will lack fundamental clarity and evoke nothing more than, say, a jungle of potato vines. It is therefore necessary to be creative. One could, for example, provide an excerpt from the child's own performance and have her discuss what she hears, or check how she distinguishes listening to the right

and left hands. Or, there is what I call "racing to be last," where the child plays as she registers what she hears. Students are able to make new discoveries when they confront their own playing from a different perspective. They are suddenly given a view of the things that slipped away when they were playing at full tempi.

I often hear the complaint that the tape is fast, and therefore difficult to play with. It is quite challenging if you don't practice this way from the beginning. Just make sure, once students learn a piece, that they match it to the tape. Even if it's impossible at first, they will eventually develop the necessary sensitivity and learn to do it with ease.

Another important issue is breathing. Breathing is required not only at the opening of a piece, but throughout. On the piano, you can get away with improper breath, but such performances aren't very comfortable for the listener. You couldn't even conceive of a singer or flutist not breathing. Again, it's important to accustom your students, right from the beginning—in anything, the start is most crucial—to start only after they've placed their hands on the keyboard and inhaled. If you neglect things in the beginning, you'll continue to pay for it for a long time. At the opening of a performance, the audience is full of expectation and wondering how the piece will start, and it is particularly vital that the inhalation is secure. If that one breath is missing, that first note or phrase is basically thrown away. When it takes awhile for a performance to get on the right path, or it finally becomes wonderful at the midpoint, it is often a symptom of unsuccessful breathing at the beginning.

In the case of pairing up two pianists, as well, there should be some sort of internal preparation before the starting melody, including a breath that makes sense within the flow of that preparation. If the students can feel that breath together and operate on the basis of its timing, then they should have an effective beginning. To avoid developing a one-way learning process, it's important to talk with your students, check their comprehension, change your methods and your materials, draw their interest, and thus help them acquire the desired skills and responses.

Make Students Want to Practice

The question, "How do I elicit performances full of life?" is an important one, and my hypothesis is that we have to nurture "people full of life." You can't expect much from someone who feels obliged to practice, but a child who motivates herself to practice is always full of smiles, and her performance is lively and expressive as well.

A child who finds practice enjoyable will practice a lot, so it seems like we should make an effort to create that kind of situation. I think the answer

always lies in the child, and that with a child who has no interest, it's useless to try to communicate something. We must pay attention to where the child's heart lies, and what her interests are.

When we feel the child changing, we have to modify our own actions. Dr. Suzuki says, "Education doesn't just mean teaching, it means nurturing."² We only nip a flower in the bud if we ignore and rush the spontaneously developing power and timing of a child. It is sometimes necessary to adopt an attitude of patient waiting. As long as they stay involved, every child will blossom at some point.

The real teacher is the performer on the tape. We assist by creating an environment where the child finds pleasure in practicing, and parents provide delicious meals so that the child can practice in comfort. All three adult figures are necessary to this dynamic, and must work in tandem.

And now, my final point.

The Transition to Research Level

Let's say that, from Book One onward, there are pieces where, if you develop "this one point," it takes care of a later piece too. For example, a child who has become quite proficient at "Taka-taka-tatta" and is close to the end of Book One can now apply the same skills to master "Allegro" (both pieces problematize breathing and enunciation). When "Eccossaise" in Book Two becomes easy, it makes "Minuet II" accessible, and if you save up with "The Happy Farmer," you have much to gain on Clementi's "Sonatine, Op. 36-3."

I call such pieces "Tonalization Pieces" and always start the lesson with them, assign them to be practiced thoroughly at home, and view them as "piggybank (ability-development)" pieces. I find that this process dictates that by the time they get to the later piece, their ability has already developed to the point that the tricky spots are mastered effortlessly. Because they can progress smoothly from one stage to the next, practice is enjoyable, and an ever higher level of ability is attained.

I keep watch for chances to enrich ability through such effective pieces, all the way from Book One to Stage Three of the Research Level, but I think that Books One and Two are the most crucial. If you can help students acquire the habit of grappling with Tonalization, the rest is just application. My hope is that, even if it takes awhile, by the time they get to the third stage of the Research Level, they will possess everything they need to continue playing the rest of their lives.

I think there's nothing so wonderful as being a musician who, though not a professional, plays throughout her life to feed her soul. It's truly regrettable when someone graduates from the third

(continued on page 18)

Mother's note: "The Making of a Happy Child"

Britt Magnusson (Yoda)
Kita-Tama branch: Takei Class

My son Hitomi is now on his way to adulthood. He tries to express himself clearly in every way. As a parent I must avoid getting in the way of his individuality process and youthful independence. Taking one step back, even though I feel uncomfortable doing so sometimes, I need to trust him and his choices.

I am sure he will experience many things and along the way. There may be some failures, but now is the time for him to learn how to struggle and achieve. I wonder if I can raise my child so that he will be empowered to overcome life's difficulties on his own.



Suzuki International Convention at Ireland, August 1995, with friends from overseas, a person in right is Mr. Hitomi Yoda.

Interacting With My Child

After nine years of marriage when I found out that I would give birth to a new life I was filled with happiness. My first concern was how I might bring up my child so that he would be a wholesome human being. My first thought was that it was very important to do my own self evaluation and work on my personal growth as the prerequisite for my goals as a parent.

I read child rearing books sent from my family in Sweden as well as from friends in England. Though I had been living in Japan for a long time, I felt anew the significance of the deep differences of the culture I was brought up in and the culture in which I would raise my child.

The various ways we daily raise, handle and interact with our children greatly affects the development of their emotions and intelligence.

I have read many books written by Maria Montessori, who developed the method of "Montessori Education", and also reread books written by the English philosopher, Bertrand Russell. The reading of

"On Education" seemed especially important and encouraging to me.

I would like to share with you several points from his book which seem essential for successful parenting.

- To nourish intelligence is one of main purposes of education.
- To minimize external disciplines. To do this, internal autonomy must be fostered.
- Even a newly born baby must be treated with respect as a human being, if she/he is to be in position of respect in the world some day.
- We can not sacrifice our children's future for the sake of our own needs and pleasure in spoiling them or give priority to our own circumstances.
- The principal of education is to stretch the instinct not suppress it.
- When you let your child be free and support his happiness while also surrounding him with kindness. Then the child will develop friendships spontaneously with everyone and others will usually respond by giving friendship back in return. This is one of the most significant results to be expected from the characteristic of an authentic education.
- An important stimulation to education is the potential for experiencing accomplishment.
- By helping children to hone their natural morality and potential, children are not tempted go astray.

("On Education" Iwanami Bunko, Translation by Sadao Ando)

Reading this article, from the day our baby was born I have learned how it is necessary to be aware of the child's environment and the dynamics of my engagements and interactions with him.

But I struggled with the question of how I could provide a desirable environment in a country and culture that is quite different from my own history and childhood experiences. Then, an American friend of mine introduced me to the Suzuki Method. As I started reading the English version of "Living in love" written by Shinichi Suzuki, I realized that his philosophy is basically similar to Montessori and Russell, so I was able to accept it without any sense of incongruencies or strangeness. Even though I live in a different culture, my anxiety was eased as I realized that important human matters are dealt with in the same ways regardless of culture.

Here I would like to point out the things which remain important to me even now.

- In adapting to the environment, an infant unconsciously acquires everything he/she hears and sees as they grow and develop their personality and value system.
- To provide the child with a good beginning, sensitivity a bit finer, encouraging the development of a beautiful heart and to give them the chance to pursue happiness.... these must be enough worries for parents raising their children. But it is a fact that a person who has been provided these advantages and grown into a fine human being, will have doors of opportunity opened to them.
- Vitality of life governs everything in human beings. Motivation to strive and to live actively will dominate a person's responses to environmental conditions. Only by disciplined practice do life activities show creative originality and increasing capability. More over, that discipline and ability will solve difficulties and take one to a higher level of potential.
- It might be said that in all matters success or failure is a result of whether or not you finish the goals you set. Having patience as you continue will bring the endurance for success. As a little bit of capability develops practice become easier. Then this development will begin to move us forward and accomplishment is realized naturally. This achieved capability will enhance our potential capability.

("Nurtured by love" from Gendai-Shisho Kodansha)

On To Ambitious Ventures.

Shortly before Hitomi was born, I went to observe some little children's music lessons and I was introduced to Reiko Takei at Kita-Tama branch of the Suzuki Method school.

I was very impressed by her personality. She was very graceful and she related to all her children specifically and individually. It was a surprise to me to see such small children playing music very happily with their small violins.

Amongst the children I saw one who had a violin hand made out of a box and ruler. Of course it had no sound, yet when his turn came to play how happy he looked. A sense of expectancy and eagerness to participate permeates her class. Takei Sensei assisted her students to play their violins with a sense of joy as she gently corrected the children's posture, and the way they held and drew their bows. As she finished her lesson there were feelings among the students to want to play more. These children left for their homes with enthusiasm and anticipated returning for their next lessons.

For our developing child, I began by providing the opportunity for him to listen to Mozart's music while he was still in my womb. From his earliest cognition, the clarinet concerto K581 became Hitomi's best liked lullaby. Occasionally I visited to observe Ms. Takei's music class, but it was three years and nine months

after Hitomi was born before he became a student of the violin with her. Hitomi and I were not able to speak much Japanese, plus we did not have much knowledge and experience with music or the violin. It was a feeling of stepping in to an ambitious venture.



Branch Graduation Concerto, playing Vivaldi's "Chaconne" (April 1996)

Takei Sensei had a great deal of patience, though the lessons were short, she encouraged him to come frequently during the week. I had the feeling of being hypnotized as by a magician while I watched three and four year old children play small pieces of music one after another perfectly. Hitomi was very fond of a "fortune draw game" which was created by the teacher. This is a game for senior students who would play a piece which was written on the paper they drew. Hitomi eagerly practiced with twinkling eyes hoping to play in this game like those older students someday.

When he started to go to kindergarten I was hoping for him to grow free and easy. I realized what I thought of as "free and easy" and what the Japanese thought was quite different. Freedom of having choices with responsibility is quite different from being able to do whatever you want to do without any discipline. As I was thinking about the importance of this distinction, I found it in the instruction of the Suzuki method of education. Takei Sensei discussed with us that as we take three meals a day regularly and punctually, she expect my son to play his violin three times every day. This worked into the routine of practicing the violin after every meal. We traveled a lot but always the violin accompanied Hitomi wherever he went. In those years we spent a long vacation in Sweden every year. Our visits surprised his cousins as Hitomi's repertoire of music increased year by year. Although the practices during our traveling were sometimes short, yet I believe Hitomi had no intention of skipping practice. So the violin became a necessary part of daily life.

The Importance Of Timing.

Just before Hitomi's fourth birthday, while we were taking a walk, he happened to see a recruiting poster for a course of the martial art of Ken-do. He insisted that he wanted to take Ken-do lessons. Since he had been physically a very active boy I thought this might help him to use part of his energy creatively. I agreed

that he might enter the Dojo Yohbukan at Kokubunji city on his fourth birthday.

Since I was born in Sweden and raised there, it is impossible for me to offer much influence to Hitomi of Japanese culture. I had hoped and expected him to be able to breathe the spirit of Japanese culture through Ken-do. He began regular practice of Ken-do with joy as his teacher instructed him with the same enthusiasm as he practiced the violin. Sometimes I thought and worried that Ken-do might interfere with his violin practice.

In October of 1986, at the time of the Suzuki Kita Tama branch convention, a guest speaker Mr. Toshio Takahashi spoke of the flute. He pointed out the importance of timing in Ken-do practice, just so timing is of utmost importance in music concerts. This took care of my worries about Ken-do. And since then I never doubted the importance for Hitomi's life of both Ken-do and violin.

As a mother, I am very happy to be able to brush up my own skills as I participate in the education of my child, giving a lot of time for his ventures. Through this process I am able to learn music and Ken-do along with my son and have the opportunity to experience the gentle hearts of fine teachers. I, too, can breathe in those qualities and integrate that growth in myself.

Wonderful Experience

Once a month, the mothers of children and their teachers get together in a class to discuss their children's progress. There we share our concerns individually and receive advice from other mothers and teachers. The reason I was able to continue for 10 years with Suzuki method is, I believe, because of this support group.

In December when he was a second grader, just before recording Vivaldi's Concerto in E minor, the graduation music, Hitomi broke his right wrist. He was not able to play his violin and tears were shed in his sorrow. This experience showed him the depth of importance of the violin in his life. For about a month he was not able to play but, with the help of his teacher, and his friends he was able to move the bow, and Hitomi continued to practice with his left hand. Soon the wrist healed. When he began to practice with his own hand again it was a happiness as if he had climbed into heaven. The graduation recording was just around the corner and because of his continuing practice with his left hand, he was able to finish just in time. As a member of Kita Tama Suzuki Branch School he participated in Suzuki summer school. This has been a great encouragement to Hitomi, for under various teachers and with many new friends he was able to continue studying. We participated in the 11th International Talent Education Convention held in Seoul (Suzuki Method International Congress). This was a great opportunity to visit our neighboring country. It was our first visit and the language was

unfamiliar, yet as we participated in the concert together the distance between us diminished.

We had much greater experiences there than we had expected before our departure. This brought a deeper interest in music for Hitomi's life. Knowing the past history between the two countries, Korea and Japan, it was a moving experience when Mr. Kim, the convention chairperson and Dr. Suzuki shook hands and prayed together for peace among the countries of world. Although we have had chances to travel in other foreign countries, to have experiences together for the common goals by way of music was an affirming experience of the oneness and commonality among human beings. Especially for our growing children this will be a continuing and precious memory and source of hope.

From Talent Education, Vol. 116

(English translation by Koji Hayashi)

My Approach to Tonalization

(continued from page 15)

stage but feels that she doesn't ever again want to touch a keyboard. We are all at some point of unfulfilled development, and so should not seek kind perfection from the beginning, but sometimes it's worthwhile to assign a project that seems completely unreasonable. Your student may understand something far deeper than you ever expected, or her ability may have developed, unnoticed, to that point. When someone completes the third stage, how much of a fortune (including emotional enrichment) has she amassed? My aim is to leave them something substantive.

Thank you for your attention to my ramblings.

November 30, 1995

From Talent Education, Vol. 116

(English translation by Lili Iriye Selden)

Footnotes

¹ In Japanese, the term "fool's strength" denotes forced, uncontrolled effort. Dr. Suzuki affectionately refers to such endeavors as "something-or-other" or "whatchamacallit" strength.—Tr.

² The Japanese word for "education (*kyoiku*)" is made up of the two Chinese characters, *kyo* (to teach) and *iku* (to foster, develop).—Tr.

ISA NEWSLETTER

MINUTES OF THE ISA BOARD OF DIRECTORS MEETING

Held at The Chicago Hilton & Towers Hotel
Pullman Room

May 23, 1996 12:30 p.m.

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
Mrs. Doris Preucil, member-at-large
Mrs. Dorothy Jones, member-at-large
Mrs. Tove Detrekoy, member-at-large
Mr. Henry Turner, E.S.A.
Mr. Harold Brissenden, A.N.C.S.T.E.A.
Mr. William Preucil, S.A.A.

OTHERS ATTENDING:

Mrs. Anne Turner: ISA Piano committee

Absent: Dr. Shinichi Suzuki, Mr. Mitsumasa Denda, TERI; and Mr. Tamotsu Bizen

AGENDA

OLD BUSINESS

1. Acceptance of the minutes of the last meeting.
2. Treasurer's Report.
3. Explanation of the meeting held in Tokyo, March 27 and 28, 1996
4. Explanation of the Korean position.
5. Discussion of the dues. (Donation of one hour of teaching is not working).

NEW BUSINESS

1. Auxiliary Directors
(Need to appoint a committee to set letter and information to be sent to new directors)
2. Hawaii Convention. 100th Birthday of Suzuki Sensei.
3. Need for a committee to write a four page insert for Journals and other mailings to promote better understanding of the work of ISA and to encourage more membership.
4. Teacher training- when teachers cross their regional lines and receive training in another region. What is the acceptable procedure.

DISCUSSIONS AND RESOLUTIONS TO THE AGENDA

Old Business

1. The minutes, as written, were approved by Doris

Preucil, seconded by Dorothy Jones.

Voted: Passed

2. The Treasurer's Report was approved by Doris Preucil, seconded by Henry Turner.

Voted: Passed

It was noted that the ISA membership percentage of the regional associations is as follows:
SAA - 30%; Australia - 90%; ESA - 30%; Japan - 80%.

3. A brief explanation to those not involved was given re: the committee meetings in Tokyo. Minutes of these sessions were given to the members.

5. Discussion of Dues:

If all teachers would pay membership dues, ISA would be able to take on projects.

Tove: Flat rate suggested. Don't ask for fees. Just state that the teachers are to pay when they are certified.
Doris: Teachers need more information concerning ISA.

New Business

3. *Evelyn: We wish to have a four page insert into each Journal explaining ISA. Those not receiving Journals will be mailed the insert individually.*

Suggested committee to work on the insert:

- I Article by Dr. Suzuki
- II Legalities of USA/ISA Office by Pat Razzano
- III Spirituality offered by TERI by Toshio Takahashi
- IV Short articles by committee chairmen

Toshio: ISA holds the Suzuki Trade Mark. It is our duty to keep the method at its highest level. We need to have international teaching conferences, instrumental committee meetings, etc. ISA teachers must grow.

4. Discussion of the following items took place:
 - a. European Teacher trainers: how chosen (From the beginning they were appointed by Dr. Suzuki.)
 - b. Other status: Graduate teachers, and trainees
 - c. The question arose: Is teacher training acceptable from one region to another?

Conclusion: It is up to the regions whether or not they accept training from another region.

ESA, ANCSTEA, TERI all have requirements for teacher certification. SAA has none.

Doris: The teacher should complete the regional certification first before ISA could certify.

Old Business

4. a. *Doris: International projects are difficult because: distances increase costs. Grants for such projects hard to get.*
b. *Henry: membership dues in ESA are barely able to finance the office. There is a need for fund*

ISA NEWSLETTER

raising programs.

William S.: Fund raising is not acceptable.

Dorothy: There is no support from SAA. They have just raised their own fees.

William P.: The four regional leaders should meet. ISA should be the bridge to bring their work to the entire membership.

Dr. Honda: Suzuki wanted \$1.00 per member per month to pay back what they had received. There has been repeated blockage in how to raise this fund. In TERI it was settled by their board.

Doris: We all know that we owe Dr. Suzuki a debt.
William S.: SAA asks, "Why should we belong to ISA? The regional organization does it all." The use of instrumental committees is very helpful to show ISA's need.

Tove: We can't ask for membership. We must just state that it is a requirement.

New Business

1. Auxiliary Directors:

All persons asked to become Auxiliary Directors have accepted. They include the following:

1. Nobuaki Hatano, Japanese business man living in the USA, translator of *Shimichi Suzuki: The man and His Philosophy* into Japanese
2. David Cerone, Violin pedagogue, President of the Cleveland Institute of Music
3. Sam Sato, financed the video, *Nurtured by Love*
4. Dr. Glenn Doman, founder, chairman of the Institute for Human Potential
5. Dr. Akira Tago, President of Tokyo University
6. Dr. Minao Nakajima, Prof. of Asian Studies, Tokyo
7. Paul Hartling, Former High Commissioner of World refugees, former Prime Minister of Denmark
8. Rex Hobcroft, Formerly Director of NSW Conservatorium, employed first Japanese Teacher, supports the Suzuki Method in Australia, founder of Australian Piano Competition.
9. Peter Malone, Manager of the Jurys Hotels in Ireland.

Since Doris had invited several people, it was suggested that she send a copy of her letter to the USA/ISA to be used as a general outline for contacting other auxiliary directors.

2. Honolulu 1998 Convention:

Dr. Honda: Koji Toyoda would be unable to attend a Convention held in Hawaii at the scheduled date. Since he will become the Director of TERI upon completion of his work in Berlin, we feel it is imperative that Toyoda attend.

It was suggested that the dates be changed to late August, but this date is not feasible because schools have already begun fall sessions. It was decided to wait until July 1999.

Japan and ISA will sponsor the next Convention and it has been suggested that it be held in Japan,

since it will honor Dr. Suzuki's one hundredth Birthday. Time and place to be finalized at the meeting in Hamamatsu in one week.

It was decided that there is a need to include teacher training at the convention.

PROJECTS

William P.: Projects should be done by the regional organizations, not ISA. This would cut the cost.
Approved.

Old Business

4. There was an explanation of the two factions in Korea. The Kims have been giving music teacher status to untrained teachers. (Teachers with no music background). Therefore, only invitations to teachers that are extended by Mr. Kyung Ik Kwang are to be honored.

Invitations to teachers at workshops outside of one's own region should first be confirmed by ISA.

7:30 P.M. Meeting Continued.

Old Business

5. Discussion continued on dues.

It was noted that there had been no resolution of the acceptance of the \$25,000 annual contribution from SAA to be given in Lieu of ISA dues. This was tabled for the moment.

Wish list: that articles be published in different languages, not just Japanese and English. (Noted that the Journal is being published in Spanish for the South American countries.)

Toshio: Explanation of the ISA office in the U.S.A.: Legally, to use the name Suzuki in connection with the Method in the U.S., an office must be maintained in the country. We must have enough money to maintain this office and to pay for the maintenance of the trade marks internationally. Spiritually, the headquarters is in Matsumoto. We must have funds to continue translations of Suzuki's writings and to have instrumental committee meetings to maintain quality teaching throughout the world. These committees are responsible for the core materials.

The editorial staff of the *International Suzuki Journal* wishes to submit an apology for the publication of unedited notes presented in the *Journal* as minutes of the Piano Committee meeting held in Tokyo in March 1996. Since these discussions contained material of a critical nature that had come to the attention of the committee, and since no action was taken or motions made as a result, the report of these discussions had no place in an official publication. We apologize for this error.

ISA NEWSLETTER

May 24, 9:00 A.M., continuation.

Old Business

4. It was decided to accept the SAA offer of \$25,000 with the idea that all teachers would be affiliated with ISA. However, this would not cover the cost of the Journal and Teachers' Directory. For a member to receive the *International Suzuki Journal* and the ISA Teacher's Directory, an additional \$12 USD would be needed.

William Preucil and Evelyn Hermann are to write a letter of explanation, faxed to the Board Members for approval, and sent to all SAA members.

Those SAA members who choose to pay the additional fee will receive the Journal and the Teachers' Directory.

Dorothy made the motion that the \$25,000 be accepted.

Tove seconded; *Voted: approved.*

OTHER BUSINESS

1. Early childhood Education

Dorothy: Would like direction from ISA on the following:

I What is early childhood education?

II What qualifications needed for:

- a. Teacher education
- b. Should it include music?
- c. Should there be parent participation?
- d. Must music be the centerpiece?

III Other ideas:

- a. News letter
- b. calendar
- c. art work
- d. parent participation

Dorothy would like ISA approval on acceptance of Early Education programs as presented, and certification. There is need of a one year scholarship program.

She is to submit her plan for the teacher training to the board for approval by fax at the earliest possible date.

2. Ann Turner: Felt the need for something concrete to take back to ESA teachers regarding the piano situation. She was assured that the new committee plans would be forth coming.

3. Henry Turner: Officially tendered his resignation as ESA's representative to the ISA Board. He stated that as of October 1996, Haukur Hannesson, former Icelandic Country Representative would become the Deputy Chairperson for ESA. Therefore, Mr. Hannesson would also represent ESA at the ISA meeting.

Toshio: We have heard, with regret, of Henry's retirement, but we would like to ask him to return to

the next meeting to help inform Mr. Hannesson. Toshio further moved that Henry be made an Honorary Director of ISA. (This title had been extended to Mr. Kamijo, former director).
William S.: made a motion that Henry be accepted as an Honorary Director.

Dorothy: seconded *Voted: approved.*

Meeting was adjourned.

Submitted by: Evelyn Hermann, Sec./Treas.

May 25, 1996 ♦

TREASURER'S REPORT

FOR THE INTERNATIONAL SUZUKI ASSOCIATION

(Fiscal Year, August 01, 1995 through July 31, 1996)

Reporting period: August 01, 1995 through July 31, 1996
Cash on hand (checking account) 08-01-95 \$25,293.64

INCOME

Memberships	\$44,959.45
Gifts	7,595.79
Total	\$52,555.24 +\$52,555.24

EXPENSES

Secretarial Services	\$3,572.62
Office Supplies	940.51
Postage	3,752.15
Telephone	1,561.30
Printing	14,344.21
Legal Fees	150.00
Officer's Salary	12,352.48
Taxes:	
withholding	3,676.03
FICA (Soc. Sec.)	2,605.81
Washington Employment	51.75
Washington Dept. of Labor	43.66
Bank charges ¹	2,307.13
Rent	1,200.00
Travel	680.95
Refunds	109.00
Conference ²	2,793.49
Total Expenses	\$50,144.09 -\$50,144.09

Balance on Hand, July 31, 1996	+27,704.79
Saving Account Balance	+6,420.24
Total funds on hand	+\$34,125.03

¹ Bank error of \$2,289.69 on foreign check (mistake on USD) Other charges entailed transfer of fund to other countries for postage of Journals.

² \$500.00 of the Conference money was given to the US Harp student to attend the International Harp Society Meeting.

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

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

Evelyn Hermann, International Suzuki Association
P.O. Box 2236, Bothell, WA 98041-2236 U.S.A.
or
Judi Gowe, Warner Brothers
15800 NW 48th Ave., Miami, FL 33014 U.S.A.



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