

**Talent Education News and the Suzuki Archives from
The University Archives and Southern Minnesota Historical Center
Minnesota State University, Mankato, MN**



Prior to the founding of the Suzuki Association of the Americas in 1972, and indeed the International Suzuki Association in 1983, an organization titled Talent Education - USA Inc. was founded by Dr. Howard M. Van Sickle, Professor of Music at the former Mankato State University in Minnesota. Van Sickle was an early exponent of the Suzuki Method in the United States, and organized several ASTA-sponsored workshops and visits by Dr. Suzuki to Mankato State. In addition, Van Sickle published the first newsletter in the United States devoted to the Suzuki Method.

This archive posting includes those early issues of the *Talent Education News*. Also included here is correspondence between Van Sickle and the University around his organizing Suzuki events, along with some wonderful photos of Dr. Suzuki teaching young students in the Suzuki program at the University. Enjoy reading these articles and seeing photos from the earliest days of the Suzuki movement in North America.

The ISA is indebted to librarian Adam Smith of Minnesota State University, Mankato, and to Beatrice Blanc of the McPhail Center for Music, Minneapolis for their assistance in discovery and research on this project.

NOTE: The ISA is seeking additional copies of the *Talent Education News*. Please contact the ISA office if you have copies available to donate or have knowledge where we can inquire about issues not included in this archive: ceo@internationalsuzuki.org

TALENT EDUCATION NEWS

VOL. 1

SEPTEMBER-OCTOBER 1968

NO. 1

Japan's Fantastic Child Violinists

N. H. Pronko
Wichita State University

Every Spring in the Sports Palace in Tokyo anywhere from 1500 to 3000 adorable Japanese children have given a fantastic mass violin concert without previous rehearsal or even a fixed program. They come from all parts of Japan and range in age from three to 13 years. Over the past 30 years the Talent Education Institute has graduated about 150,000 violinists. While it is obviously true that not many of the graduates are on the concert stage, they have enriched their personal lives with a keener sensitivity to music and its appreciation than they otherwise would have attained.

As is true of many grand developments, this radical musical trend in Japan was conceived and propagated by one man, Shinichi Suzuki, and some 70 disciples who now head 85 branches of the Institute throughout Japan. An account of Suzuki's work is presented because of its import for psychology, not in the sense that Suzuki deliberately applied sound psychological principles that he looked up in a textbook of general psychology. Instead, he accidentally discovered that certain procedures produced excellent results. As so often happens, practice does not wait for theory; it outstrips theory, which must then catch up with practice. It, then, is our task to tease out of the effective teaching procedures that Suzuki developed the underlying psychological principles. But before we do so, let us start at the beginning, namely, with an account of Suzuki's own growth and evolution as a master teacher, for, in the writer's opinion, Suzuki is a rare combination of personality, character, and musical skill which make him a genius as much as Beethoven and Mozart were in their own sphere of interest and activity.

It all started about 30 years ago when a Japanese father brought his four-year-old son to Suzuki for violin lessons. Reacting conventionally, Suzuki remarked, "He's too young!" Afterwards, as he reflected on the incident, he realized that the boy understood and spoke the difficult Japanese language very well. Why? Because he was born with an "ability" to speak Japanese? Obviously not, because if that same child had been transported at birth to the Soviet Union or Spain, he would just as easily come to speak Russian or Spanish as the case might be. And the same explanation holds for the American child's Southern

drawl: if brought up in the South of the United States or President Kennedy's Bostonian accent absorbed during his rearing in New England and England. And if a nightingale in Japan listens to a phonograph record of another bird song from birth on, he reproduces that song including even the sound of the needle scratches and other surface noises of the recording.

Suzuki carried over the "mother tongue" analogy into music, recalled the father whose son he had rejected as a pupil and started the four-year-old on a career that carried him to an instructorship in violin at the Curtis Institute of Music in Philadelphia and then to the world concert stage. This was Toshiya Eto. Another distinguished pupil, Koji Toyoda, won Geneva's celebrated Concours International d'Execution Musicale and is currently concertmaster of the Cologne Chamber Orchestra. But Suzuki has no diabolical plan to gain a monopoly of this planet's violin concert state—only to provide enrichment, beauty and poetry to children's lives.

THE MOTHER TONGUE MODEL

Struck with the ease with which children down through the ages and in every land on this earth mastered their mother tongue, Suzuki was struck with the fact that no child starts learning his native language via the printed text. All babies hear the endless chatter of their mothers, fathers and siblings, and then they imitate their models beginning with the babble stage continuing on to genuine speech which is constantly shaped and refined, depending upon adult requirements. Only then do printing and reading enter the picture. This realization lead Suzuki to the "Listen and Play" method of teaching the violin.

When do you start? According to Suzuki, "the sooner, the better." Since he realizes that education begins on the day of birth, this is the ideal time to start the child's musical education.

Select a masterpiece by Bach, Mozart, Beethoven or Vivaldi and play that selection daily for the baby. After four or five months, the child will recognize that piece, which will have a soothing effect on him. Reward his "mastery" (recognition) of that piece by adding a second selection but also repeat the first. Continue the procedure when you have added a third and a fourth item and soon the child has a rich

(Continued on Page 4)



Winnetka string students, parents and teachers greet the Suzuki students at Chicago's O'Hare Airport.

Suzuki Children Tour

The exciting drama of repeated airport greetings will soon be enacted throughout the United States as ten Japanese Talent Education students, under the guidance of Dr. Honda and Mr. Mochizuki, embark on their fourth American concert tour. In addition to the joy which will be shared by concert audiences, many families will have the privilege of close

fellowship with the Japanese students and staff when they stay as over-night guests in American homes. Long-lasting friendships and closer ties between our two countries will result from these experiences.

1968 Tour Itinerary

DATE	AUSPICES	AUDITORIUM
Oct. 4	Honolulu International Center, Hawaii	Internat'l. Center Concert Theatre
Oct. 7	Maui Philharmonic Haliimaile, Maui, Hawaii	Baldwin Auditorium
Oct. 8	Hawaii Concert Society Hilo, Hawaii	Hilo High School Auditorium
Oct. 10	Shasta College, Redding, California	Shasta College Auditorium
Oct. 11	Paradise High School, Paradise, California	High School Auditorium
Oct. 12	Local 508 A.F. of M., Stockton, California	Stockton Municipal Aud.
Oct. 13	El Camino College, Los Angeles, California	El Camino College Aud.
Oct. 14	Nampa Concert Series, Nampa, Idaho	Northwest Nazarene Coll.
Oct. 17	New Orleans Philharmonic, New Orleans, La.	McAlister Auditorium
Oct. 19	Fort Wayne Philharmonic, Ft. Wayne, Ind.	Philharmonic Auditorium
Oct. 20	Cherlin College, Oberlin, Ohio	Oberlin Conservatory of Music
Oct. 22	Dept. of Music, Univ. of North Carolina, Chapel Hill, N. Carolina	Univ. of N. Carolina
Oct. 24	Washington High School, East Chicago, Indiana	High School Auditorium
Oct. 25	College of the Holy Name, Albany, N.Y.	College Auditorium
Oct. 27	Hunter College Concert Bureau, New York	Hunter College Auditorium
Oct. 28	Oceanside Pub. Schools, Oceanside, L.I., N.Y.	School Auditorium
Oct. 29	Eastman School of Music, Rochester, N.Y.	Eastman Auditorium
Oct. 30	Winnetka, Illinois Public Schools	Skokie Jr. H.S. Auditorium
Oct. 31	Workshop 9:30 A.M.	Skokie Jr. High
Nov. 2	Anchorage Borough School Dist., Alaska	School Auditorium

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SEND - TODAY

TALENT EDUCATION NEWS

Volume 1

Number 1

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TALENT EDUCATION — U.S.A. Inc.

BOARD OF DIRECTORS: Dr. Howard M. Van Sickle, Mankato State College, Chairman; Clifford Cook, Oberlin Conservatory of Music; John D. Kendall, Southern Illinois University, Edwardsville Campus; Dr. Donald J. Shetler, Eastman School of Music; Carl Shultz, DeKalb Community Unit Schools, Executive Secretary; Elinor Van Sickle, Treasurer. **HONORARY MEMBERS:** Dr. Shinichi Suzuki, Matsumoto, Japan; Dr. Masaki Honda, Tokyo, Japan; Kenji Mochizuki, New York City.

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Saino Kyoiku Dayori . . .

TALENT EDUCATION NEWS is dedicated to the genius of Dr. Suzuki's teaching and the warm inspiration of his magnetic personality. Published for children, parents and teachers throughout the world, the NEWS will conduct a search for truth in all matters pertaining to Talent Education. It will be edited with a firm commitment to support Talent Education development through a cooperative news exchange.

This is your publication. Articles, photos, news items, suggestions and comments will be gratefully received. We will welcome recommendations as to feature sections which will command the widest reader interest.

Page 4 is actually the front page, Japanese-style, of Saino Kyoiku Dayori, the Japanese equivalent of Talent Education News. This section will contain regular messages from Dr. Suzuki and other reports of Japanese activities. The center pages will contain pictures which may be particularly desirable for bulletin board purposes.

From The Publisher's Desk . . .

It is our fond hope that the subscription list of TALENT EDUCATION NEWS will reflect the interest of every student, parent and teacher in the United States involved in the Suzuki learning experience. Here is one good reason why. Perhaps you can help us answer these two letters:

Dear Dr. Van Sickle: "I am currently teaching violin with the Suzuki approach as a graduate assistant at the University of _____ C _____. Several of my students are leaving town and wish to continue their study. Could you send me names of violin teachers who use the Suzuki ideas in Atlanta, New Orleans, Ann Arbor and Wichita Falls. One of my students will be in Tokyo for two years. Can you tell me whom she should contact there....."

Dear Dr. Van Sickle: "I have a friend who is very interested in having her small son begin violin with someone who teaches the Suzuki approach. She is moving to Chicago in June and I promised her that I would try to get some information about teachers of this method in that area....."

Student, Parents and Teachers

Students, parents and teachers will want to receive their own copy of TALENT EDUCATION NEWS. Mail your subscription order today! Teachers will want to take advantage of the group subscription rate at a substantial savings for the students and parents in their program.

A SUMMARY OF TALENT EDUCATION - U.S.A. DEVELOPMENTAL ACTIVITIES

September, 1967—August, 1968

1967

September 24—25, DeKalb, Illinois

Talent Education—U.S.A. Board Members: Dr. Howard M. Van Sickle, Chairman; Clifford Cook; John D. Kendall; Dr. Donald J. Shetler; Carl Shultz, Executive Secretary met to review possibilities for Talent Education development in the United States. Advisor: Marion S. Egbert, Vice-President, American Music Conference. Host: Dr. Roger W. Axford, Director of Adult Education, Northern Illinois University.

October 13, Winnetka, Illinois

Van Sickle and Shultz consulted with Dr. Masaaki Honda, Director of Japan Talent Education and Kenji Mochizuki. Host: Milton Goldberg, Winnetka Public Schools.

October 28—November 4, Tokyo and Matsumoto, Japan

Dr. and Mrs. Suzuki, assisted by Shultz, prepared the "Letter of Authorization for Talent Education in the United States" for Dr. Van Sickle. Legal services: Yuasa, Sakamoto, Kawai and Ikenaga of Tokyo.

December 6, Mankato, Minnesota

Talent Education—U.S.A. declared a non-profit corporation. Van Sickle assigned responsibility for Talent Education to the Corporation. Legal counsel: James H. Manahan of Farrish, Zimmerman, Johnson and Manahan, Mankato, Minnesota.

December 18, Evanston, Illinois

Van Sickle, Shetler, Shultz (Kendall by conference phone) met at the office of Summy-Birchard Publishing Company with David K. Sengstack, Summy-Birchard President and Shimpei Matsuoka, Assistant to the President of ZEN-ON Music Publishing Co., Tokyo, Japan to consider matters pertaining to the LISTEN AND PLAY books and the original SUZUKI VIOLIN SCHOOL materials.

1968

January 18, Mankato, Minnesota

Van Sickle made contract offer to Sheldon Soffer Management Inc. for the Corporation.

March 22—25, Tokyo, Japan

Shultz attended the 14th National Concert to plan with Dr. and Mrs. Suzuki and Dr. Honda for future TALED Tours to Japan by American students, parents and teachers.

July 18, Madison, Wisconsin

Van Sickle, Cook, Shultz conferred with Dr. and Mrs. Suzuki regarding current Talent Education developments in the United States. Host: Dr. Emmett R. Sarig, Chairman, Extension Music Department, University of Wisconsin.

Summy-Birchard Imports From ZEN-ON

David K. Sengstack, President of the Summy-Birchard Company, Evanston, Ill. announces that the complete works of Shinichi Suzuki are now available in the United States through the firm. The Sato Cello School and Kato Violin Method will also be made available.

The decision to discontinue publication of the Listen and Play series in favor of the Suzuki Violin School editions was made by the ZEN-ON Music Company and Summy-Birchard Company based on the recommendations of Dr. Suzuki and in consultation with the Talent Education—U.S.A. Inc. Board of Directors.

The English edition of Volumes 1, 2, and 3, supervised by Robert Karol, of the Boston Symphony, represent interim publications while the supply lasts. Dr. Suzuki plans a complete revision of his Violin School materials with recordings to be produced for most of the ten volumes.

Suzuki Violin School

Volume 1 (Karol edition)	\$4.50*
Volume 2 (Karol edition)	4.50*
Volume 3 (Karol edition)	4.50*
Volume 4	2.25
Volume 5	2.75
Volume 6	2.75
Volume 7	2.75
Volume 8	2.75
Volume 9	3.75
Volume 10	3.50
Duets for Two Violins	1.50
Second violin part to Suzuki Violin School, Vols. 1 & 2	
Note Reading Exercises	3.50
Home Concert	
Volume 1	2.00
Volume 2	2.00
Position Etudes	1.50
Quint Etudes	2.25
Ton-Ubungen	2.75
Sato Cello School	
Volume 1	3.00
Volume 2	3.00
Kato Violin Method	
Volume 1	3.00
Volume 2	3.50

(*Includes two 7-inch 33-1/3 RPM records)

Child Violinists

(Continued from Page 1)

foundation for his musical education. In the same sense as we talk about "reading readiness," we can just as properly talk about "playing readiness." Children thus subtly and richly subjected to musical stimulation are ready to start violin lessons any time from two and a half years of

age on. Of course, if you provide off-key models either in the way of parents who sing poorly or through cheap, faulty tone-distorting phonographs or tape recorders, then don't expect a child to have "perfect pitch." According to Suzuki, any child can be made tone deaf, too.

How do you start? Certainly, not by asking the child if he would like to take violin lessons. The child must be properly motivated so that he requests or even begs to be given a violin and lessons. How is this accomplished? Here, cultural and familial factors come into play. Now the Japanese family is a closely knit unit. At least up to this time, there has also been a respect for one's elders with,

(Continued on Page 4)

FOR YOUR BULLETIN BOARD



1967 U.S. Tour Members pose with their instruments on the steps of the Kaikan, the Talent Education Center.



Chuichi Takasugi teaches a three-year-old girl the Twinkle, Twinkle, Little Star Variations.



Keiji Miura of Matsumoto works with three and four-year-olds, also playing Twinkle, Twinkle.



All children enjoy learning to bow to the audience with Dr. Suzuki.



Marilyn Ross, William Starr, Idell Low, Theodore Brunson and Arnold Schatz were among the group of Americans to visit the 1968 Summer School in Matsumoto.

SUZUKI'S EXPANDING INFLUENCE

The question is frequently asked: "Have Dr. Suzuki's students gained artistic stature in the world of professional music?" A partial list of his outstanding students includes: (Before World War II)

TOSHIYA ETO Curtis Institute
KOJI TOYODA Concertmaster, Berlin Radio Orchestra
TAKIYA URAKAWA Concertmaster, Hamburg Symphony
KENJI KOBAYASHI Concertmaster, Oklahoma Symphony
TAKESHI KOBAYASHI Concertmaster, Czechoslovakia

SYMPHONY
HIDETARO SUZUKI Concertmaster, Quebec Symphony
(Since the War)

TOKIKO SHIDA-LAWRENCE Won 1st Prize in Munich
Violin Contest

HIROKO YAMADA Violinist, Rotterdam Orchestra
TAKUYA SHIDA Violinist, Amsterdam Concertgebouw
Orchestra

Talent Education Summer School: 1968

By William J. Starr
University of Tennessee

The nineteenth annual summer school of the Talent Education program initiated by Shinichi Suzuki convened in Matsumoto from August 2-7. Approximately 500 youngsters and 100 teachers attended the summer school, which consisted of rehearsals, practice sessions, group teaching, and group and solo performances. The week of activities opened with a meeting of all the teachers who were to teach during the summer school. Dr. Suzuki instructed the teachers on points to be stressed in their teaching throughout the week. The teachers had all brought their violins and they played together in unison the examples used by Suzuki. Much was made of 'tonalization,' Suzuki's apt word for the string player's work analogous to the singing teacher's 'vocalization.'

The group lessons were fascinating. The door of each room used for group lessons bore a placard with the name of a piece, as the 'Twinkle' room, the 'Bourree' room, the 'Vivaldi g moll' room. Group lessons filled the Talent Education building, the civic auditorium next door, and a nearby high school. Energetic teachers stood before a room full of youngsters, with parents in chairs crowded in the corners. The young players played together, and individually, as the teachers worked to refine certain techniques or specific passages. Watchful parents were able to compare their children with others from all parts of Japan.

For some observers, the group performances still remain the most exciting aspect of the summer school. It

would certainly delight any American conductor's heart to hear forty advanced Suzuki-trained students perform the Bach A Minor Concerto in unison with an expansive tone and excellent intonation, and later hear perhaps two hundred smaller children give a stirring performance of the Vivaldi A Minor Concerto. In the summer school group performances, the music progresses from difficult to easy, with the performing group growing larger with each selection. The programs invariably ended with five hundred youngsters crowded together on every available inch of the large stage playing the 'Twinkle' variations.

The younger children remain in the audience until they hear their turn to perform. They are not kept in the wings of off-stage as we might do in America. The discomfiture of additional noise in the auditorium is offset by the fact that the younger children hear again and again the pieces they are to play in the future and they are highly motivated by the performances of the more advanced children. One little girl of five became so excited that she came on stage early, and when she realized she couldn't play the Bach 'Loure' with the others, she ran to ask Dr. Suzuki what to do. He led her gently off stage.

The solo performances were varied and inspirational. Young cellists and pianists were featured in addition to young violinists. A favorite of the audience was a cellist so diminutive that he had to use the smallest chair found in the Talent Education kindergarten. He gazed imperturbably at the audience throughout much of

his solo.

Monday evening two dazzling solo performances crowned the summer school's activities, that of Eiko Suzuki (no relation to S. Suzuki) with the Brahms Concerto and Yakari Tate with the Paganini Concerto. These performances were excellent examples of the heights achieved by the advanced Suzuki-trained students.

Tuesday noon, Dr. Suzuki, teachers, mothers, and small children climbed into busses and cars for a picnic spot in the nearby mountain highlands. Hundreds of little violinists ran up and down the mountainsides, behaving just as average children whose abilities had not been so masterfully developed. No 'hothouse' prodigies here.

Wednesday morning the children assembled in the civic auditorium for a large group concert which closed the summer school. Some of the easier selections were played in harmony, a number of the students having learned the B parts from music printed in the back of their schedule books. Fifty music stands were hurriedly brought on stage for the performance of the Concerto for Four Violins of Vivaldi, although some of the performers disdained their use, playing throughout from memory.

I attended the 1967 summer school with the ASTA group and so the performances were not new to me, but still they engendered in me the same excitement in seeing and hearing the many excellent players, and the same deep respect for the high level of teaching done by so many of the teachers in the Suzuki program in Japan.

Talent Education In The United States

Masaaki Honda
Part I

Since Dr. Suzuki and I took ten children to participate in MENC 1964 in Philadelphia, the interest in the idea and method of Talent Education has been aroused deeply among the string teachers in the U.S. In June 1965, Dr. Suzuki established his first workshop in the U.S. namely Oberlin, Baltimore, Illinois, and Seattle. In November the same year, opportunity came my way to explain and demonstrate about this movement on the West Coast, in Seattle, at San Francisco State College and the University of Southern California.

From October 1st to 25th 1966, we were again invited to perform in nineteen cities and were received with equal enthusiasm. I was fortunate to meet many leading professors and teachers and had a chance to talk about organizing a system of Talent Education in the U.S.

After coming back home to Japan, I have been thinking and analyzing the past, present and future vision of Talent Education in the U.S., summarizing as follows.

PAST:

When I first met Dr. Suzuki in 1947 and learned about his idea, I felt that this was something I had been seeking in my life. This was the dream which I had been craving to do something for humanity. The idea based on the fact that all humans possess an immense

potentiality of ability. If a combination of proper training and good circumstances were to be provided, this would lead to development of ability which we all dream to possess, but more often give up as hopeless with the words, "We do not have the talent."

Since Dr. Suzuki being a violinist, applied his idea of developing latent talent in teaching violin. The response was great and many classes have sprung up in various parts of Japan.

With the growth of this movement I thought it would be appropriate to introduce it in the U.S. I was in a very favorable position to do this, because as director of Talent Education I was in charge of the foreign affairs. Beside this, I was brought up in San Francisco during my boyhood, thus understanding the nature of American people and also having a fairly good command of English.

One of the most impressive ways of making people understand a subject especially film companies in Japan were contacted asking if they would make a sound film, but without avail. Just at this time National Concert of 1955 was drawing near and we were determined to take this opportunity to produce a sequence for \$1,000, and thus the film of the "Double Concerto for the Two Violins" was made.

Coincidentally Mr. Mochizuki, then a student at Oberlin College, was trying hard to introduce this movement in the U.S. but having little success. One thousand children playing Double Concerto! That was

country. For example, they may terminate at the first yawn and certainly the common accoutrements of our teacher studios such as music stands and practice books are missing. There is no pressure, coaxing, forcing or threatening at any time. The pleasurable activity is self-rewarding. The writer sees a psychological resemblance here to the autoletic or intrinsic reward in the talking typewriter approach to language learning. activity is self-rewarding. The writer sees a psychological resemblance here to the autoletic or intrinsic reward in the talking typewriter approach to language learning. Part of the secret of success in Suzuki's method is absence of reliance on extrinsic reward. The child will continue to grow musically as long as his playing alone provides reinforcement rather than reliance upon praise, blame, punishment, working for a grade or a contest prize, etc.

Absence of competition. It should come as no surprise then that there are no city, a particular concerto, they are unwittingly learning the melody, intonation, etc., as their exemplar has produced it on the tape or phonograph record. But one shouldn't get the idea that the child gives a dead imitation or lifeless copy

unbelievable. Thus, to prove this he asked urgently that we send this film. At this time our institute was quite short of funds, and to make a copy of the film we needed another \$300. Mr. Endo, one of our members, graciously offered to donate this amount thus completing the film. It was sent to Oberlin in the year 1958.

Professor Cook of Oberlin College showed the film to the Ohio String Teachers Association. Audiences were spellbound. Professor John Kendall, then a teacher at Muskingham College, made up his mind to visit Japan and study this method of education. He was the first American teacher of string instrument to come to Japan. In 1963 Professor Cook visited Japan and for the first time, we talked seriously of taking children to the United States to demonstrate this idea. Prof. Kendall took on the difficult job of handling the schedule and many schools extended invitations to play.

Fortunately MENC was held in Philadelphia and Dr. Zimmerman, then the president, extended an invitation to this meeting. Dr. Robert Klotman, then President of ASTA, also kindly invited us to perform at its National Conference.

Early in March 1964 we took ten children to the U.S. to undertake the difficult task of introducing the program, beginning in Seattle and ending in Honolulu. The impression was most gratifying and people described this as the "impact of Suzuki." Thus the seed of Talent Education was shown on the good earth of the United States of America.

of his mentor's rendition. Stress is on playing "from the heart." The children play with such feeling that, as an example, when the world-famous cellist, Pablo Casals, heard them at one of their Tokyo festivals, he broke down and wept as he embraced them. Musicians from the county, or state music contests or rivalry for first chairs, etc. Part of the system involves group sessions during which all the pupils of a given teacher assemble and play ensemble. The writer has observed such an informal session in Suzuki's home with violinists ranging in age from a tot of two years and eight months to an adolescent girl of 13 years who had been taking lessons for the major part of her life, namely, nine years.



By Shinichi Suzuki

Pestalozzi once said, "First of all, let's begin with the easiest lesson. Then, before proceeding further, teachers must make students complete the easiest lesson. After that, the students can be dependent upon the knowledge, and can gradually add some new knowledge to the old knowledge." When I came across the above words in reading the book by Mr. Kondo, I was very surprised to see that our method of Talent Education almost looks like Pestalozzi's teaching method.

The reason why I was surprised is that such teaching method has not been carried out in the school education and other's teaching, in spite of the fact that Pestalozzi established the basic principle that brings up the abilities of human beings one hundred years ago.

There are a great number of educators who have known about the Pestalozzi's method, but what have they done about it? Fortunately I, by chance, discovered that most children throughout the world are educated to speak their native languages with the utmost fluency. This education in their native languages enables them to develop their linguistic abilities successfully to an extremely high level. This discovery made me realize that any child will be able to display highly superior abilities, if only the correct methods are used in training and developing these abilities.

Such a method had already been emphasized by Pestalozzi one hundred years ago. The most important was to carry the Pestalozzi's method into effect.

There is a big difference between understanding what Pestalozzi had said and carrying it out. So it is not too much to say that the one-hundred-year's history is the incompetent days of the educational world, which was not enough capacity to have put Pestalozzi's into practice. I have not read any works of Pestalozzi but I have maintained, emphasized, and developed the same teaching method as Pestalozzi's. Thus, I have popularized the movement of talent education. When, however, will this teaching method become the common sense of the educational world?

Oh, one hundred years since Pestalozzi passed away!

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Violinists

(Continued from Page 2)

perhaps, greater docility on the part of the child. The latter has also been aided and abetted by the parent through the encouragement and patience shown once instruction begins. The parent, most often the mother, is a guide—in fact, an ally of the teacher. Indeed, the mother must have enough genuine interest in the child's achievement of excellence in violin playing to make what some mothers would consider a "sacrifice." Ideally, the mother starts to take lessons first until the point at which identification begins to accomplish its desired results. Just as the little boy or girl wants to imitate the behavior of adults in his surroundings, whether caring for another child, feeding it, etc., so it wants to play the violin as the mother does with apparent enjoyment. The matter is made important, significant, and when the motivation is considered appropriate, a violin of the proper size is purchased and lessons begin. However, the mother (or father) cannot, as so often happens in America, "drop off" the child at its teachers and go on to something else. She must be at the lesson, too, and must be able to master enough of the posture, bowing, etc., to help and encourage the child in its practice sessions at home, at least in the early part of study.

Lessons. Lessons are private but not as rigid as in our

TALED CONCERT TOUR

March 22 - 31, 1969

Dr. Suzuki invites American violin and cello students, with their parents and teachers, to participate in the 15th Talent Education Concert on March 30, 1969 in the Buddokan, Tokyo, Japan. Here is a most unusual opportunity to see, hear, study and perform with more than two thousand Japanese students and their teachers!

Tentative Itinerary

9 days - Tokyo. Welcome concerts, Talent Education reception, daily rehearsals under the direction of Japanese and American teachers, studio observation, Talent Education concert, tours of Tokyo, Hakone, Nikko, Kamakura.
TOUR COST: \$900.00 from the West Coast, including two meals daily; air and surface travel; concert fee. Half-fare for children under 12.

Immediate application should be made to assure acceptance by writing to: TALED TOURS, P. O. Box 551, DeKalb, Illinois 60115; telephone (815) 756-7534.

TALENT EDUCATION NEWS

VOLUME I

MARCH - APRIL, 1969

NUMBER 2

Modeling Must Be Continuous

Shinichi Suzuki

I think that it is natural for any child to grow in manhood and acquire an excellent musical sense. This is a fact and no wonder. Let children listen to outstanding recordings and the training records every day and they will develop a refined musical sensitivity.

How fortunate for his life if a child becomes a man or remarkable and beautiful musical sense. That indicates a man of beautiful mind and a sense of important values. This is one of the most precious things in life, which is given to children only by the hands of parents.

Select a masterpiece of music and play this selection daily for the children. You must bear this in your mind and try it. On the contrary, this simple lesson is not easily carried out. The reason may be derived from the parents not recognizing the importance of doing this and failing to believe that it will make their children become men of a beautiful musical sense. Or they may still hold such incorrect notions that their children are born with less potential which cannot be improved. The parents, who have so far become fully aware of this simple lesson and believed my saying, have brought up their children to have a precious sensitivity for music. This is a wonderful gift from parents to their children.

Any child speaks Japanese with his local accent to which he has been accustomed. As a result, every child speaks with a Yamagata accent if brought up in Yamagata prefecture and every child speaks with an Osaka accent if brought up in Osaka. What on earth does this fact mean?

Why doesn't everyone bring up his child as a man of splendid musical sense? Why not understand it? This is my ceaseless voice with which I have campaigned for thirty years.

If a child comes to have a splendid musical sense, how happy are his parents! Nowadays it is obvious that such ability is not given by nature to individuals. In spite of this fact, most people tend to think it is special for children to play the

SUMMER WORKSHOPS ANNOUNCED

Dr. Shinichi Suzuki will conduct the following workshops during this 1969 summer season:

June 18, 19, 20	Syracuse University, Syracuse, N. Y.
June 21	Project Super, Rochester, N. Y.
June 23, 24, 25	Project Star, Iowa City, Iowa
June 26, 27, 28	U. Southern Illinois, Edwardsville
June 30 to July 4	U. of Wisconsin, Madison, Wisc.
July 7 to July 11	San Diego State College, San Diego
July 14, 15, 16	Pendleton Public Schools, Pendleton Oregon

While enroute Dr. Suzuki will serve as a distinguished judge of the Concours International de Montreal. In addition, he will spend a day (July 12th) in the Pasadena-Los Angeles area before returning to Tokyo on July 18 in time to greet the Talent Education, U.S.A. Summer tour group.

'Nurtured By Love' Book Brings Suzuki's Work Into Focus

Now available in English

Soon to be available is the long awaited translation from Japanese to English of the Shinichi Suzuki book titled **NURTURED BY LOVE**. Copies should be available around May 1st.

NURTURED BY LOVE is fascinating reading. It is a human story of some of the decision points in the career of Dr. Suzuki and his development of Talent Education. The book is not a series of lessons but rather a statement of a growing philosophy that has guided his life.

The book is difficult to put down. The translation, by Mrs. Suzuki, is beautifully done. The proof sheets do not give a clue as to the mechanical treatment

of the book nor the price but for Talent Education teachers and for parents of young violin students the book is 'must' reading.

The reader of **NURTURED BY LOVE** will gain an insight into the personal background that brought Talent Education to realization. Many human interest stories are told of Dr. Suzuki's studies, his problems during the war and his involvement with great people. The book brings many parts of Talent Education into focus and should be indispensable to musicians, parents and educators alike.

The book is published by Exposition Press, Inc.

Talent Education In The United States

Masaaki Honda

PART II:
Present:

The second tour with the children was made in October, 1966. During this trip, I had a chance to observe quite a number of violin classes conducted with Suzuki's method. These were in Pasadena, California; Emporia, Kansas; Boston, Massachusetts; Bedford, New York; Dekalb, Illinois; and Seattle, Washington. The progress is simply amazing and we understood that the tree was bearing very good fruits.

I also noticed that teachers who have not yet begun the violin excellently in concert. On the other hand, nobody thinks it is special for the children to speak with an Osaka accent. This is considered natural in the case of language, but it also applies in the case of music as well. Why do people consider musical ability to be special?

Please think of what I have said and make an effort to play a masterpiece of music daily for your children. Would you make a decision to bring up your children as men of abundant musical sense? Otherwise, who can do it?

program were equally enthusiastic, and were asking if they can have workshops in the coming year.

I was fortunate enough to meet some of the leading teachers most interested in this movement and talked about organizing "Talent Education in the United States."

Future:

In my opinion, Talent Education in the United States has a very bright and promising future. There are not only private teachers, but professors in universities, colleges, and music schools who are interested. A number of the foremost teachers in the country are investigating and are eager to carry out the program.

They are fully aware of and support the theory that every human has a great potentiality of developing their ability, not only in music but physically, mentally, and in various other fields of study.

In Emporia, Kansas, I had an opportunity to meet Dr. Van Sickle, President of ASTA, and we discussed the possibility of organizing Talent Education in the United States. We con-

cluded that several of the top men in the country should meet to establish a national organization; and after this is systematized, state and city branches can be added.

The name of Talent Education must be protected by copyright or in some other way. We are not selfish, but are afraid that some people will abuse and might even go astray from the original idea; thus the real idea of Talent Education with Truth will be misunderstood by many people.

Fundamentally, the organization must be confirmed on the basis of carrying out the concepts of Talent Education and Truth, not only for the individual name or merely for the method of teaching. The depth of an individual is limited and as a human, one cannot always be perfect: thus if bound only by human relations, the time will come when we get discouraged and may go astray, thinking that Truth in itself is not wholly true.

In carrying out the program, there must be a central institute for study and further investigation. A central workshop can be held at this institute and teachers from all over the country can come and receive instruction and lessons. Then they can obtain a certificate for eligibility as an instructor in the Talent Education Program. Only teachers with a certificate should teach the method.

The real aim of Talent Education lies not only in music, but also in developing latent talents. This institute should be the center of investigating the possibilities of the human arts: physics, psychology, science, medicine, botany and so on. Here politics, religion and eco-

nomics will not be discussed; but only fields for the development of human abilities, which will lead to the happiness of tomorrow. Humans possess the unfortunate fault of competing for the name of self importance, or even for the fruits that come from an organization. If we reflect that this movement must be for the happiness of all children, thus leading to world peace, I am sure all will cooperate and will not seek merely their own ends. Without cooperation it will be difficult to establish a successful organization.

During our visits we were accepted in various homes, to stay for a night. We were not only accepted in their homes, but also in their hearts. We had never met each other before, but from the first we made everlasting friendships, communicating from heart to heart. The reason is obvious. We were not talking politics or economy, but only music and culture. If all peoples in the world spoke through music, I am confident that the world would be greatly improved.

Thus, Music must always be the center of the core of this institute, as well as of this movement.

Continued on page 2

TALENT EDUCATION NEWS

Official Publication of Talent Education - U.S.A. Inc.
Mankato State College
Mankato, Minnesota 56001

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TALENT EDUCATION NEWS

Volume 1

Number 2

Official publication of Talent Education—U.S.A. Inc., a non-profit corporation devoted to the advancement of the teaching of Dr. Shinichi Suzuki throughout America. TALENT EDUCATION NEWS is published bimonthly, six times a year.

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NEWSPAPER STAFF: Dr. Howard M. Van Sickle, Publications Chairman.

Application to mail at second class postage rates is pending at Mankato, Minnesota, 56001.

The delay in the publishing date of this second issue of TALENT EDUCATION NEWS is due to the illness of Carl Schultz who fathered the first issue and prepared most of this issue. Picking up the loose ends and bringing this issue into being proved to be very time consuming. We wish to express our appreciation to Mr. Schultz's wife for her patient help and for your willingness to wait. We hope you join with us in wishing Carl Schultz a sure and rapid recovery.

Howard M. Van Sickle

More Items Desired For Suzuki Archives

Only the imagination limits the variety of items that should go into the Suzuki Archives now housed in the library of Mankato State College Memorial Library at Mankato, Minnesota. The object is to collect in one place every possible reference to the work and ramifications of Dr. Shinichi Suzuki, who from Japan has stimulated almost single handed a new standard of violin instruction and learning in general.

Many are surprised to learn that even a single copy of a program featuring a Suzuki system trained pupil becomes important to the scholar. Articles in local papers reflect in many subtle ways the real feelings about the success of Dr. Suzuki's instructional guidance.

Recently in TIME magazine a single word — the violin — gave a hint that the renowned psychologist Jerome Brunner of Harvard was aware of Dr. Suzuki's ability to teach the very young. A scholar could pursue this clue with much profit.

In a Pan-American music publication a single picture showed a teacher coaching a group of children on the violin. The caption indicated that the instruction was a demonstration in Columbia, South America of the Suzuki method. Now and then Dr. Suzuki's contribution to education is mentioned in books. The Archives welcomes information regarding the publications containing information. Copies are made of these references and placed

in the Archives files.

In recent years a number of well-written newspaper magazines have featured Suzuki articles. Additional articles of local efforts to use the Suzuki system are a welcomed source of ideas.

One well-known American violinist who expresses himself frequently and in good style berates all that Suzuki stands for. A collection of these remarks appearing in print or related via a personal letter would add a new dimension to a scholar's pursuit of the truth.

Copies of taped concerts or instruction sessions should be added to the Archives. Copies for the files can be made by dubbing. This service is available through the services of the library. Video tapes are also welcomed but as yet no funds are available for making copies.

A fruitful source of information about Dr. Suzuki's impact on music, education and culture comes from personal letters between friends between Dr. Suzuki and teachers around the world. Comments provided through correspondence with Mrs. Suzuki have tremendous significance.

Don't forget to send pictures. Make certain that they are labeled so the pictured event has meaning.

No bit of information is too small to include in the Archives. Some friends regularly send clippings, etc. Mail items to the Suzuki Archives, Mankato State College any or every day.

Future generations should be able to savor the thrill we have received from our Japanese friend who in his lifetime has become truly a messiah for strings.

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"... a child is judged only from five to six years of age on. Nobody seems to care what happened before—what kind of education the child had from the day of birth."

Dr. Shinichi Suzuki from his book
Nurtured By Love, Exposition Press

Talent Education . .

Continued from page 1

In Japan there is a saying, "Steel must be pounded while it is hot." I sincerely hope that this maxim can be applied and that you will be able to concentrate on forming this most worthwhile organization.

To this place people from all over the world will come to study Talent Education and Truth, and from this place the Idea can be spread throughout the universe.

"That man can discover himself and will develop his abilities not only for his own sake, but for the sake of humanity."

SUPER REPORT READY

For those planning to expand the use of the Suzuki system of string instruction the recently published report on PROJECT SUPER, 1966-1968 written by Virginia Frye Wensel about the string project at Eastman School of Music provides much assistance. The report contains a very carefully written statement of the Suzuki Philosophy and the aims of the Suzuki program both in Japan and the United States.

PROJECT SUPER is a project to test the relevancy of the Suzuki approach to the American scene. Support of the project was provided by the Eastman School of Music and The New York State Arts Council. The students were typical young people from the Rochester, New York area. American teachers may find the translation from the Japanese to English of volume I of the Suzuki Violin School of help. Reactions as to the relative response of the Japanese and American mothers might well be used to answer an oft asked question.

The report can be obtained from the Eastman School of Music, Rochester.

Japan's Fantastic Child Violinists

N. H. Pronko
Wichita State University

PART II

Since all the children have followed the same progression of items from the simple "Twinkle, twinkle, little star" to the complex concerti, this explains why they can all play together to some stage or other that they have in common. The older children help the younger and all "have a ball" as they march through the rooms of the house, squat and rise slowly or quickly depending on Suzuki's signal, all of which is meant to give flexibility to their playing.

Listen and play. We have already noted the absence of sheet music either at the lesson or during the early phases of the child's violin study. As Suzuki so frequently remarks, "Our pupils have the best teachers in the world — Isaac Stern, Jascha Heifetz and Yehudi Menuhin!" These are the models that set the standards that the children must emulate. As they listen to a particular concerto they are unwittingly learning the melody, intonation, etc., as their exemplar has produced it on the tape or phonograph record. But one shouldn't get the idea that the child gives a dead imitation or lifeless copy of his mentor's rendition. Stress is on playing "from the heart." The children play with such feeling that, as an example, when the world-famous cellist, Pablo Casals, heard them at one of their Tokyo festivals, he broke down and wept as he embraced them. Musicians from the Juilliard School and at the convention of the Music Educators' National Conference have testified that the Suzuki proteges play anything but mechanically. *Newsweek* of March 23, 1964, quoted Juilliard's Professor of Violin Ivan Galamian's comment thus: "This is amazing. They showed remarkable training, a wonderful feeling for the rhythm and flow of the music." Other musicologists have observed that the youngsters play at the level of our high school and college students.

Reading Music. How reading music fits into the Suzuki "system" can be understood by contrasting it with the con-

ventional method of violin instruction. Let us assume that nine-year-old Jimmy comes to a violin teacher to start taking lessons. For purposes of an *a fortiori* argument, let us also assume that Jimmy comes from a musically-impoorished home, one where the radio blares indiscriminately hour after hour. Let us pretend Jimmy's teacher has already demonstrated how to hold the violin and bow and now introduces him to the notes of a piece of music on the stand before him. It's "Twinkle, twinkle, little star," which he has never heard before. Consider Jimmy's psychological state at that moment. He must be overwhelmed with novelty, for in this single moment, his musical education is starting from scratch. Bowing, fingering, holding, standing, reading the strange hieroglyphics, all are brand new as is the strange, unlovely pattern of "music" that he produces. It's a wonder that so many of our children survive such an overwhelming experience.

Now, let us analyze what goes on psychologically in the case of six-year-old Isako who started taking violin lessons at three. Actually, his musical education started at birth with music-loving parents who play the world's great music daily for their own enjoyment as well as for their son's benefit. It is important to point out that they heard this music via high-fidelity equipment. When Isako came to Suzuki at three he already brought a rich musical foundation with him. He could hum not only "Twinkle, twinkle, little star," but many other pieces by Bach, Handel, Brahms, and Schumann. He continues to listen to additional pieces and adds them to his rote repertoire. In the meantime, in the following three years, he has refined his bowing, fingering and other techniques. Now one day, the notes of "Twinkle, twinkle" are set before him and he watches them as he plays the piece that he has played many hundreds of times before. There is nothing to it and pretty soon by an easy logic, he sees the inevitable relationship between the

auditory and visual patterns. "Reading" notes is as painless as pronouncing the seemingly-impossible visual patterns of the Japanese language. He comes to read the notes because they also constitute his musical "mother tongue." But the only reason that it comes easily and naturally is that it was not required in one fell swoop along with other demands. In a psychological sense, it took Isako six years to read music but it was achieved by easy stages that involved gradual transitions from music listening to music "knowing" (by rote) during the first three years of his life, reproducing those sounds and adding still other pieces that he heard between three and six years of age. With relative mastery of these two stages out of the way, the transition to reading notes was made without strain.

SUMMARY

Much more could be said about Suzuki's method of teaching violin but we have at least touched upon the fundamentals as they concern psychology.

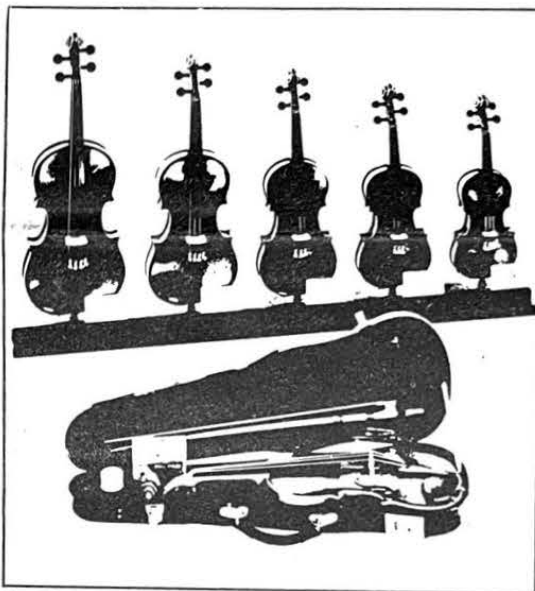
1. Perhaps foremost in Suzuki's success is his realization that the earliest years are the

most important. Attention and love of music have been fed since cradle days give the child a head start with the violin playing that will come several years later. Compare the psychological status of such a child with one that has experienced the barest minimum of auditory experience or the wrong kind. The former possesses the proper psychological prerequisite for violin while the latter has a hardened inattention or lack of attention working against him and his instructor.

2. **Motivation.** The child must be properly motivated. This is achieved, in part, through his identifying with the mother (or father) in wanting to perform an adult activity. In part, he is supported through peer activity. In the same way, as in our culture, a boy wants a football like his friend, Jimmy, has next door, in Japan a child wants a violin like her little friend, Asako, has so much fun with.

3. **Autoletic activity.** The violin playing is intrinsically or self-rewarding. External rewards or punishment are not involved and therefore cannot complicate learning or handicap it with extra risks.

4. **Heredity is ignored.** Suzuki is fond of pointing out that pupils come to the Talent Education Institute without being administered any I. Q. test or other screening device. He has the bold idea that he can take any child, from any continent, or any skin color, or any ancestry and teach him or her to play the violin well. In this connection, we should point out that, in Japan, 100 years ago a violin could not be seen or heard. It is a comparatively recent cultural borrowing, one that has spread explosively throughout the land. But it was believed that the Japanese, accustomed only to the weird strains coming from their equally weird musical instruments, were totally incapable of mastering occidental music. Today Suzuki's scores of thousands of young violinists of excellence demonstrate the falsity of the prejudice and support Alfred Adler's notion that every person (i.e., every biologically normal person) is equal to his life task. Suzuki's wholesale results with unselected children discredit the still-popular view of the inheritance of capacities and abilities.



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"Abilities are born and developed by the working of the vital forces of an organism as it strives to live and to adapt to its environment right in the beginning. Therefore the only superior quality a child can have at birth is the ability to adapt itself with more speed and sensitivity to its environment."

Dr. Shinichi Suzuki from his book
Nurtured By Love, Exposition Press

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advantage of the group subscription rate at a substantial savings for the students and parents in their program.

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Teaching Instruction On Tape

Many followers of the work of Shinichi Suzuki have already had the opportunity to hear the first tape in a series of six tapes being prepared under the description of TAPE CORRESPONDENCE. On the tapes Dr. Suzuki discusses in English with the assistance of an interviewer important facets of his system of instruction and illustrates his points through the performance of certain students.

This series of tapes may well prove to be a most fascinating way of understanding the nuance of Dr. Suzuki's philosophy of teaching.

The tapes are available on release to those who have subscribed to the series of six at sixty dollars. Tapes will be mailed to subscribers from Talent Education, U.S.A. Inc., at Mankato State College, Mankato, Minnesota, 56001. William Starr of the University of Tennessee is the narrator.

Dr. Suzuki says: "If you are interested in my teaching method, and want to know step by step how I teach small children, please become a member of the TAPE CORRESPONDENCE OF THE SUZUKI METHOD."

"I played with children so that I could learn from them. I wanted always to have the meekness of a child. A big revolution took place within me."

Dr. Shinichi Suzuki from his book
Nurtured By Love, Exposition Press

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Dr. Suzuki Summer School Tour 1969

During the summer of 1967 60 string teachers from 21 states and Canada made a tour to Japan to visit the Dr. Suzuki Summer School. Dr. Howard M. Van Sickle, who helped direct that tour will lead another tour to Japan on July 26. Dr. Van Sickle is a former president of the American String Teachers Association.

The Dr. Suzuki Summer School Tour, 1969, will be July 26 to August 10. The 15-day tour will include one week visiting Talent Education studios and a second week attending the Matsumoto Summer School. The basic Tour price is \$945 from the West Coast. Additional optional sightseeing in Japan and Hawaii is available. Mankato State College will offer up to four hours of graduate or undergraduate credit at \$10.00 per quarter hour.

Please join the Dr. Suzuki Summer School Tour by sending your application and initial \$195 deposit immediately. In order to assure reservations, it is imperative that we receive applications at the earliest possible moment so as to give time to book air space, land travel and hotel accommodations. All Tour deposits are refundable in full until June 15, 1969. Cancellations after that time are subject to charges for non-recoverable expenses incurred in booking. Many have called the Dr. Suzuki tours the "musical highpoint of a lifetime." We hope you can join us.

TENTATIVE SCHEDULE

July 26, 1969		Depart Seattle 6:25 P.M.
July 27, 1969		Arrive Tokyo 9:45 P.M.
		Transfer from airport to Hotel New Japan
July 28, 1969		Morning orientation meeting at the Hotel
		Afternoon at Leisure
		Evening program by International Artists Center
July 29, 1969	Morning	Transfer to Shinjuku Station
	Afternoon	Arrive at Matsumoto Station
		Transfer to Hotel Tamonoyu in Asama
		Dinner at the Hotel
		Transfer from Hotel to Talent Education Kaikan
		Transfer from Kaikan to Hotel Tamonoyu
July 30, 1969		Transfer to Kaikan from Hotel Tamonoyu
		American Teachers seminars with Dr. Suzuki
		Transfer to Hotel Tamonoyu
		Breakfast and dinner at the Hotel Tamonoyu
July 31, 1969	Aug. 1, 2, 3	Regular Summer School Schedule
		Breakfast and dinner at Hotel Tamonoyu
		Daily transfer from hotel to Kaikan
		Daily transfer from Kaikan to Hotel Tamonoyu
August 4, 1969	Morning	Breakfast at Hotel Tamonoyu
		Transfer to the Kaikan
		Summer School Farewell
	Afternoon	Transfer to Matsumoto Station
		Arrive at Shinjuku Station
		Transfer to Hotel New Japan
August 5, 1969		Evening at leisure
		Morning guided tour to Tokyo
		Afternoon at leisure
		Evening program by the U. S. State Department
August 6, 1969	Morning	At leisure
	Afternoon	Transfer to Ueno Bunka Kaikan
		Welcome Concert
		Transfer to Hotel New Japan
August 7, 1969		Open for talent education studio observation
		Transportation at expense of individual members
August 8, 9,		Free days for shopping and sightseeing
August 10, 1969		Transfer to Airport
		Depart Tokyo 10:00 A.M.
		Arrive Seattle 11:03 A.M., August 10th

Suggestions for Optional Additional Sightseeing

On Friday, August 8, an optional tour of Japan's modern industrial facilities can be made. Included are Sony electronic, Canon Camera, and the Suntory Brewery. Lunch is included. The cost is \$5.60 for this 9 hour tour.

On Saturday, August 9, an optional Village Life and crafts tour can be taken. The tour will depart at 9 A.M. for a visit to towns and villages outside Tokyo. You will get a closeup view of Japan's small-scale manufacturing and farming. You will watch the process of making papier-mache dolls, the art of dyeing and making cotton kimono material, there will be a visit to a bird sanctuary for white herons. A visit to farmers in their old-style farm houses is made during this nine hour tour. The cost is \$8.40 for this tour.

A five day coachman tour of Hakone, Atami, Kyoto, and Itoya can be arranged starting on August 10, for those who want to do more sightseeing in Japan. The tour includes a ride on the bullet train, hotels, meals, and sightseeing. The tour price on a two to a room basis is \$119.00.

A six days, five nights optional package tour of Honolulu can be arranged. The tour includes hotel accommodations at the Sheraton Princess Kaiulani Hotel or Holiday Isle Hotel, transfers between airport and Hotel, Lei greeting and Circle-Island Tour or Pearl Harbor Cruise. The cost on a two to a room basis is \$65.00.

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TALENT EDUCATION NEWS

VOLUME I

MAY - JUNE, 1969 69

NUMBER 3

Young Japanese Players Bring Inspiration To The United States

During October of recent years a traveling group of Suzuki trained youngsters ranging from five to fifteen years of age have been touring across United States playing concerts, offering workshops and performing with symphony orchestras. The ten youngsters are accompanied by some parents, Dr. Masaaki Honda, an M.D. and a Ph.D. Chairman of Talent Education of Japan with some violin teachers and Kenji Mochizuki of the General Consulate's Office of New York. Tour stops are arranged by Sheldon Soffer of New York. For 1969 the tour schedule is as follows:

Monday, October 6 Anchorage, Alaska
Alaska Festival of Music (Sponsors)
Afternoon Workshop Performance, 7:30
Wed. October 8 Community Concerts Mt. Pleasant, Iowa
Afternoon workshop Evening Performance
Thurs., Oct. 9 Community Concerts Bloomington, Illinois
Evening Performance
Sat., Oct. 11 Southern Illinois University Edwardsville, Illinois
Workshop, 10:00 A.M. Evening Performance
Mon., Oct. 13 Marion Concert Association Marion, Ohio
Workshop, 3:00 P.M. Performance, 8:15 P.M.
Tues., Oct. 14 Winnetka Public Schools Winnetka, Illinois
Performance, 7:45 P.M.
Wed., Oct 15
Workshop, 9:30 A.M.
Northeastern Illinois State College, Chicago, Illinois
Performance, 1:00-1:45 P.M.
Sat., Oct. 18 Little Orchestra Society New York, New York
Performances at Philharmonic Hall 11:00 A.M. 3:00 P.M.
Tues., Oct. 21 Fairfax County Cultural Ass'n Falls Church, Va.
School Concerts 2 and 3 P.M. Performance, 8 P.M.
Wed., Oct. 22 Cathedral Schools Washington, D. C.
Workshop, 4:00 P.M.
School Concerts, 8:45 and 10:30 A.M. and 2:15 P.M.
Thurs., Oct. 23 Georgetown College Georgetown, Kentucky
Performance, 8:00 P.M.
Friday, Oct. 24 University of Louisville Louisville, Kentucky
Performance, Evening
Sat., Oct. 25 Ball State University Muncie, Indiana
Workshop, 9:00 A.M. Workshop, 4:30 P.M.
Sun., Oct. 26 Performance, 3:00 P.M.
Mon., Oct. 27 Alverno College Milwaukee, Wisconsin
Workshop, 3:00 P.M. Performance, 8:15 P.M.
Tues., Oct. 28 Boise Public Schools Boise, Idaho
Workshop, 4:00 P.M. Performance, 8:15 P.M.
Wed., Oct. 29 El Camino College Torrance, California
Two School Concerts, Afternoon Evening Performance
Thurs., Oct. 30 Hilo Concert Society Hilo, Hawaii
Fri., Oct. 31 Maui Philharmonic Society Wailuku, Hawaii
Two School Concerts, afternoon
Sat., Nov. 1 Performance, 8:00 P.M.
Mon., Nov. 3 Hawaii Youth Symphony Ass'n Honolulu Hawaii
School Concerts, 9:30, 10:45 and 12:30
Tues., Nov. 4 School Concerts, 9:30, 10:45 and 12:30
Performance, 7:30 P.M.

American Teachers Find Visit To Suzuki At Matsumoto Rewarding

When we arrived in Tokyo, we were impressed by the friendliness and politeness of the Japanese people, a first impression which became a lasting one as we traveled about the country. The temples and scenery were very beautiful, and we have our pictures to remember these places, but the memories of Japanese hospitality will always be in our hearts.

At the Matsumoto summer school we heard fine musical performances by students of all ages each day, which were exciting and inspiring, but we were particularly astounded at hearing eleven-year-old Hitomi Kasuya play the first movement of the Mendelssohn Violin Concerto, and at hearing the tiny pianists perform on a concert grand piano. We had been somewhat prepared for the performances of the vio-

linists by a few films we had seen in the U. S., but we didn't realize that we would also hear such wonderful music from young pianists. As we observed some of the classes, we were struck by the great respect that teachers, parents, and students have for each other. There were 450 children in attendance, and we never heard an adult scolding a child, or a child acting "bratty" or throwing a tantrum. We were also impressed at the high quality of teaching, as well as the obvious dedication of the teachers.

On one of the days, we observed Suzuki teaching a large group of children. He would start a number by bowing in the air, and the students would begin playing the correct selection! He then improvised an exercise by jumping from note to note, and the

students followed a split second behind him. I found myself exclaiming, "But, how can they do that!" One of the tour members replied, "Because they are trained by ear," but I still had difficulty comprehending what I had seen and heard. Suzuki then started the group on a Mozart Concerto and strolled away as they continued to play. The students were missing some of the notes in the rapid, difficult passages, and he stopped, listened, and then bent over to whisper to us, "International intonations."

We feel very fortunate to have had this opportunity to visit Japan, and hope that other teachers will be able to travel there, also. We are hoping that we will be able to return, soon!

Joellyn V. Keranen
James E. Keranen

String Ensemble Library Serving Teacher Training

The string teachers training program in Matsumoto has been broadened by the use of the gift of string ensemble music selected, prepared, indexed and boxed by a committee from the 1967 ASTA tour group. During the past year William J. Starr, who was a member of the 1967 tour, has been using the music for ensemble rehearsals. As a result those on the 1969 tour heard some excellent ensemble music.

The committee that selected the compositions purchased was headed by John Kendall. Margery Aber assisted in readying the music for shipment to Matsumoto. Marilyn Ross delivered the music to Talent Education-Matsumoto. Dr. Evelyn Hermann, who took both tours, was pleased to note the effectiveness of the American contribution. The Suzukis wish to extend their thanks for help for the cause.

Southern Methodist University Develops Suzuki Instruc

This spring the String Preparatory Department at Southern Methodist University reached a milestone. Since its inception in the fall of 1966 this department has based its teaching on the philosophy of Shinichi Suzuki. At the end of the first year a few students performed as guest of the Piano Preparatory Department on their Spring Concert. The second year, Piano Preparatory students were guests on the string program. On April 27, 1969, the String Preparatory students presented their first full-fledged concert.

In October 1966 Dr. Suzuki brought the children of the Tour Group to SMU, thus giving that first class of beginners a rare opportunity to witness goals which they could attain if they applied the philosophy of this great teacher. It was an excellent incentive for the mothers involved, and they were even more eager to attend the Suzuki workshop on campus the following summer. It was at this workshop that mothers and children alike experienced the charisma of Dr. Suzuki.

The department now numbers about forty students. They each have a fifty minute class lesson and a thirty minute private lesson weekly. As they advance a monthly session for all students in the department is held. The classes are kept small (not over six) and mothers attend regularly. Mothers of preschoolers take lessons for the first three months. Some have progressed as far as the "Minuets" in Book I. One group of mothers enjoyed playing so much that as soon as the student class could proceed on

TALENT EDUCATION NEWS

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Talent Education Supported By Learning Theory

The impact of Talent Education in the United States has been tremendous. It has inspired teachers, parents, musicians and children alike. At the same time it has stirred others to be critical of what has been accomplished.

Fortunately, there are those whose natural reaction is to have faith that any experience such as

Talent Education must surely be soundly based in principle or it would not survive and expand as it has. Strangely, there are those whose criticism is in a sense a form of recognition of the impact of Talent Education.

Perhaps the greatest gain from Talent Education is the realization by many that artistic behavior can be nurtured through learning. It has been singularly fortunate that the bowed stringed instruments have proved to be effective for demonstrating this. Many Americans have had to revise their ideas optimistically regarding the difficulty of learning to play the violin and cello. At this time in history, when we expect every child to learn sophisticated scientific

concepts it seems strange that parents and educators should think that learning to play the violin should be so difficult. Apparently, thousands of children are not so convinced.

Another gain is the realization that young people can, if given an opportunity, develop a liking for the string tone. Talent Education has allayed the fear that only the electronic, brass or woodwind tone can survive in our new culture. The rich, complex, "tonalized" sound of strings has again become a most rewarding musical medium.

Thirdly, the musical progress made through Talent Education activities has revealed a wide range of participation possibilities. Music, in a different sense, becomes a "universal" art because it can now satisfy both the demands of recreation in its fullest meaning, and when desirable it can lead to professionalism. Many are relieved to learn that from the vast number of string players being developed through Talent Education the shortage of symphonic string players will likely be overcome and Great music can be perpetuated.

For the "doubters" of Talent Education the thrill of the unison solo demonstrations, such as the Tokyo concerts and the rapid expansion of the movement both in the United States and Japan, are not enough. They often question the reliability of the learning processes they think they see in operation. For these folks the term "rote" is a stumbling block. They are strongly suspicious that Talent Education, therefore, is self-limiting.

Recently we heard a most gratifying report from a specialist in Learning Theory who spent many hours observing Dr. Shinichi Suzuki teaching during a recent tour to the United States. The specialist found that Talent Education satisfied in a most remarkable fashion the eight basic conditions of learning. The types he identified in operation were: Signal learning, Stimulus-response learning, chaining, Verbal-associate learning, mul-

tiplication discrimination, Concept learning, Principle learning, and Problem solving.

This report is most encouraging. It promises continued success of Talent Education because Talent Education is definitely in the "mainstream" of cultural learning. All this strengthens the faith of those who believe in Talent Education and helps us provide answers for distractors.

Still more basic to the learning processes and also basic to Talent Education our specialist observed that Dr. Suzuki taught with a love of people.

This, experts now tell us, is a universal basic for learning. And this is what Talent Education provides.

H. M. V.

In a manuscript being prepared by Dr. Masaaki Honda the following incident is related.

At a lesson Dr. Suzuki remarked to a child's mother that the improvement in the youngsters playing during the previous week suggested that the mother had apparently suffered on hearing the repetition of the phonograph records so necessary for development in Talent Education. The mother with a smile, revealed her solution. She just strapped one of the new cassette type tape records to her daughter's back at the place where the Japanese children usually carry their dolls in imitation of their mother's way of carrying babies. So all during play hours, "Twinkle, Twinkle" was a constantly repeated part of the child's environment. Moral: Repetition has its rewards!

Dallas Patrons Panel Cites Advantages Of Suzuki Training

In connection with a student recital of Suzuki system trained players Miss Hermann scheduled a symposium to discuss the value of the string instruction of Preparatory Department of Southern Methodist University. Weldon Wendland of the Dallas public schools chaired the discussion. The first speaker was Dr. Paul Srere, who is Chief of Basic Research at the Veteran's Administration Hospital in Dallas and is a full Professor in bio-chemistry at Southwestern Medical School.

Dr. Srere: (Paraphrased) During the past three years I have been recruiting scientists to the Dallas area. The facilities and salaries we offer compete with any part of the country.

Next we have to convince the wives that there is a future for them and their children.

This is uppermost in their minds. What we do is to introduce the wives to the Southern Methodist University School of the Arts and we trot out our children, each with an instrument and put them through their paces. This always convinces visiting people that there is an opportunity in Dallas for their children to grow.

Dr. Kasaku Uyede was born in Japan. He, like Dr. Srere is employed by the Veteran's Hospital and Southwestern Medical School.

Dr. Uyede: Although Dr. Srere's plant is very well equipped for research the cultural side is important to us, especially the children's education. We are happy to encourage the children to learn strings. I might add that (although born in Japan) I first heard of Suzuki after moving to Dallas.

Chairman Wendland: I have had the unfortunate experience of having some gifted students move to New England. There are some very fine private teachers available but no group instruction. Let's face it, this violin bit by itself is very lonely as is the piano.

Brad Brazill, a Texan who has been with the International Paper Company for the past sixteen years, adds:

"I have some very strong feelings about the Suzuki program, the enjoyment the children get out of music, the benefits for both child and parent. My feeling is that music which is a Universal language helps children to better live in the world community. I read recently that science and technology is advancing more rapidly than humanity.

An extremely valuable and important point these children are learning is self-discipline. We saw this yesterday when some of the children played for the Delta Kappa Gamma. My son, who is almost twelve, got up yesterday morning and played his first solo. A year ago when this spring concert was played at Southern Meth-

Continued on page 3

"Suzuki instruction is primarily ear orientated. This is why taped instruction is possible. Dr. Suzuki talks and plays to illustrate points of instruction" —

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"Everyday the child hears his mother tongue. They can speak wonderful and respond with dialect also which children speak so nice. But in music they have no chance to hear nice music. But every child from baby times should hear nice wonderful music every day — every day the same piece. They catch music the same as mother tongue. Education begins with birth day.

Paraphrased from S. Suzuki—Tape Correspondence Series I, Tape I.

Dallas Patrons . . .

Continued from page 2

oldest University we had to drag my son out of the clothes closet to come out to perform with the group, not a solo.

I have told my son that with the musical training he is getting he can go to college anywhere in the country and qualify for a scholarship. The program is that good. This year I have seen a tremendous advance. I feel like Dr. Kosaku is quoted as saying. When I see the little people play and hearing them, I just get real misty. It does something to me.

Dr. Duane Uhri as a research scientist for the Mobil Oil Company. He earned his Ph.D. in geophysics at M.I.T.

When you examine some of the implications of the question, you run into an overlapping of some of the effects. Fundamental to the whole Suzuki course is that the child develops a very acute awareness of his environment. He has an interaction going on all of the time between the sense of touch, feeling and hearing. The child begins to realize that when he touches a particular string at a particular spot he is going to get a certain note or a certain sound. If the relationship between touching and hearing is not interacting properly the sound won't be that he intended. In this way his sensitivity to his surroundings is increased.

Music can act as a springboard to fields outside of music. You can look at it as a language just as a mathematician looks at mathematics as a language.

Music and mathematics are just as much a language as French, German and Spanish although they are used a little differently. When one understands these languages it is easier to pick up another. The third language you master is even easier to grasp.

Music can develop a curiosity about science. On the violin he knows that the string has to vibrate a certain way to produce tone. He knows that he has to put rosin on his bow in order to get friction to make the string vibrate. By the time he gets to some of his science classes in school he already is acquainted with vibrations, resonance, friction, motion and things like that. He has experienced these things through his environment which would be foreign to someone who hadn't been involved in music.

In order to learn and appreciate music there is a lot of discipline involved. The type of discipline can be self imposed or with the smaller children it is parent imposed. Discipline associated with music shows up in other activities such as social behaviour, for example. He finds out that things worthwhile are attained by work and

that you don't get something for nothing. We all know that we are in a rather affluent society and that many children get what they want with no effort. This leads to some of our social problems.

Because of practice sessions the young music student must learn to budget his time. In the long run the time devoted to the child during practice times develops a closer relation between the mother and child and as an end result the child develops a stronger sense of security. Even though a performance is for family or friends it provides a sense of accomplishment and shows that all of this hard work hasn't been for nothing.

An observation from the floor: I have observed that among these children there is a very definite neurological phenomenon called coordination that takes place. This develops into mental coordination. Children who have not had the opportunity of creeping and crawling (and we have some of these in High School) go thru basic walking patterns, motion with their hands, eyes, fingers and positions of their bodies. The degree of coordi-

auditory and visual patterns often determines success in team sports.

Another observation from the floor:

The thing that impresses me about people who play is that I don't know a single adult who plays a musical instrument who is sorry that he can play an instrument. They derive fantastic amounts of pleasure from playing whenever they can.

You can find at many scientific meetings chamber music groups that organize at the beginning of the sessions and play the entire week with players coming and going, sitting in and playing. In a society where we are going to have to fill non-productive time because of fewer work hours the ability to enjoy music becomes valuable. I feel it is very important to be able to be self reliant and be able to entertain themselves rather than sitting in front of the T.V. tube with something else being poured into them.

At this early age the children can learn quickly, almost automatically. Mothers are going to learn music while the children are in the Suzuki method. As an adult it is difficult to play. Adult fingers don't move easily but these children find it no problem so this is the proper time to learn this new language and to be facile with it. This skill is something that youngsters will never lose.

I did not mean to over-emphasize self discipline. My boy now comes home in the evening from school tired and discouraged. Often he picks up his fiddle and plays for awhile. This is therapeutic and is tremendously good for him.

"With a bit of longing I saw the advertisement for the second annual trip to Japan you were leading. I'm sure your tour met with as much or more success as the 1967 tour. I'm convinced this is the only method to get your 'fingers wet' as a teacher concerning Talent Education."

Marilyn Ross
Thousand Oaks, California

Joyous Discipline A Key Factor To Instruction

The week of July 21, 1969 will remain in the minds of all mankind as the Miracle Week when Appollo 11 landed on the moon and for fifteen American string teachers who landed in Japan the same week truly a miracle in music was to unfold.

The destination for the group was Matsumoto in the lovely mountains of Japan, home of Dr. Suzuki's Talent Education Institute. Delightfully housed in a charming true Japanese style Inn the stage was set for what proved an unforgettable experience for the Americans. A wonderful welcome was extended to the group by Dr. and Mrs. Suzuki with special social events planned which included entertainment by the Mayor of Matsumoto and a luncheon as guests of the Matsumoto Rotary Club.

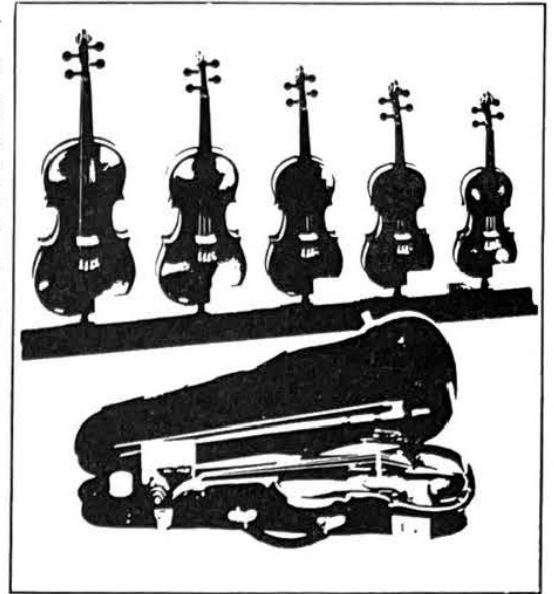
There were 840 students at the summer school session from all over Japan ranging in ages from three years to fifteen.

To fully appreciate the wonderful violin playing, gorgeous sound, which these wonderful children produced, they just

should be seen and heard. Joyous discipline is a key factor in the musical training of the Japanese children and the success of Talent Education, as discovered by Dr. Suzuki, is truly one "nurtured by love."

It was interesting to find Dr. William Starr, Head of the String Department of the University of Tennessee there in Matsumoto, with his family, taking his Sabbatical leave at the Talent Education Institute as visiting Professor. His services as translator, teacher, chamber music director, coproducer of films and tape recording were valuable. This move was a result of the 1967 A. S. T. A. tour when Dr. Starr became captivated by Dr. Suzuki's wonderful approach to violin teaching. Dr. Starr brought with him two American college student teachers and when he returned to the United States at the close of the summer Institute he took two Japanese student teachers back to America with him.

We are greatly indebted to Dr. Howard Van Sickle, Mankato State College, former



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president of A.S.T.A. for planning and directing the tour.

Among distinguished String educators in the group were Mr. Clifford A. Cook of Oberlin College, Dr. Marvin Rabin, University of Wisconsin at Madison and Dr. Evelyn Hermann, Southern Methodist University of Dallas Texas. Other states represented were

California, Michigan, Illinois, Kansas, Virginia, Wisconsin, Hawaii and one string teacher from Winnipeg, Manitoba, Canada.

Fortunate will the American audiences be who will have the opportunity to hear the Suzuki students on tour during the month of October.

Julia Summerson

The tour to Japan to observe the summer institute at Matsumoto in 1969 was taken by:

George Wellington	Kailua, Hawaii
Mr. and Mrs. James Keranen	Negaunee, Michigan
Mr. and Mrs. Stanley Nosal	Kenosha, Wisconsin
Clifford A. Cook	Oberlin, Ohio
Dr. Marvin Rabin	Madison, Wisconsin
Mrs. Beatrice Thorpe	Jackson, Michigan
Mrs. Julia Summerson	Lynchburg, Virginia
Dr. Evelyn Hermann	Dallas, Texas
Mrs. Margaret Varvel	Pittsburg, Kansas
Mrs. Blanche Henningson	Hayward, California
Mrs. Doreen Breckman	Winnipeg, Manitoba, Can.
Mrs. Mary Nagy	Decatur, Illinois
Dr. Howard M. Van Sickle	Mankato, Minnesota

Help For Helping Parents

American string teachers often express concern regarding the kind of cooperation they can expect from parents when they are asked to adopt a non-traditional role in relation to the education of their young.

Since the Suzuki approach depends upon the sympathetic re-enforcement of the child's efforts it is important that the parent understand some of the "whys" if he be expected to cooperate.

Two publications are available in English to meet these needs.

Available without cost is a pamphlet of sixteen important pages which is offered as an educational service by William Lewis and Son. The pamphlet contains articles by Dr. Shin-ichi Suzuki and John Kendall. These articles, originally written in 1959, now appear in updated form. A third article was written by Dr. Milton Goldberg of Winnetka, Illinois, who has experienced great success in using the essentials of Suzuki's system for instruction in the American school situation.

A truly inspiring book translated recently from Japanese relates the story and philosophy of Dr. Suzuki's life work. The book can be obtained through bookstores. The Exposition Press is the publisher. "Nurtured By Love" is beautifully translated into the American idiom by Mrs. Suzuki. The book reads like a Romance, which, in fact it is—a Romance of a music teacher in love with his mission in life.

String teachers report a most favorable assist from these two publications.

Brochures Historically Important

Many interesting brochures calling attention to Suzuki activities developing in the United States are being circulated. For the future historian these brochures could well serve as an important barometer. The Suzuki Archives, Memorial Library of Mankato State College, Mankato, Minnesota will welcome extra copies of brochures and other items of news.

Doctoral Study In Archives

A doctoral study on the effectiveness of the Suzuki-Kendall method of teaching strings has been added to the Suzuki Archives by its author, Dr. Theodore Brunson, of San Diego State University. The study is related to the experience of teaching and adapting the Suzuki approach in a public school class instruction situation.

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
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Tour For 1970 Planned

Plans are developing for a tour to Matsumoto during the summer of 1970. It is expected that Expo 70 will prove to be an added attraction to those who make the trip to Japan.

Both Dr. Shinichi Suzuki and Dr. Masaaki Honda have expressed a willingness to allow American children on tour with their parents of teachers to participate in the instruction classes during the institute.

During the morning sessions of the Talent Education Institute approximately fourteen classes are held with selected Japanese teachers providing master lessons at fourteen different levels. Drs. Suzuki and Honda both have expressed pleasure with the idea of developing international understanding between the Japanese and Americans through music.

Teachers attending the 1969 Institute were impressed with the potential for the application of the Suzuki system of instruction to the keyboard instruments. It is anticipated that with the anticipated release of a printed instruction book for piano that an expansion of the Institute program will be evident.

Travel arrangements can be made to a stop at Honolulu

on the return to the States. Additional information on the 1970 Tour can be obtained through the Travel Center, 401 N. Front, Mankato, Minnesota, 56001.

Revised Suzuki Materials Run Into Delays

Regardless of much effort and concern the smooth flow of music books from Japan to the American Suzuki teacher is less than ideal. Shipping problems, dock strikes and international agreements plague the most sincere efforts of the Japanese and American publishers to provide full service.

An interview with an official of the Zen-On publishing company of Tokyo reveals projects underway.

The Sato Cello books, we are informed, are now translated into English and are being printed in the United States.

A new revised edition of the first four Suzuki violin books with the text in Japanese and in English is on the presses. Shipment to the United States is promised at an early date. A secundo book to book IV has been added to the original series by Dr. Suzuki. The books

are being prepared so that the violin parts, the piano parts and the records can be purchased separately, a device considered to be an advantage to American teachers.

If It Works Share It!

Those who watch Dr. Suzuki teach strings are constantly amazed at his creativeness and inventiveness. This attitude become an important part of the instructional process. Underneath the creativity is a hard core of educational facts. The fine line between these two approaches is often difficult to discern.

It is difficult, however, to keep an American teacher from trying new approaches to instruction. Surely some of these attempts fail and others succeed. We would like to suggest that the successful devices be shared with other teachers.

The pages of Talent Education News are open to new ideas and approaches to: 1. Instruction techniques. 2. Promotion ideas. 3. Studio operations. 4. Adjustment to the demands of the American educational system. Send them to the editor's office.

Film Service Considered

Considerable demand has developed for the showing of the color film made of the National Concert held in Tokyo in the spring of 1967. The several copies of this film now in the United States are showing signs of wear. It is the hope that if the demand warrants it copies will be made available through various film rental services. An expression of the demand for such service will be helpful in determining rate of development of this service.

Video Tapes At Convention

Video Tapes taken of Dr. Suzuki's instructional techniques are to be featured at the national convention in March of the American String Teachers Association. The tapes to be examined are from those gathered by Dr. William J. Starr of the University of Tennessee who has spent the past year in Matsumoto working closely with the Institute.

String teachers who attended the 1969 Institute in Matsumoto had the opportunity of reviewing the video tapes in unedited form. The reaction was most favorable. When the video tapes are properly prepared it is expected that they will become an important part of a Suzuki teacher training program that is being developed by Dr. Starr.

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TALENT EDUCATION NEWS

Devoted to the Advancement of the teaching of Dr. Shinichi Suzuki

VOLUME I

JULY - AUGUST, 1969

NUMBER 4

Should United States Import Parents From Japan?

The success or failure of the Suzuki method of teaching the violin to young children depends on the parents and the environment they create in the home. From playing good recordings for the baby to encouraging the teen-age artist, the parents' role is crucial. As a former Cleveland Orchestra man (now connected with schools) puts it, "Perhaps we should import some parents from Japan!"

The parent who takes the three-year old child to a short lesson once a week is the teacher in the home the other six days of the week. Where nothing happens in the home (or where what happens is at cross-purposes with the violin teacher's instructions), the prospect is hopeless. Fortunately, there are parents who can find some time to devote to their children and who show interest in them. Sometimes both parents come to lessons.

Often a parent says, "I am no musician. How can I teach my child?" Answer: By playing the record or tape being studied, regularly, for the child at home. By following the teachers instructions, regularly, at home. And finally, by patient encouragement of the child, regularly, at home. There is no place in this system for nagging one's child because some other child is one piece ahead. Worst of all is the parent who is a professional musician and who pushes his child unmercifully, giving all sorts of instructions counter to the teacher's suggestion. The poor child ends up completely confused!

One case I remember well. (This mother was a real show-worker.) One week she showed me an elaborate name-plate she had attached to her child's

violin case. Another week she had knit a beautiful cover for the case. She devoted a lot of time to these projects but never got around to doing anything about what was inside the case. Fringe benefits, no doubt!

Family groups bound together by a common interest in music-making have always interested me. Many such groups have played in the seven College-Community String Festivals I have led here. The record number from one family was seven, father and mother and five children. The only reason the sixth of the children did not play was that she was away at college at the time. They all sang at home and played several instruments. What a family, what a home!

Last December I presented a program called "Home Made Suzuki" for the Oberlin Woman's Club. First four children (ages 4 to 11) played solos, each accompanied by a parent. One of these parents had recently won the first international competition for electronic compositions, but on this program he was piano accompanist for his 7-year old daughter in a Lully Gavotte.

Next, two pairs of children from two families played violin duets with piano accompaniment. Then we had two different family quartets play, each with a young son playing cello.

After a few musical games played by all the children together, we closed our program with three Christmas Carols, played by five members of one family. The father of this group (who has quite a sense of humor) called them the "Crap Family" but, to my ears and eyes this was the nicest Christmas music of the season!

Clifford A. Cook

Warm-UP: "Project Super"



Magical Accomplishment Of Suzuki Best Experienced At Matsumoto

In His Seventies, Suzuki Sparks The Talent Education Summer Institute

To assemble the member of the 1969 Talent Education Institute tour group a dozen different schedules had to be coordinated to bring string teachers together in time to board the Northwest Orient plane leaving Seattle, 6:11 P.M., July 26th, for Tokyo, the first step of a fascinating and inspirational visit to the land of Dr. Shinichi Suzuki to experience at first hand the magical accomplishments found at Matsumoto, Japan.

As members of the group zeroed in on Seattle, Mrs. Karen Ring of the Travel Center brought the party together in a special airport waiting room. Some used the time to get acquainted with each other while other used the waiting time to assess the bargains in merchandise available at the tax-free, Duty-free store. Mrs. Ring examined passports and medical records to make sure all was in order. And so we were ready for adventure

and exciting work, all in one package.

The travel agency had carefully worked out individual flight arrangements for all participants. In Chicago the paths of various members passed as some awaited scheduled non-stop to Seattle. Others met in Minneapolis and were joined with those who had boarded in Cleveland and so forth. George Wellington flew directly from his home in Hawaii to Tokyo and arrived at Tokyo's Haneda field slightly ahead of the mainland group. No hitches.

The flight to Japan was smooth and required less than ten hours in the air. The hours, of course, got mixed up due to the International date line. Many found comfort in short naps, while other members of the tour compared observations on music and life.

It was nine-thirty in the evening when we landed in Tokyo. After claiming our baggage we made contact with representatives of the Japan Travel Bureau who managed events in Japan. Passports and smallpox records were examined and we were soon ready to board a chartered bus for the ride of 18 miles from Honeda airport to our hotel, the NEW JAPAN, in Tokyo. It was on this ride that many discovered their reactions to riding down the left lane of traffic rather than the traditional right side. Soon we were assigned rooms in pairs, a combination maintained during our entire stay. The NEW JAPAN Hotel was near the American Culture Office. This proved to be

one of the focal points for marching student groups. Students paraded by the Center with flags unfurled and at a fast jog. It was colorful and some of our party took pictures to document one form of student unrest. Strangely one did not feel threatened by the demonstration, even tho' we were from the country whose policies the students questioned.

Tokyo is a live place and on Monday, July 28th, many of the party took a quick tour of the Ginza area. Taxi fares are conveniently low and when three or four share the same cab the cost goes down, cabs are plentiful and the convenience is excellent. Near the Hotel was a subway station that made it possible to move around town without delay and at reasonable cost.

In the evening the string

Continued on page 2

TALENT EDUCATION NEWS

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Mankato State College
Mankato, Minnesota 56001

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Publishing Policy Changed

Under the circumstances under which the Talent Education organization is operating it has been difficult to continue with a six-issue volume of the newspaper. This triple issue is an attempt to try to catch up and yet still fulfill our obligation to those who have subscribed. We hope the range of information in this issue will serve its intent.

The Talent Education News was created to provide a means of identifying those interested in furthering the educational advantages inspired by Dr. Suzuki of Matsumoto, Japan. We also hoped that it might provide a means of communication in our large country where neighborly visits are not always easy or practical.

It has been a matter of faith. Subscriptions alone do not pay for the basic costs of printing, folding, addressing, sorting and mailing. Several volunteers have absorbed these headaches. All the editorial material has been donated and the time spent in editing and caring for a variety of chores

has come out of Saturday's and Sunday's spent at the office after packed weeks of on-the-job-earning-a-living activity.

We could use extra help. It is not entirely fair that only a few do so much work. Be it granted, there is much satisfaction in being a part of the forward movement of something so soul satisfying as the sound of Suzuki trained students. We would like to share the thrills and the effort.

There are many ramifications in the United States of adjustments of Suzuki's ideas to the variety of students, environment and interpretation of Dr. Suzuki's philosophy. You will find these outlined in interviews, mimeographed sheets, in talks to parents, in brochures. Anything that adds to the effectiveness of the musical spirit and through music adds to the effectiveness of the human spirit should be shared with others. All of this is to urge you to try your story on us. It may be the open sesame that stirs others to action.

Institute. The cab service was excellent. Once resigned to a style of driving, taxi riding became exhilarating and one's confidence in 'faith' became strengthened.

The first evening at Matsumoto brought us together with Dr. and Mrs. Suzuki, Dr. and Mrs. Starr of the University of Tennessee for a wonderful dinner. The next morning the Institute jumped into action.

Programs of the Institute's events were provided. Since they were written in Japanese someone had been delegated to write English translations throughout the publication. With this we could anticipate the many events. Hundreds of young players, their parents, faculty and staff attested to the miracle of the Suzuki philosophy.

In the mornings at a Junior High School about four blocks from the Institute building small groups of Japanese children were assembled in a series of classrooms for instruction. In each classroom a different part of the Suzuki musical curriculum was studied under the direction of outstanding teachers from the Talent Education staff. Parents stood and sat at the sides and at the back of each room to observe the instruction. Roll was called, the youngsters organized and instruments are tuned for the lesson. Two sessions were scheduled each morning.

Visitors could move from one level of instruction to another at will. Movements were made with caution since shoes are left at the door of the school and the slippers used sometimes proved treacherous. One could be sure that struggles with slippers would be sympathetically understood by the Japanese mothers, fathers and teachers. Good humor always prevailed.

It is in this instructional session that American youth are particularly invited to participate during the summer of 1970.

At noon Americans are usually provided with a box lunch each day so travel time between the Institute and the Hotel could be eliminated. Many members of the American touring teachers group used part of the noon time to explore parts of Matsumoto. Others become very involved in discussions with their Japanese counterparts. The schedule was so fully packed that lunch time was frequently used by the Japanese children for rehearsals for afternoon and evening concerts yet to come.

The first day of the Institute began with an Opening Ceremony during which time many people were introduced. Dr. Suzuki enlivened the occasion with his greetings. Dr. Masaaki Honda who frequently attends these opening ceremonies arrived several days later.

In recalling the details of a typical operation of the summer Talent Education Institute reliance is being made on clues gleaned from the program which is written in Japanese. The numbers indicating dates and the numbers indicating times are easy to spot once one has experienced several of these annual institutes.

On the first day hundreds of youngsters participated together in mass solo presentations. In the afternoon, Dr. Suzuki conducted a group lesson. One never knows what to expect because the master

teacher is constantly bubbling over with creative ideas he wants to try. The children and the parents are ever on the alert to enjoy any innovation Dr. Suzuki may create. All the fun is instructional in nature and is also used frequently to reduce tensions. The familiar repertoire is used. The sign-off composition is the famed 'Twinkle' tune.

In the evening parents and all of the youngsters assemble at 7 P.M. to listen to a concert. These occasions are informal and often we see the youngsters moving quietly about during the program. The evening concerts usually feature the most advanced of players, outstanding students, who are quickly spreading the fame of Talent Education worldwide.

In the summer Institute of 1969 the first evening program opened with a cello solo played by Masahiko Kabese of Kyoto who played the first movement of the *Concerto in d Minor* by Lalo.

This was followed by a violin solo played by Mariko Goto who presented the *Bach, Solo Sonata No 1 in G minor*. Hiroko Yamada then played the *Mozart Concerto No. 5 in A major*. The Talent Education Trainee's String Orchestra played a series of compositions. Dr. William Starr, professor of music, University of Tennessee, who with his family had spent a year studying with Dr. Suzuki conducted the ensemble. Much of the music presented by the orchestra was selected from the music presented to the Institute by members of the 1967 American teachers tour of Matsumoto. Compositions played by the ensemble were the *Largo-Allegro* from *Handel's Concerto Grosso in B minor, Opus 6, No. 12*; *Mennini's, Arioso*; *Van Vactor's, Bagatelle for Strings*; *Holst's, Finale (From St. Paul's Suite)* and the *Strauss, Pizzicato Polka*.

From the opening to the end of the Institute the program was packed with musical surprises. Time became almost too short to answer all the questions that arose. The spirit of cooperation was tremendous and every human effort was made to be of help. Some of the best questions came after the reflection and these were considered when meeting with the Suzukis and the staff. Mrs. Suzuki's command of English was most helpful throughout the sessions in clarifying interchange. Dr. Suzuki's 'Made in Japan' English provided surprisingly effective communication.

At the end of each day the American tour members gathered in small groups to discuss the days observations. From these sessions further needs were identified. Frequently after one of these magical days the American visitor would explore the Japanese bathing techniques which included liberal use of a hot soaking tub. Separate bathing facilities for men and women were provided. Some of the comfort facilities are designed differently but one is assured that human needs are understood and provided for.

On the second afternoon of the 1969 Institute chamber music was featured. The excellent performances from the quartets of Haydn, Beethoven, Mozart, Dvorak, Shostakovich, Debussy answered some of the questions that have often

been asked about Talent Education. It would seem, in answer, that the instructional process need not limit a string player to solo performance. The fine degree of intonation evident in these performances did provide, for those hearing these quartets, an answer to the insistence that listening be an important part of the Talent Education music performance training.

A touch of the United States influence on the business and professional life in Japan was made evident when the visiting American string teachers were the guests of Dr. Suzuki at a noon luncheon meeting of the Matsumoto Rotary Club. The program was typical of Civic clubs. Identification of home town Rotary clubs was made, adding to the international flavor of the occasion.

Due to a previous reservation the Hotel Tamanyu had been reserved to capacity one night to accommodate over two hundred young people who were touring their native Japan. This meant that the American string group had to vacate their rooms for one night only. A charming hotel less than a half block from the Tamanyu was made available. Parts of the second Hotel had survived constant use for several hundred years. Many of the party were much attracted to the Nishiishikawa Hotel. The managers of the two hotels were extremely cooperative and very sensitive to American needs. Both Hotels had been used during the 1967 tour and the managers had made scrap books of pictures and letters which intrigued those who were making a second tour.

On Thursday evening the concert consisted of two piano solos, three violin soloists and one cello number. The American teachers became extremely excited on hearing the fine quality of piano solo performance developed in the Tokyo studios of Talent Education.

On another evening concert piano solos were presented by a five year old and a six year old youngster from Matsumoto. Following this was a most interesting demonstration of the talents of the William Starr family.

This proved to be a story in itself. Dr. Starr, his charming wife and seven or eight of his children, spent most of a sabbatical year from the University of Tennessee in Matsumoto. Dr. Starr captured many videotapes of the year's activities, helped edit some of the forthcoming publications, and taught chamber music. Those performing from the family were Judith Starr, Timmy, Kathleen, Michael, with Mrs. Starr at the viola and piano. Dr. Starr played *Adagio* from the *Violin Concerto* by Bruch and closed his part of the program with the arrangement of *Twinkle Variations*. The "Twinkle" tune was injected into all of the violinistic cliches one could imagine. The performance stimulated a call for an immediate repeat which was graciously given.

Saturday was the big finale with hundreds of youngsters playing beautifully together.

On the day following the end of the Annual Institute members of the American party had an opportunity to look at the video tapes Dr. Starr had taken of the Suzuki

Continued on page 3

Magical Accomplishments

Continued from page 1

group met with some of the Suzuki teachers and staff from Tokyo and Yokohama. Dr. Masaaki Honda, of Fujisawa, Chairman of the Board of Directors of Talent Education helped with the orientation meeting. Many questions and answers were shared.

On Tuesday it was rainy as we took a chartered bus to the Shinjuku Station in the Western part of Tokyo to board the train to Matsumoto. A representative of the Japan Travel Bureau traveled with us from Tokyo to Matsumoto and answered many questions about Japan tour arrangements enroute. We arrived at Matsumoto in the early afternoon and were met at the station by Dr. and Mrs. Suzuki, Suzuki students we had known and the

manager of the hotel, Mr. Ono, who remembered several in the party from an earlier Talent Education tour. Since Japanese trains run close to schedule our baggage handling was facilitated by passing small items thru open windows.

Accommodations for the group were in a Japanese hotel at a health resort, Asama, at the edge of Matsumoto. In former years this location had been close to the daytime events of the Institute. During this season the daytime activities were at the new Institute, the city auditorium and nearby Junior High School near the main part of Matsumoto so again we had to resort to the use of taxis. Usually four cars were required to move our group from the Hotel to

Magical Accomplishments

Continued from page 2
teaching process. Many questions were generated and many were answered. In the afternoon Dr. Suzuki invited the visitors to observe his private teaching of outstanding talents. This demonstration brought out Suzuki's techniques for sensitizing players. Some of the young students in this special teaching session were later chosen to tour the United States in October.

On Monday the American group was scheduled to take the train to Tokyo, a five hour trip. Dr. and Mrs. Suzuki entertained the group at luncheon after they had inspected the Matsumoto Castle, visited the Matsumoto museum and had a audience with the Mayor of Matsumoto.

Later on in the week the American string teachers met with Dr. Honda and special Japanese teachers from Tokyo and Yokohama for an interesting afternoon devoted to hearing some small children (including one pair of twins) play their instruments. They visited at depth with some of the Japanese parents to learn of their problems and solutions.

In addition to the contacts with the Suzuki Talent Education experience, members of the tour group had a long tour of Tokyo, visited a very modern Cathedral and heard its Belgium-made organ, visited a silk shop and attended a Tea ceremony. Some took a day's trip to visit Nikko, the original home of the 'See, hear, speak no evil.' Monday Dr. Ibuka, president of the Sony company and powerful supporter of Talent Education, addressed the tour group for forty minutes after they visited one of the Sony factories.

One evening was spent listening to a 'pop' concert presented by the Japan Philharmonic Orchestra. The modern auditorium was filled to capacity with Japanese adult music enthusiasts. Video tapes were made of the concert for T.V. release. The acoustics and performance were excellent. The program was, at times, somewhat like the appearance of Alan Sherman with the Boston Symphony Orchestra. Musical humor was the unabashed goal of the evening. A long composition containing considerable manipulation of the standard violin concerto literature was performed. One could hear members of the American group whispering the titles in recognition of familiar repertoire.

Many of the tour members took an additional week to tour Japan. Some returned to the States while others went on to Thailand and Hong Kong. A meeting with members of the Hawaii Unit of the American String Teachers Association was held in George Wellington's home near Honolulu on the return trip to the mainland.

Words cannot describe the values of visiting another civilization, especially a civilization with depth in historical past, yet a civilization providing a kind of leadership in business and in Arts that challenges the imagination. To our knowledge the magical leadership of Dr. Suzuki, Dr. Honda and Mrs. Suzuki cannot be duplicated anywhere in this world of ours. One wishes every string teacher in America could make the trip to learn first hand the potency of the miracle of Matsumoto.

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Press Reflects Varied Talent Education Concepts

Some enterprises make use of a newspaper clipping service to keep track of the dissemination of their activities and thoughts. For a fee, usually based on the number of clipping, copies of what is printed in most of the newspapers throughout the country are made available by this commercial service. We do not as yet have a nation-wide service because we cannot afford it. We do, however, have some alert friends and relatives who clip and send copies of articles in which Dr. Shinichi Suzuki or activities involving young fiddlers are mentioned.

In these several issues you will find gleanings from newspaper accounts found in the Suzuki Archives. In reviewing the collection it is easy to recognize the thoroughness with which some particular friends have added to the files. We strongly suspect that many articles do not find their way to the Archives and that our growing collection represents

only a small portion of clippings available.

It is through these points in print that many hear of the miracle of the Suzuki talent development. The articles are our show windows. They help establish a 'logo' or trade mark for Suzuki activity. They give us an important clue of the increase of Suzuki instructional activity. They provide us with ideas of who in a given locality might be approached to continue instruction started elsewhere.

The articles we reviewed often had photographs, that 'spice' the story. We felt sorry for the little fiddler who had to decide whether to play a down bow or an up-bow in order to scratch his itching nose. We also included interesting quotes from some of the articles in the hope that perhaps they would suggest to others what might be acceptable when interviewed. Keep the clippings or copies of clippings coming this way.

The Press

"Shinichi Suzuki," EAST OREGONIAN, Pendleton, Ore., Tuesday, July 8, 1969

A large picture of Suzuki and children at Matsumoto Castle. News story of a summer workshop scheduled at Pendleton. Dr. and Mrs. Suzuki are to be met by 100 young violinists playing "Twinkle, Twinkle, Little Star." Riley, Bernice Partyline: "Silent Strings Mark End of Workshop" EAST OREGONIAN, Pendleton, Ore., Friday, July 18, 1969

Three paragraphs about the close of a Suzuki workshop in Pendleton.

"... the kids in Pendleton's string program are just as dedicated as a Little Leaguer or Camp Fire Girl. And the appearance of Suzuki, about whom they have heard so much, gave them the same kind of thrill a visit by Joe Namath or Willie Mays would give to a young athlete."

"Famed Violin Teacher Arrives in Pendleton for Workshop," EAST OREGONIAN, August 15, 1969

Story of Dr. Suzuki's welcome to Pendleton. Picture shows Mrs. and Dr. Suzuki at the Pendleton Rotary Club exchanging banners of the Pendleton and Matsumoto, Japan groups.

Curran "Educator, Teacher, Friend," EAST OREGONIAN, August 17, 1969

Slone, Kay "Suzuki—A Legend In His Own Time To Music Buffs," THE LEXINGTON LEADER, Sept. 3rd, 1968

The series of articles was written by Miss Slone after attending a summer workshop at the University of Wisconsin where Dr. Suzuki presented a workshop. The article was written in anticipation of the development of Suzuki classes at Transylvania College. "Dr. Suzuki says, 'Without gentleness, patience, enthusiasm and warmth, no teaching can become effective.'" "One more necessary trait that Dr. Suzuki demonstrates constantly — a sense of humor."

Slone, Kay "Parental Involvement In Talent Education," THE LEXINGTON LEADER, Lexington, Ky., Wednesday, September 4, 1968

The second of a series of three reports about Dr. Suzuki as observed at the University of Wisconsin Suzuki Workshop the summer of 1968.

She observes: "For the youngest students, ages three and four, progress will be slow for the first six months to a year. From the very beginning, however, even the youngest students are expected to listen, learn fingerings and practice at home. Good tone production and musicianship are emphasized during lesson times. Material once learned is constantly reviewed so that a child develops facility with and control of, his instrument."

Delaney, Donald "10 Violins, 10 Children And 2 Months" SUNDAY TIMES ADVERTISER, Trenton N. J., November 12, 1967

Feature article and picture of Albert W. Wassell's project in one school. Fourth, fifth and sixth grade students presented program for the New Jersey Music Educator's meeting in Atlantic City. A project called, "Experiment '67" was conducted by Wassell four afternoons each week. Federal funds, Title I, were used to purchase orchestra instruments including 10 violins. The response to the idea of an orchestra was so great that ten had to be selected by using the Kwalwasser Music Test. He had all children playing "Twinkle, Twinkle, Little Star within two weeks."

"Wassell noted that the famous Suzuki method of teaching children the violin in Japan is all rote, and he said that the Suzuki-taught children, though phenomenal performers, invariably have difficulty learning to read notes later on."

Eades, Christine "U. S. Aid Helps Poor-Area Pupils Play Violins," THE COURIER-JOURNAL, Louisville, Ky., n.d.

Quote by John Zurlfluh: "We drew up a project to buy violins with Title I money," Zurlfluh explained. We decided to teach music to children with no musical background. Most of the parents couldn't care less, and the children of the schools would never have thought of playing the violin." Mrs. Sharon Leezer, the children's music teacher, adapted the Suzuki method, which was meant for individuals for class teaching."

Strongin, Theodore "Japanese Tutors Young Violinists," THE NEW YORK TIMES Friday, February 28, 1964. Sub-head reads: Virtuosos, 5 to 12, will tour United States Next Month."

Mention is made of the scheduled appearance of Suzuki violinists at Julliard School of Music and the Westchester Junior Symphony. Pictured is a head shot of Mr. Suzuki and two column shot of the young players with a heading: "Suzuki's Pupils Learn Music Fast."

Simons, Carol "Little Fiddlers Learn, Suzuki-style" THE SUNDAY DENVER POST, October 2, 1966

TALENT EDUCATION NEWS

Devoted to the Advancement of the teaching of Dr. Shinichi Suzuki

VOLUME I

SEPTEMBER - OCTOBER, 1969

NUMBER 5

United States Talent Education Festival Proposed

More than five years have passed since Dr. Suzuki brought the first talent education touring group to the United States. Although some teachers, inspired by John Kendall's workshops the previous year, began to use the method prior to the visit, many, including myself, did not become actively engaged until the first Alton, Illinois workshop.

Since that time, hundreds of students have been trained by teachers interested in Talent Education.

Allowing for the transition of time necessary for a teacher of conventional methods to become familiar with the new teaching approach, and the use of the Suzuki text books, I believe that a great number of students are now prepared to perform in the style of Talent Education Festival held each year in Tokyo.

There are many centers in the United States who could

contribute capable performers. These performers could have the same impact on American Educators as the Philadelphia MENC concert of the Suzuki touring group and would direct attention to the achievements made by the many fine dedicated teachers and their students.

Problems of screening, housing, and rehearsals can all be solved. What is needed is a consensus of interest among all the teachers, and a willingness to give of their time and effort to make the concert a reality and to plan for future events in conjunction with the MENC National Convention.

Please write to me in care of the Talent Education News and let me know what assistance you can provide for organization and development of this plan.

Yours sincerely,
Milton Goldberg

Project Super Rehearses Talent Education Festival Format

When Shinichi Suzuki arrived in Rochester, New York for his first two-week Teacher Training Institute at the Eastman School of Music during the Summer Session of 1966, no one could have predicted the tremendous impact his unique approaches to the education of young children would have in the next few years. The Eastman Institute was the beginning of "Project Super" — The Suzuki Program in Penfield, Eastman and Rochester. The project was designed to evaluate the Talent Education approach to violin teaching, using American teachers and students. The Project was partially supported by grants from the New York State Arts Council and the National Endowment for the Arts. Students came from the Preparatory

Rochester area as part of this program. Talent Education programs have been started in six local school systems, at the Hochstein Music School, at the State University at Brockport, at several parochial schools, and in other cities in New York State.

When Dr. Donald Shetler, Director of Project Super (1966-1968), asked me to become a Suzuki teacher in the Project, I was delighted. I had read about Dr. Suzuki and his methods and was eager to try them in my teaching. The results have been astonishing! Parental co-operation and depth of understanding has increased over the years, with subsequent improvement in their children's progress.

I have also used the Suzuki approach in my teaching of string methods for music education majors at the Eastman School of Music, with excellent results. This year an elective course on Suzuki Violin Pedagogy has been added to our curriculum for the intensive study of the Suzuki Violin School and its application to specific teaching situations — both in music and in general education. At the present time, we estimate a total population of over 1500 young students are studying stringed instruments by the Suzuki approach in New York State and in three Canadian centers. Because of the unprecedented growth of Talent Education, we began an annual tradition last year at Ithaca College. Each year, at a different center, there would be a Concert, demonstrating the work accomplished by teachers, parents and students involved in projects based on this approach. Mr. and Mrs. Sanford Reuning and staff hosted the first concert at Ithaca College on June 16, 1968. 250 young performers participated. This year Anastasia Jempelis and members of the Talent Education staff at the Eastman School of Music were hosts. This event took place on June 21, 1969, in the Palestra at the University of

Rochester's River Campus. Guest of honor was Dr. Shinichi Suzuki, who took part in the program throughout the day. Over 500 children, ranging in age from 4 to 13, performed. After an early registration and "run-through" of the printed program, lunch was served in the Dining Center, then everyone returned to the Palestra for the "real" concert, at 2 P.M.

POGRAM

Violins
Concerto in A minor,
Opus 3, No. 6 Vivaldi
First Movement
Loure (Bourree) from
Cello Suite No. 3, J. S. Bach
Gavotte G. Martini
Menuetto from Quintet
in E, Op. 13,
No. 5 Boccherini
The Two Grenadiers
Schumann

Bourree Handel
"See, the Conquering
Hero Comes," from
"Judas Maccabeus" Handel
Cellos

Huntsmen's Chorus from
"Der Frieschutz" Weber
Allegretto Suzuki
Perpetual Motion Suzuki
Allegro Suzuki
Lied Folk Song
Warnung Folk Song
Papillon Folk Song
Twinkle Variations Suzuki

Viols
from the Anna Magdalena Book J. S. Bach
Menuetto No. 3
Menuetto No. 2
Menuetto No. 1

Allegro Suzuki
Perpetual Motion Suzuki
Mailed Folk Song
Lied Folk Song
Warnung Folk Song
Papillon Folk Song
Twinkle Variations Suzuki
Sharlyn Taylor and Nancy Austin, accompanists

Dr. Suzuki began the concert by starting nine children, three boys and six girls, in the first movement of the Vivaldi A Minor Concerto. Gradually, piece by piece, the nine children were joined by the others,

Continued on page 2

The Press

"Famed Violin Teacher Arrives in Pendleton for Workshop," EAST OREGONIAN, August 15, 1969

Story of Dr. Suzuki's welcome to Pendleton. Picture shows Mrs. and Dr. Suzuki at the Pendleton Rotary Club exchanging banners of the Pendleton and Matsumoto, Japan groups.

Curran "Educator, Teacher, Friend," EAST OREGONIAN, August 17, 1969

Picture of Dr. Suzuki taken in Pendleton with a group of five Japanese music teachers he has trained.

Riley, Bernice "Talent is Not Inherited: Suzuki Explains His Theory," EAST OREGONIAN, July 16, 1969

Feature article relating to a workshop at Pendleton. Four large pictures show youngsters in various stages of learning. The article makes specific reference to Dr. Suzuki's efforts to prove his theory that all children have musical talent if taught properly.

AP Photo n.d., possibly 1967 Picture caption "Concentric concert by 2,000 little Japanese violinists, some barely four years old, was performed in the octagonal Budokan near Tokyo's Imperial Palace grounds. It was the 12th and largest of the annual recitals. Conductor Sinichi Suzuki stands near piano in center of photo."

"John Kendall Will Demonstrate New Techniques for Teaching Violin," WEEKLY BULLETIN, Missoula, Mont., August 13, 1962

A news story of a workshop conducted by John Kendall at the Montana State University campus.

"Illinois Violin Professor To Conduct Two Classes,"

No publication identification n.d.

Picture of John Kendall plus three paragraphs announcing Kendall's appearance at Maryhurst College Auditorium on Friday, January 17th.

Hogan, Errol "OCE Prof to Study Suzuki Violin Form," LAMARON, Oregon College of Education, Monmouth, Oregon, Friday, May 14, 1964

An account of the plans of Miss Jeannette Scott of OCE Music Department to visit the Suzuki training program in Japan during the summer. She is to be met by a friend Miss Honda, the daughter of Dr. Honda, the head of Talent Education Movement in Japan.

Hallberg, Jerri "Suzuki Wants Them Young," MANKATO FREE PRESS, July 12, 1967

A picture of Suzuki and young pupil. Interview covers the standard questions. Suzuki mentions that the Japanese are the free world's largest consumer of music, even ahead of the United States.

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Department of the Eastman School, the Rochester Public Schools, and the Penfield Central Schools. Teachers were trained by Dr. Suzuki, who guided the early development of the Project and spent almost twelve weeks during six visits to the Rochester area in 1966-1967-1968. In 1966 less than 100 children between the ages of four and seven began study with members of the Project staff. At present over 600 children are playing the violin, viola, or cello in the greater

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Suzuki and Jempelis Take Bow



Super Concert in Auditorium

Project Super

Continued from page 1

until all 500 children, with Dr. Suzuki at the piano, performed the Twinkle Variations to the delight of the approximately 150 people in the audience. For the first time in an annual concert, violinists and cellists also performed. After tumultuous applause from the audience, the Variations were repeated, and the Festival Day was over.

The motivating factor to the success of our Festival was co-operation, not competition. It was a wonderful attitude among us all, with great mutual respect in evidence.

Therefore many people contributed to our program: Dr. Suzuki, whose dynamic person-

ality is a source of inspiration to all who meet him; the New York State Arts Council and the National Endowment for the Arts, who through substantial support have enabled us to bring Dr. Suzuki to Rochester and other New York State centers for his important assistance as teacher and advisor; members of the Project Super staff at Eastman and all area teachers who gave generously of their time and efforts; teacher, parents, and friends of Talent Education who are so enthusiastic and dedicated; and above all, the children themselves, who worked so hard and gave such a magnificent concert.

Now that we begin the second decade of Talent Education in America, we can point with pride to past achievements and work together to make this wonderful movement, that has really enriched so many lives, continue to grow and develop. We now have the "tools" to make our profession of teaching more fruitful, joyful and meaningful than ever before.

Anastasia Jempelis
Assistant Professor of Violin,
Suzuki Teacher
Director, Project "Super"
Eastman School of Music of
the University of Rochester
October 9, 1969

The Press

Riley, Bernice "Music Teachers Praise Suzuki," EASTERN OREGONIAN, September 16, 1969

Feature article and four pictures. During the break in a Suzuki workshop held in Pendleton four of those enrolled were interviewed. Dr. Evelyn Herman recalled how she demonstrated the Suzuki method of instruction at the University of Oregon in 1964 at which time Shirlene McMichael first encountered it. Dr. Herman, now of Southern Methodist University of Dallas helped set up the Pendleton program in October, 1964. Dr. Jerry Harris, State consultant for music felt that the one-to-one teaching ratio would not be possible in some of the larger schools. Dr. Herman mentioned that some group instruction could be used. Dr. Daniel Stern, a doctoral student, recalled that Dr. Suzuki uses familiar techniques and that rote learning is older than people realize.

Gilliland, Kim "New Method Make Violin Lessons Painless," NEBRASKA STATE JOURNAL, Fall, 1968

An account of some of the experiences of Suzuki method by Arnold Schatz, Associate Professor, University of Nebraska. "Schatz, at first skeptical of the method; taught 10 students last year and was pleased with the results." "Schatz says the method produces a 'musicality that we tell ourselves is only acquired after so many years of violin playing, or as a result of unusual talent.'" Picture: Schatz is shown teaching Cris Grace, Suzanne Brimhall and Tim Schatz.

Jan. 13, 1970
Dear Mr. Van Sickle,

During the recent Midwest Band and Orchestra Clinic, I spoke with a woman at the American String Teachers Association booth who in turn gave me your address; I am a graduate student at De Paul University in Chicago doing my thesis (research paper) on the Suzuki String Method. I have read practically all the articles in the American String Teachers Magazine, and I was wondering if you would have any pamphlets or lesson plans which might help me with this paper? I am trying to get as many materials as possible.

Thanking you in advance, I remain

sincerely,
S. C.

School Board Needs Convincing

Not always is the effort to teach stringed instruments rewarded with unquestioned support. Perhaps it is best that negative situations be ignored but the possibility that a valuable lesson might be learned leads us to discuss a news clipping newly arrived. Names and location will be eliminated to protect those not concerned and to allow for the fact that the time lapsed might have brought a solution.

The headline reads, "Music Teachers Frown on Violin Instruction." Paraphrased: The Board of Education met in regular session last night and heard a report from the Superintendent about a project, a program which involves teaching children to play the violin. The superintendent, it is reported, said that he had met with music teachers in the

school system and that the teachers indicated that regular administrative channels should not participate in the program next year.

Later on the article states, teachers felt that the budgeting of the students' time was a problem and that the teachers felt that the 'glamor of strings disappears as children get older.' The teachers also felt that the method (Talent Education) used to teach the project pupils was controversial.

Board members commented on approximately 12 letters which they had received from parents of the project pupils. The letters all recommended that the school system remain in the project.

How would you face this situation? Your response may help guide others.

Matsumoto Pure Inspiration

A regular feature of THE SCROLL, a news bulletin of the Illinois Unit of the American String Teachers Association is a column called "The Spotlight." In the winter issue Mary and George Nagy of Decatur, Illinois are featured.

The Nagys have a Music Studio and teach many pupils in the Decatur area. Last summer Mary followed an impulse and joined in the tour to Matsumoto to observe the Master teacher. Her comments are of interest. Let us quote:

"Mary Nagy is a native of Decatur and was a student of George's before they joined their collective talents. She became interested in the Suzuki Method three years ago and the idea of teaching little ones to play the violin really intrigued her. In August of 1969 she was one of the fifteen string teachers who attended the Matsumoto Talent Education Institute in Japan, home of Dr. Shinichi Suzuki, founder of the institute. She calls it 'truly the most enjoyable experience of my life. To see the things being done there makes one feel so inadequate and yet it proves the heights one can

reach."

"The attitude of the children was one of the most amazing things to Mary Nagy. They play the violin with such happiness. She says, 'We talked to many mothers and never did we hear of any child not wanting to practice. In Japan such high value is placed on the arts and the children have a strong desire to please their parents.' Another surprising thing was the noise and confusion in the auditorium while the program was in progress. Hundreds of children would be running around, some listening, some playing — quite a contrast to the atmosphere of absolute quiet that we expect from children in similar situations. 'Perhaps this is the reason most people in the United States leave their children at home. In Japan, at least the children are there, and as they grow older the enjoyable past years have increased their musical knowledge.' The Suzuki Method has been expanded to include tiny piano players. For youngsters there is a regular kindergarten where everything is taught, and when they leave the average I. Q. is 161."

Washington 98406
November 23, 1969

Dear Mr. Van Sickle,

On May 24, 1969 I wrote you enclosing a check for the amount of \$2.50 for a Talent Education News subscription. I did receive two copies of this fine publication, but have not received any more copies since July. Does the publication of this paper continue and if so, may I receive copies?

The copies I did receive provided me with a wealth of information—just what I wanted to learn and follow up with my study of the Suzuki method. In July, I attended the Suzuki Summer workshop at Pendleton and was very inspired and helped with what I learned there.

One question — is the March, 1970 tour to Japan still being planned? If so, would you kindly send me information? Thankyou.

Sincerely yours,
Mrs. H. C.

Answer: A tour is being planned for the summer of 1970. None is being considered for March.
H M V

January 13, 1970

Dear Sir:

I am very interested in pre-school string teaching and the string method of Shinichi Suzuki. Presently I am engaged in Graduate work at the University of Oregon. I have begun work on gathering material for my major project and would appreciate any material to supplement my research.

I'm compiling a list of games and devices used by Suzuki. Do you have source material on this area?

Thank you for your help.

Sincerely,
C. C.

TALENT EDUCATION NEWS

Devoted to the Advancement of the teaching of Dr. Shinichi Suzuki

VOLUME I

NOVEMBER - DECEMBER, 1969

NUMBER 6

Plans For 1970 Tour To Japan Are Nearly Complete

Dr. Suzuki is now in his mid-seventies. Those close to him realize his sense of urgency to bring his work into focus so that it may continue distortion free. Time and opportunities are become less and less. This, in part, is one of the reasons why the Talent Education Board has endorsed another tour to Japan the summer of 1970.

Of foremost importance on the tour is attendance at the Annual Talent Education Institute in Matsumoto which brings together many hundreds of young string and piano players, their parents, Suzuki trained teachers and visitors from the United States.

Those Americans who have taken the tour to Japan and to

the Institute all attest to the inspirational impact such a tour provides.

An affinity group such as American string teachers has entree to all details of the Institute. In addition the package tour arrangement provide opportunities to see points of interest and history in Japan. Additional contacts relating to the operation of Talent Education, such as a visit to Suzuki's publisher, extra seminars, etc., add a value not otherwise obtainable.

Being considered on the 1970 Summer agenda is a visit to Expo 70, Nagoya (with a possible visit to a violin factory), Kyoto and Tokyo. The tour group will leave San Francisco on July the 25th and will

return to San Francisco on August 19th.

Travel details are being handled again by Donald Linder of the Travel Center, Inc., of Mankato, Minnesota. Mr. Linder is able to arrange transportation from any place in the United States to the city of departure. Last summer many on tour arranged for special stop-offs at Honolulu and others even took advantage of their presence in the Orient to visit Hong Kong and other cities.

Most of the details of advance planning are completed. Additional information will be sent to the curious. Contact Talent Education News for details.



Diplôme d'Honneur

décerné à

Shinichi Suzuki

par la

Fondation Eugène Ysaÿe

pour sa contribution au culte du sonnet et à la diffusion de l'œuvre créatrice du maître

Bruxelles le 5 septembre 1969.

Le président

Dr. Shinichi Suzuki was honored on December the 17th, in Tokyo with a diploma presented by the Ambassador of Belgium on behalf of the Eugène Ysaÿe Foundation. The honor was designated on September 5th, 1969.

Other international honors awarded Dr. Suzuki for his tremendous influence on behalf of music have been honorary Doctors degrees from the New England Conservatory of Boston and the University of Louisville, Kentucky.

Dr. Suzuki has become a recipient of a bronze bust of himself presented to him in recognition of his international influence by the Matsumoto Rotary Club.

The Press

Urquhart, Sheila "Suzuki Method For Teaching Violin Delight To Children," THE CHRONICLE, Halifax, N. S. Canada, August, 1967

"In plain words, says the instructor, it's musical brainwashing. But the Suzuki method for teaching violin may revolutionize string instruction in Nova Scotia as it is doing in Montreal, parts of the United States and Japan. Its leading Canadian disciple is Alfred Garson, who was a concert violinist, at the age of 10 and this fall will be music consultant for Quebec's South Shore Protestant School Board." "He has brought his expertise to Halifax for the duration of the Nova Scotia Summer School for teachers.

McLean, Eric "The Suzuki Method — New Hope for Budding String Players," MONTREAL STAR, October 1, 1966

The single most important problem facing symphony orchestras today is the shortage of string players. "The fault does not seem to lie with the teachers or the conservatories. In fact, the scholarships and bursaries offered to young string players today are more generous and much more alluring than they were fifty years ago." Actually, it seems that the proportion of young people who show enthusiasm for music is just as large now as it ever was although I have no figures to support such a statement. At the Toronto Conservatory, for instance, there are something like 5,000 registered piano students. In the string department, however, there are, perhaps, two dozen. "For some time, westerners were skeptical about Suzuki's method. But as he put on more and more impressive displays of his children's development — the violin orchestras of as many as 2,000 children between five and seven years old, playing works of considerable complexity — the Suzuki method began to arouse wonder and respect.

Photo "Big People With Little Fiddles" THE SCHOOL COMMUNITY OBSERVER, December, 1967

A monthly magazine on newsprint published by the Louisville (Ky.) Schools in the interests of better school-community relationships.

Picture shows classroom teachers being taught to play the small sized violins by Virginia Schneider.

"Suzuki to Conduct String Workshop Here", COURIER-JOURNAL & TIMES, Louisville, Ky., June 4, 1967

A portrait of Suzuki with an announcement of his appearance in a workshop at the University Center, Belknap Campus University of Louisville.

Kay, Joan "Suzuki Youngsters Stay On Stage," THE COURIER-JOURNAL, Louisville, Ky., Wed., May 31, 1967

Two pictures with captions and a story on the forty string students ages 4 to 10 who are anxious to appear in public to play. They are taught by Mrs. Virginia Schneider.

Dietrich, Jean "The Town's Budding Musicians Burr . . . a Louisville, Kentucky paper, April 25, 1965

Article presents the point of view of a trainer of piano teachers, music merchants, the school music supervisor and a Suzuki orientated teacher. Article reveals several prevalent points of view regarding early music training.

Practical Hints

New violin and cello outfits can become a source of great irritation to the teachers and pupils because their bellies are shiny and very slippery. Bridges are easily jarred to right and left of the fingerboard and on many occasions, completely knocked down with the resultant pressure of the tight strings loosening the necks.

Correct this before issuing the outfits by applying some soft chalk or powdered rosin under the feet of the bridges, which should then stay securely anchored for a longer period.

Since most of the outfits are identical, write the students initials on the ivory tip of the bow and on the fingerboard for fast identification.

Some Rosin manufacturers have built obsolescence into their product by not providing secure packaging for the rosin. Rosin may need to be glued to the container in order to prevent it from falling out and breaking upon impact with the floor.

Dental emergencies sometimes occur Sundays at 2 A.M. or when the dentist is vacationing in Bermuda. It is nice to know that some wire strings (on small violins and cellos) can sometimes be salvaged during week-end emergencies, when stores are closed, by tying a knot. It's worth a try!

In addition to Sister Marie Schriber's famous TAKUH TAKUH TA TA you may want to add — Mary is a good kid, Johnny is a good guy, Mother is my helper, Kendall is my teacher, etc.

Yours sincerely,
Milton Goldberg



AMBASSADE
DE
BELGIQUE

PROGRAMME

1. Allocution de Monsieur l'Ambassadeur.
2. Remise de la Médaille Eugène Ysaÿe à Maître Suzuki.
3. Audition de deux œuvres d'Eugène Ysaÿe, jouées par Igor Oistrakh : (10 min.)
 - "Sonate-Ballade" pour violon solo;
 - "Masurka en 3 mineur".
4. Projection d'un film sur la Belgique: (20 min.)
"Suite Belge".
5. L'Orchestre de Maître Suzuki interprétera: (20 min.)
 - Vivaldi: Concerto en A mineur (1er mouvement);
 - Bach: Concerto en D mineur pour 2 violons (1er mouvement);
 - Händel: Bourrée;
 - "Papillon", chant espagnol;
 - "Warnung", chant allemand;
 - "Chant de Noël";
 - "Allegro" (S. Suzuki);
 - "Perpetuum mobile" (S. Suzuki).

Tokio, le 17 décembre 1969.

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Instructional Helps By Suzuki Correspondence Tapes, Series I

The Series of Correspondence tapes were made in the Matsumoto Talent Education Institute building. Dr. Shinichi Suzuki and Dr. William Starr of the University of Tennessee worked together. Dr. Starr's year long contact with Dr. Suzuki enabled him to ask logical questions and to clarify Dr. Suzuki's particular brand of English. Dr. Suzuki constantly resorts to the violin itself to make clear his points.

The lessons last about one hour each, with six in the series. Fortunately the tapes can be repeated at will so nuances can be captured on subsequent listening. Most tape recorders or playback decks can handle the tape configuration. When the first-run-through of the tape is completed in about thirty minutes the tape reels can be reversed and the second half hour of material made available.

The beginning tapes should be helpful in establishing musical credibility for the basic assumptions underlying Dr. Suzuki's learning processes. Parents should hear the tapes, several times, if possible, to learn the vital part listening to phonograph records has to instruct

tions.

The following is a short synopsis of the early lessons: Tape No. 1 out of set of 6:
Side 1—Dr. Suzuki talks about his ideas for instruction, his Philosophy on Education, insights into children and the role of the mother. Mr. Suzuki responds to the most asked questions.

Side 2—Dr. Suzuki makes particular comments on just how "Twinkle, Twinkle, Little Star" variations should develop. Specific instructions are given regarding the release of bow pressure and speed. His ideas are refined in response to questions. He gives instruction to mothers on bowing because they must guide the child's instruction six days a week to the teacher's one contact. He cautions against having the beginner use long bowing motions.

Tape No. 2 out of set of 6

Side 1—Dr. Suzuki illustrates some ideas to be taught at home. He illustrates by playing "Maiden," No. 5 out of volume I. He uses pizzicato to suggest the type of attack he wishes made by the bow. He discusses the prob-

lems of teaching "Long, Long a Go." Much attention is given to the bow and the freeing of its action in order to produce good tone quality. Left hand preparatory finger action is stressed for study of "Perpetuum Mobile." He explains the reasons for not using the fourth finger of the left hand until certain progress and growth has been made.

Side 2—The problem of crossing strings is considered in learning to play the Bach, "Minuet, No. 2." He continues discussing the remaining compositions in Book I. He stresses that children should know the melodies in advance of lessons. This is accomplished at home through the constant replaying of phonograph records. He shifts to Book II and considers "Tonalization." He mentions and illustrates the result of lengthening the bow action. The teacher should concentrate on Better Tone, Intonation and Sensitivity. Progress, he says, depends on how well young pupils listen.

Superb Skill Of Suzuki Tour Group Impresses Audience

The Shinichi Suzuki 1969 Talent Education Tour performed at Georgetown College on October 23 and at Atherton High School in Louisville on October 24 . . . during United Nations Week! Ten children, ages 5-14, the performers, were accompanied by Japanese teachers and the chairman of the Suzuki Foundation, Dr. Masaaki Honda (a pediatrician). The Suzuki Parents Club and the University of Louisville School of Music promoted the Louisville concert and the Saturday morning clinic which followed.

The troupe was met at the Louisville airfield by members of the sponsoring groups, and taken to the Louisville Zoo, where the children were allowed to play with the friendly animals. The normal child "chasing around" had several of us thinking that one little fellow there would be no Mendelssohn concerto that night. The entire party was treated to some 40 chicken dinners by the C&L Sanders Company. The children and chaperones were then taken to homes for rest and hospitality.

The usual shock and surprise was registered by the audience at the step 1 skill of the players. One of the main points of the evening was the performance of the first movement of the Mendelssohn violin concerto by nine year old Hitomi Kasuya, who, six years ago (in Owensboro) was heard in a move-

ment from the Mozart D major concerto. Cellist Koji Yanagida, a new addition to the troupe, was accompanied by his sister, Misako. His performance on the 200-year old Italian three-quarter size cello was memorable, playing with closed eyes and a Casals manner! Another high point of the evening was the Bach double concerto, during which the children (who were walking around stage as they played) were directed to first join and play with one group, and then (seemingly at random) were directed to change groups and play the other part. This was done effortlessly and very convincingly. The "ham" of the troupe was five year old Isumi Terada, a little girl who was not to be left out of anything—she played all the notes, with great style.

The performances were truly remarkable, but with the exception of the cello, the performers played on instruments far below the quality of their performances. This is a bit puzzling.

The Atherton Auditorium was nearly full, and the response was very enthusiastic. Virginia Schneider, Director of the Preparatory Department of the U of I, School of Music, hopes that the Talent Education Tour can be scheduled again so that even more children and parents may enjoy their concerts.

The Press

Simons, Carol. "Little Fiddlers Learn, Suzuki-style" THE SUNDAY DENVER POST, October 2, 1966

Three large photos and captions show youngsters involved in fiddle-learning. "Sister Alice Josephine attended two of them (workshops), in the summer of 1965 and 1966. She started her own experimental class at St. James in February 1964 and now has 30 students in five classes." The feature article covers some of the basic tenets of the Suzuki procedure.

Morner, Kathleen. "For Suzuki, the Violin is Child's Play." CHICAGO SUN-TIMES, Sun., October 26, 1969

A lengthy article inspired by the appearance of the Suzuki tour group who gave a concert at Skokie School in Winnetka, Illinois. Most of the remarks are gleaned from the Suzuki book: *Nurtured By Love*.

Gross, Nell. "Suzuki Method Violinists." GLOBE-DEMOCRAT SUNDAY MAGAZINE, St. Louis, Mo., January 12, 1960

Four pages illustrated with large pictures from the Kendall directed project of the Community Music School accompany the text. The text has appeared in syndicated form in various newspapers. There is mention that on March 30th, some 150 children will play together at Southern Illinois University when the local Suzuki teachers gather for workshop sessions. "Thanks to St. Louis Arts and Educational Council, which funds Community Music School, the advantages of Suzuki instruction are extended to families who otherwise might not be able to afford it." "The cost of lessons range from 25 cents to \$3.75 a week dependent on family income. Records are lent free of charge. Even the violin, which costs \$45, is rented for the small sum of \$5 per 16-week semester."

The supplement cover shows a young violin student in color. Keen, James. Photo: "Music for the Maestro," Louisville, Kentucky, June 11, 1967

"Young David Hicks rests his violin bow as he listens intently to instructor Shinichi Suzuki, developer of Japan's talent education program, at the University of Louisville yesterday. At right, Marcena Basham, wearing a stick-on bandage on her knee, plays a small violin.

Slone, Kay. "Talent Education Movement Raises Inevitable Questions," THE LEXINGTON LEADER, Lexington, Ky., Thursday, Sept. 5, 1968

This is the third article in a series of three developed by Miss Slone. In this article important questions are answered by Miss Slone. "They can hear, because their ears have been sensitively trained, and they remember well. Their eyes are freed, they can concentrate on tone and musicality. Note reading is introduced when the individual is technically ready, and handles his instrument well. Research on Suzuki-trained students shows that the vast majority do well above average in note reading, and excel in rhythmic response. Because they learned how to listen, and they are used to doing things one step at a time."

Bjork, Mark. Letters To the Editor: "Children Like 'Serious' Music," THE MINNEAPOLIS TRIBUNE, Sun. June 1, 1969

In answer to Connie Hechter's letter supporting Allan Holbert on the "irrelevance of serious music among the young: Direct experience is more telling than airy rationalization. Give the young a chance before the toneless thunder of pop-rock impairs their ears and dulls their sensitivity in general. "Each week I work individually with nearly 60 youngsters—ages 3 to 8—teaching them violin via the Suzuki method." "Does 'serious' music leave them cold? "When a 5-year old child can't wait to begin a new minuet by Bach, a dance she'd hardly have learned from her teeny-bopper Sister, is this an indication that she can't relate nor warm up to the musical styles prior to those of 1969?" Olsen, Louise. "Explore!" A LOS ANGELES PAPER, n.d.

Picture of three starting violin pictures plus story. Program Director, Myron Sandler of Valley State College has a group of twenty five youngsters being taught by Joachim Chaisman and Tibor Zelig. Although Suzuki is not directly mentioned the approach described is similar.

Currin, Celia. "Take Time 'Nurtured By Love'" EAST OREGONIAN, Pendleton, Ore., Monday, July 21, 1969

Review of Suzuki's book, *Nurtured By Love*. The review consists largely of short quotes from the book.

"Suzuki Students Start Young!" THE SUNDAY OREGONIAN, July 20, 1969

News clippings calls attention to the magazine "Today's Health" published by the American Medical Association which mentions the Orff-Schulwerk and Suzuki music instruction methods.

NURTURED BY LOVE

By Shinichi Suzuki,

Exposition Press

121 pages — \$6.00

Available in Canada from:

Waterloo Music Co. Ltd.

Strictly speaking, NURTURED BY LOVE, is not a love story. From another point of view the book is a deep love story of an insightful music teacher for the talent potential of children—all children. NURTURED BY LOVE should be read first for inspiration and then a second time examined for its message to teachers. This is the story of Shinichi Suzuki as he sees it. He is the Japanese teacher who in a quarter of a century has been responsible for the greatest growth of violin players in all history.

NURTURED BY LOVE by Shinichi Suzuki, published by the Exposition Press, is a translation of a book that has helped Japanese parents be informed of the philosophy and expectations of a unique yet effective system of music instruction. The English translation, provided by Mrs. Suzuki, preserves the delightful manner in which Dr. Suzuki normally communicates.

The publication of NURTURED BY LOVE is timely since both the United States and Canada are rapidly becoming aware of the impact of this Japanese system of instruction. The manner in which even the smallest children—yes, even three year olds—experience a legitimate musical experience as they learn to play the violin points to the need to re-think our traditional instructional approaches in light of the guidance provided by Dr. Suzuki.

NURTURED BY LOVE thus becomes an important source for all music teachers, educators and parents. The implications of the Suzuki thinking are tremendous for all education. We suggest you purchase a copy for your personal use rather than depend upon the biases of hearsay.

The Press

"NU Professor Brings Unique Violin Plan Home from Japan," SUNDAY STAR AND JOURNAL, Lincoln, Nebraska, Fall, 1968

The newspaper article reports some observations of Music Professor, Arnold Schatz' visit to Japan, summer of 1968, to observe the Suzuki teaching at Matsumoto. He is quoted as saying that, "The Talent Education Institute has teaching studios in most of Japan's major cities. It provides about 10 percent of all violin training in Japan." "According to Schatz, the institute has developed an approach to teaching violin that is unique in its high level of organization and consistency."

Gross Nell "Tots Study Violin By Suzuki Method," MANKATO FREE PRESS, Friday, February 14, 1969

ST. LOUIS—A report of the Suzuki style teaching carried on by John Kendall, professor of string development at Southern Illinois University at Edwardsville. In answer to the question "What, exactly is the Suzuki method?" Mr. Kendall responds with, "In the first place, insists Kendall, it's really not a 'method.' It's an idea, a philosophy about teaching and techniques that comes down to these five points." Picture showing, Dickie Platt 4, of St. Louis, playing a one-eighth-size violin is shown. "Beginners gradually progress through 10 manuals of 'real music.' "Records match each manual, and the youngster listens daily to 'his' tune as played by a professional. He develops a tonal image, knows what the piece should sound like when he learns to play it himself. He learns by rote, not note—but he learns nuances of tone that often escape the child who can read music and play on the note, but without expression."

"MSC Establishes Archives on String Innovator Suzuki," MANKATO FREE PRESS, fall, 1967

Story on the first moves for developing a Suzuki Archives at Mankato State College. Jack O'Bar, head librarian, said, "That while the library plans to purchase many items, the completeness of the archives will depend upon the many friends of Dr. Suzuki for unique and special materials." "Speaking of a concert given by 10 Japanese youngsters at the American String Teachers Association convention in 1964, Van Sickle remarked, "Among the things that impressed the American music teachers were the complete and accurate mastery of the music, the use of only the finest Western string literature, the development of musical memory, the accuracy of intonation, the relaxed posture, the musically artistic concepts and the professional style."

Dzenowogs, Helen "Suzuki Method Teaches Cello to Five-Years Olds at Okemos," THE STATE JOURNAL, Lansing, Michigan, Sun., April 23, 1967

Picture of two small cello players.

"Last fall, Miss Marilyn Kesler, Okemos string teacher initiated a two-year pilot program in the Okemos schools in the Suzuki method of violin instruction." "The 30 Okemos first-grade youngsters involved in the program have had rhythm instruction and games leading to holding and playing the violin." "In February Miss Kesler began work with a small group of 5 and 6 year olds and their parents. They are training to play the cello using the Suzuki method."

"Japanese Violinist to Lead Workshop Here," MANKATO FREE PRESS, Sat. July 8, 1967

An announcement of a Suzuki workshop scheduled for Mankato State College. Dr. Suzuki will address the Kiwanis Club at noon luncheon.

TO

SECOND CLASS POSTAGE PAID
AT MANKATO, MINN. 56001

Freed, Richard D., "Are These Children Too Old for the 'Violin?'" CHICAGO TRIBUNE MAGAZINE, March 17, 1968

The above caption is printed across the top of a page showing some youngsters holding violins. On a facing page a heading replies: "No, five or six isn't too old, the three or younger would be better. All children, says Violin Teacher Shinichi Suzuki, can learn music — the 'mother language' — "Suzuki himself, all but canonized by his admirers, has been characterized variously as a Pied Piper, a Svengali, and an oriental Albert Schweitzer."

Dear Dr. Van Sickle,

The Talent Education Tour 1969 came to Louisville, Ky. a few weeks ago. They are even more beautifully arranged group of children.

It is my hope that I may be able to continue to teach the method to children. In order to do this it is necessary to obtain a working permit from the United States Department of Immigration and Naturalization. In this application for permit, recommendations must be submitted to verify my teaching ability and as stated in the application that I have "exceptional ability in arts or science. I would like for you to please help me with your recommendation attesting to my musical abilities."

In this recommendation, should you decide I deserve one, to the Department of Immigration and Naturalization office, I would like you to please bring out the fact that I participated in the workshop which Dr. Suzuki gave in Mankato and helped Dr. Suzuki. It is also important that the Department know your qualifications to recommend one, such as your degree in Music and where you achieved your degree, when and what other qualifications you may have to attest to my ability in the arts. To be more specific a direct quote from the working permit application is listed below, giving the specifics of what must be included in the application as follows:

M. N.

Describe in detail the duties performed, tools used, supervision exercised over him or her. A mere statement that the alien, for example, was employed as a Baker, is not adequate.

Show the date on which the affidavit was signed.

I would also like you to mention Suzuki method, how important it is, how well respected, how widely spread, so on. To your knowledge, I started violin when I was three and I learned under Dr Suzuki for eight years before my arrival to the United States in 1966.

P. S. Please send this material to me and I'll forward it to the Department of Immigration and Naturalization.



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TALENT EDUCATION NEWS

Devoted to the Advancement of the teaching of Dr. Shinichi Suzuki

VOL. III

SUMMER 1971

No. 2

SOME COMMON ERRORS

IN TEACHING SUZUKI

IN AMERICA

(We learn from failures, not successes.) -Marvin Rabin)

Clifford Cook, Oberlin, Ohio

There is almost a 100% lack of Saino-Kyoiku tone and finesse. We need to practice tonalization much more.

Use of only the 'fun and games' approach. This is easily overdone. We need further understanding of how much hard work has been done by the Japanese children whose playing we admire.

Misunderstanding of the meaning of 'Talent Education'. It means education to bring out latent talent, not the education of children selected by 'talent tests.' There is some tendency to make Suzuki study an elite proposition (snobbish and very expensive), open only to the wealthy. This is completely contrary to the Suzuki philosophy.

Indifferent use of records or tapes, or use of poor mechanical equipment (Audio-visual Hindrances).

Attempts to teach Suzuki without parental (or 'in loco parentis') involvement doomed to failure with little children.

Too much stress on competition.

Over-emphasis on the physical part of playing. The key to Suzuki is not primarily physical.

Very early reading from music while playing. Vibrato from the beginning of study. Such 'improvements' on the system are not really improvements at all! Skipping about among the pieces and books of the Suzuki method often results in poor preparation for playing advanced pieces. ('Hit and run' teaching. Note Tyrone Guthrie's advice to young actors: 'Take a breath and do one thing at a time.') Many children are heard struggling with pieces they are not prepared for. Some teachers obviously do not realize how carefully Suzuki builds, step by step.

Failure to understand how long young children can stay at a lesson or piece without getting tired or bored.

Insufficient attention given to the piano

GRANTS ENCOURAGE SUZUKI ACTIVITY IN ENGLAND

THE STRAD magazine reports that the Rural Music Schools Association of England is to be involved with a five-year investigation of the Talent Education method of teaching the

violin and its adaption to the conditions in the United Kingdom.

The Leverhulme Trust Fund and the Calouste Gulbenkian Foundation have each agreed to a grant totaling about sixty thousand dollars to cover the cost of training selected teachers, the field work and the cost of instruments and materials. The five-year program will be a cooperative venture of the County Education Authority and the Hertford County Music School. This arrangement of localizing the program is designed to facilitate supervision and to combine both rural and urban areas.

The Association, reports THE STRAD, has been deeply concerned with every facet of instrumental teaching, particularly through its association of String Class Teachers, and had encouraged new class teaching methods.

The Success of the Suzuki Talent Education violin teaching method was demonstrated to music teachers in England last year when children from the Suzuki school visited London as part of their annual October tour. The 1971 tour ensemble also appeared in England.

A report will be presented at the end of the five-year investigation.

QUOTE FROM THE '71 TOUR TO JAPAN

'... As for me, I fell so hard for those little Japanese dolls playing violins that I'm going with you again. Maybe when I do, we can take in some ping-pong matches in China.

a.m.

part - this is very important! A good introduction and a musical, sensitive accompaniment make much difference in string performance.

Impatience and lack of discipline (teachers, parents, children.) A nagging, negative approach rather than a positive one.

Poor teaching (usually to large groups of children) produces some playing with no standards at all. Large class instruction as the basic teaching procedure is simply not Suzuki! A rather low general level of teaching shows little real comprehension of the Suzuki principles. This field should not be a haven for unsuccessful teachers, or for poor quality graduate students! Nothing is overlooked as much as the obvious. Many teachers either don't know Suzuki or don't really believe him. They don't understand that he means practice exactly what he preaches!

Two Japanese teachers, thoroughly experienced in teaching Suzuki in the States, express their thoughts on the matter:

Teacher No. 1 - American parents leave it to the children to decide what they do and how much; the parents don't discipline and guide the children enough.

Teacher No. 2 - In Japan, Suzuki's philosophy and basic ideas are much studied, thought about, and discussed; here, the important thing seems to be to get children to playing violin while very young.

A photograph on the bulletin-board outside a teacher's studio showed an adorable baby lying in a violin case. The caption was 'Suzuki Method.' There is, however, much more to Talent Education than the cute pictures.

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TALENT EDUCATION NEWS

Volume 3

Number 2

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NEW TREASURER MUST BE FOUND

The actual time copies of TALENT EDUCATION NEWS reaches you might seem far removed from the season indication on Page One. In order to make some sense, exact dates are kept to a minimum because we like to think good ideas should be good enough to be applied at any time. All this is to explain why the following date is mentioned.

Since Thanksgiving, Ellinor Van Sickle, the Treasurer of TALENT EDUCATION - USA, Inc., has been in the hospital with acute Leukemia. Today, December 23, 1971, she died. During her illness she made it a point to tell us about the T. E. financial and publishing records and everything is in order. Her support will be missed.

WISNIEWSKI CRITICAL OF U. S.

SUZUKI DEVELOPMENT

A boldly expressed article written by Thomas J. Wisniewski of the University of Illinois on the quality of teaching Suzuki-style has appeared recently in two sources. The high-lights should be of vital interest to the American Suzuki teacher.

In reaction comes a comment from Japan, 'Can something be done? It seems we need Certified teachers.' Perhaps that is a solution to the

problems as outlined by Mr. Wisniewski but if the experience of the piano teachers to set up Certification is any clue several second thoughts might well be in the picture.

Wisniewski, in his article, bemoans the fact that his observations of Suzuki programs in this country are 'always a disappointment' and seldom reflects the true essence of Dr. Suzuki's system of Instruction. 'It is a certainty that Mr. Suzuki would be stricken with horror by classes this writer (Mr. Wisniewski) has observed in the last three years.' 'The rationale which makes the program a resounding success in Japan is almost completely ignored, Wisniewski finds.

He recommends that teachers take time to understand what students, teaching, and the Suzuki system are all about. He urges that the teacher, the key to successful instruction, comprehend what is desirable for Instructional environment. Understanding the basics is necessary for a successful operation of the Suzuki insights. The Suzuki system is not a panacea for weak and ailing string education programs.

The article reveals that Mr. Wisniewski has a tremendous regard for Dr. Suzuki and his works. His evaluation of Suzuki-labeled programs is cause for concern. Can the Certification of Suzuki teachers really solve the situation?

The above is based on an article which has appeared in Lyons MUSIC NEWS, Vol. 19, No. 1, and THE NEW YORK STATE SCHOOL MUSIC NEWS.

MEMBERSHIP DRIVE PLEASES T. E. STAFF

At a meeting of Talent Educators at the summer session of the American Suzuki Institute at Stevens Point this summer, a decision was made regarding the support of Talent Education-USA, Inc. Heretofore, the support has been confined to meeting the printing and mailing costs of Talent Education News. This project was precariously supported by advertising and subscription monies plus the never-say-die and labor for love-of-the-cause approach. The publication and the books still depend largely upon two people who give at no financial gain, countless hours to creative details. All of this dedication has been aimed at developing an identity for the organization and creating a network of communications.

At Stevens Point (Wisconsin) it was decided to create a five dollar membership which would include a subscription to Talent Education News. Many wonderful souls donated up to \$100.00 above the five dollar fee. News of this support came in time because the staff had just about concluded that outside of a miracle, we would have to sell the family heirlooms or close shop. A miracle happened.

At present, with the continued support of a very few advertisers, we can see ourselves through Volume III, Nos. 1 - 4. After that, we hope that conditions in our organizational economics, the national acceptance of the Suzuki Educational philosophy and the efforts of some sharp and dedicated organizational workers will carry the project onward.

So, if you haven't joined Talent Education-USA, Inc., be sure to send us five or more dollars to indicate your interest and support.

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SUZUKI EDUCATION IN ACTION by Clifford Cook

Clifford A. Cook was one of the first practitioners of the Suzuki System of instruction in the United States. His experiences have provided many illuminating insights on how Talent Education works!

A LITTLE CHILD SHALL LEAD

In the October '71 issue of CORONET magazine, Charles Lekberg has a fascinating story of his efforts to learn the cello starting at the age of 34. The article promises to be rewarding and insightful to parents of Suzuki trained children. It should help to understand the marvels of youth.

There is the possibility that he is referring to a Suzuki trained student when he says 'You can learn priceless hints from the most unexpected sources. My little seven-year-old nephew taught me one of the most valuable points of all. After only six or seven lessons on the violin, he was asked to play for a gathering of relatives.

'There, standing in the center of admiring adults, he began 'Twinkle, Twinkle, Little Star,' with an astonishing big, healthy tone. As he played, he constantly looked around the room in triumph, never once at his violin. I couldn't believe what I was seeing. I played hunched over my cello, scrutinizing everything I did.'

At my next lesson I tried the same thing—It worked. The little boy unknowingly had taught an adult student not to be too involved with mechanics.'

SUZUKI INSTRUCTION WHILE ON THE MOVE

Dear Sir:

This hasty note is concerned with needing information to disburse from S_____ & R_____ to parents whose children and entire family have moved from an area where they had the privilege of having the 'Suzuki Training Program' and live in another area of the country where they are unable to locate a teacher to continue the study of the violin through the Suzuki philosophy.

Many of the children have been in fine Suzuki programs, but due to the family circumstances of where the father's position changed, it became necessary to move to other areas of the country. We obviously wish to be of help in supplying answers to where they may locate a teacher in a given area. What we need to have is a listing of the teachers who are successful in teaching the Suzuki philosophy, their name,

address, and zip code.

As a matter of fact, we are in correspondence right now with a family in Pennsylvania who have two daughters, both of them have studied and are most enthusiastic about continuing to play and I do not know what to recommend for them. For this reason, the above information would be very helpful in giving them a point of contact with a teacher who is thoroughly familiar with the Suzuki philosophy and would continue their training on this basis.

J.F.M.

Dear F _____

In response to your proposal in your letter of November 18, 1971, I would have to refer the matter to the Board. At the moment I would not favor your suggestion for these reasons: (1.) Since we are trying to develop a dependence among members of Talent Education USA Inc., on our organization, I feel we should keep to channels, (2.) Any list of recommended teachers we might make would require some kind of evaluation and could be construed as discriminatory, (3.) Even if we could establish a preferred list, it would be very much out-of-date by the time it reached you, (4.) We have been trying to bring students, parents, and Suzuki teachers together whenever we can within the limits of our knowledge of Suzuki teachers in an area; and I see no reason to duplicate this service.

HMV

Dear F _____

Let us know in what part of Penn. you wish to locate a Suzuki teacher and we will try to provide some help for contacts. We hope your members will encourage teachers in Pennsylvania to become member-subscribers of T.E.-USA Inc.

EARLY START

We thought of you lucky people while you were in Japan again this summer. It is still our dream to return someday, but we'll have to wait for awhile. We did get to Stevens Point (Wisconsin), though, and took our little girl along. She was 18 months then and too young to join the classes although she delighted several people by tucking her little violin under her chin and bowing the open strings. We've given her her violin and played for her since we got her at one month, and have found that Suzuki is right - she loves that violin!

EARLIER START

Jim and I were ready to call the adoption agency to get a younger brother or sister for Jonelle when we found out that we already have another 'Suzuki student' on the way. I'm still teaching, so this one is really getting a head start on the violin.

OVERLEARN IMPORTANT TO LEARNING PROCESS

Pictures and text in a Sunday newspaper supplement section tell the story of the use of television equipment in one school used to motivate learning. Many of the statements and claims presented by the article remind one of some of the Suzuki principles. Take this, for instance 'Besides learning about television equipment and improving individual social skills, the students are teaching each other.' This statement reminds one of the learning that takes place in the class sessions Dr. Suzuki conducts at the Summer Institutes. In Education this process is often called accultuarlization.

Another interesting parallelism in the article is stirred by the fact that the class using the television techniques to motivate school learning found it necessary to use new and meaningful words. As quoted: 'There are these additions to an otherwise standard spelling list: 'studio,' 'production,' 'direction,' 'quality-sound,' 'movement, visuals' and 'overlearn.' That last was part of an admonition to the combined classes for .. (organized).. skits.'

After the skits were approved, the class was asked what they were to do. 'Practice,' a boy replied. 'Practice again,' said another. 'Until you what? asked the teach-

that's the second word of importance, 'Overlearn.'

Sometimes we can't understand why folks get so hung up about 'overlearning' in music. In skill learning 'overlearning' is absolutely necessary. Repitition can be the road to discovery and mastery for many things, such as using a shift stick, learning to ride a bicycle, walking, feeding oneself, typewriting, sawing wood, shovel dirt, playing a guitar, making television shows and fiddling the fiddle.

SUZUKI TAPE CORRESPONDENCE TAPE SERIES NOW AVAILABLE - A TEACHERS BOOSTER-SHOT

Dr. Suzuki has recorded six instructional tapes with the help of William Starr. Five of the tapes cover the first four books of the Suzuki system. For the final tape you can choose between a piano concert or a violin concert. The tapes are recorded at 3 3/4 inches per second on half-track configuration and run for about one hour per lesson.

Set of 6 (indicate choice of violin concert _____ or piano _____)

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RAESSLER OBSERVES JAPANESE

MUSIC EDUCATION TRENDS

'Although the Japanese have come to be known as the great imitators,' observes Dr. Raessler of Gettysburg College, writing on 'Music Education in Japan,' they (the Japanese) are very much aware of the West and its approaches to music and music education.'

Dr. Raessler's article appears in the November issue of the Pennsylvania Music Education Association NEWS.

The contrary seems true of the Western music educator, Raessler contends. Not only is the average Western music educator unaware to teaching practices in the Orient (Suzuki excluded), but he is also unacquainted with their music and its well developed forms.'

'A mutual musical comprehension of the Occident and the Orient is seriously lacking at present, and we (Americans) can be identified as the guilty partner.' This is a shortsighted policy that should not be allowed to persist, Raessler advises in summation.

Throughout this excellent article are references to the Suzuki method of instruction, the Yamaha methods and other approaches to music in the classroom and in private instruction.

'One of the prevalent misconceptions concerning Suzuki's method is, 'according to Raessler's article, 'that it involves mass teaching. Basically, this is a private lesson system with each student receiving one lesson per week.'

Apparently the Japanese are not of one mind about the values of the Suzuki and the Yamaha systems as revealed by this quote: 'Many Japanese musicians, however, are opposed to the Yamaha-Suzuki type of approach on the basis of its commercialism, and 'exploitation of the young.' 'They say it destroys music as an art and reduces it to a commercial activity which also hurts the private music teacher not dealing in these 'elaborate ideas.'

'The Suzuki concept is currently enjoying great popularity in America, but one must proceed with caution before adopting the Procedures 'en masse.' The

Japanese society and culture is organized very differently from our own, including close family ties, strong traditions of courtesy and patience, and the veneration of the Sensei (teacher). Also, there is literally a world of difference between the average American and Japanese mother-child relationship.'

AN EVALUATION OF THE SUZUKI APPROACH TO MUSIC

'On the pro side Dr. Suzuki is the only one in the world, as far as I know, who is actually producing, that is, mass-producing seedling violinists. True, they could all be graded like cultured pearls, but with such concentrated care and attention given to each seedling, there's bound to be more of each, more potential virtuosi, more potential orchestra players etc. Even if three-fourths of the lot turn out to be just music lovers, well lord knows the music lovers support our whole profession.

'Dr. Suzuki's greatest achievement, in my opinion, is in recruiting all those parents in the interest of educating their children in those precious pre-school years. He wrote on my program, 'A child is the product of his environment' -familiar words to us. But our Western parents turn a deaf ear to the child psychologists who stress the first six years as the formative ones, and that a child has developed 50% of his intelligence by age four. Of course there are parents who listen.

'Some of us virtuosi who thought we were born that way, realize the truth after visiting classes of little violinists scarcely out of training pants, each one backed up by a dedicated parent. We toured as child prodigies because we were lucky enough to have parents who exposed us to music as soon as we could crawl. We got a 'lift-off' head start, that's all.'

**SHARE YOUR
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WITH OTHERS
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OBSERVATIONS**

IN AND ABOUT MATSUMOTO

Matsumoto is the magic word among the Suzuki practitioners, and rightly so, since it is the home of Dr. and Mrs. Shinichi Suzuki, the world's fountainhead of music performance instruction.

Matsumoto is in Japan, in the mountains of Japan, about four hours by train North and West of Tokyo.

Train service is excellent. Travel is clean, comfortable, and on time. The Suzuki Summer Tour groups board the Matsumoto trains at the Shinjuku station in Tokyo. A Japanese tour guide, with the help of a chartered bus, carries the tour party and luggage from the hotel to the station. On arrival at Matsumoto, a quick transfer is made to assigned local hotels.

Usually on the train with the 'Americans-on-tour' are a number of Japanese families also headed for Matsumoto. The junior-sized fiddlers are recognized by their fiddle cases. It is always amusing to see the youngster's reaction when a stranger, a traveling American, starts singing 'Twinkle' or sings out the 'Suzuki-Rhythm,' Da-Da-Da-Da-Da--Da--.

Scheduled groups and VIPs are usually met on the Matsumoto station platform by the Suzukis and by some of their genial staff. Platform tickets are required of the welcoming staff. There is much bustle of baggage so the train can continue into the mountains or start its return to Tokyo. If one is scheduled with a group of visitors staying at a Japanese resort hotel, it is likely that bellboys will be on hand to help with the luggage and transportation to lodgings. Usually all pitch in to move luggage quickly.

Nearly every group arriving is invited to a concert at the earliest possible moment. Sometimes the arrival and concert time are events occurring within the first hour. The Suzukis are charming as host and hostess. They are so genuinely grateful, people have traveled from afar to see and hear the miracle they have wrought. The warmth of welcome is contagious. As the week of Institute activity unfolds, one is constantly surprised at the sheer number of players and the high quality of performance.

A schedule of the weeks Institute Events is printed in Japanese and with limited English terms. With a little guidance, one can spot the time the events take place. There are usually some Japanese mothers or teachers who are willing to help with translations. Frequently, these attempts become 'fun-fumbles' with both English and Japanese undergoing considerable dis-

tortion in the process of mutual exploration.

The summer tours are focused on the music activity at the Institute. Typically while this world-renown musical event is unfolding, many persons in Matsumoto are oblivious of the tremendous innovative education development that brings hundreds of people to their town. For many of the Americans, exploration of Matsumoto itself (a small town of 125,000 persons) during limited slots of time becomes a rewarding activity. If a particularly interesting eating place is discovered, the word is passed around the group. To curious tour members confirmation of findings, whether it be a gift possibility, a unique meal or an exceptional experience can be gleaned by the 'grapevine' communications system.

Last summer (1971) we received daily reports of the early morning activities at a Shrine adjacent to the hotel. At about six a.m. a priest would disturb the pigeons that roosted on the roof of the bellrack. We could all hear the mellow, yet strong sound, as the priest rocked a rope-suspended log into the metal side of the large cylindrical bell.

Some of our party got acquainted with the priest-in-charge and were invited into the temple to see as well as hear early worship activities. One day they got to see a wedding.

It was interesting to note a sign of modernization. The original Shrine's foundation of wood had been replaced by concrete supports and the space underneath was paved and used for parking purposes. It could not be determined whether the parking was restricted to those engaged in religious activities at the shrine, a small adjoining school, or whether other interests found the cover-charge a step towards immortality.

Matsumoto goes to sleep rather early as compared with many American communities. The movies open at about noon and close their days run at about eight or nine in the evening. The sounds and activities of the early morning have a charm of their own.

Many of the shops close behind shutters at night and then store them when opening shop in the morning. Merchandising is moved close to the main side-walks and curbs for display. Since Matsumoto is in a mountainous area, water from the heights runs in slab-covered ditches on each side of most shopping streets. Merchants remove the covers (of wood, concrete, or iron) and scatter the water around to clean the area and to freshen the atmosphere. Frequently this is also done in the late afternoon to reduce the heat and to lay the dust.

Shortly after six in the morning, we regularly heard a call from loud speakers scattered around the entire city to wake up and join in community exercises. Parents and children would hurry from their homes and gather at an agreed open place and follow the vocal instructions for bending and stretching exercises to music coordinated by strongly accented piano music. This kind of activity extended to some resort areas beyond the city limits. In hostels the young people



take the exercises at the side of their dormitory beds.

Not far from the center of the business district and in the center of a large valley is an imposing wooden structure many have seen pictured on Suzuki programs. The Matsumoto Castle is a 'must-see' for the tourist. The Castle is about four stories high. Its massiveness and location was an important security factor in past centuries when Japan was overrun by invading tribes. A large moat surrounds the Castle area and stones in the grass outline the presence of other buildings at one time. At least on one occasion a visitor should park his shoes in a small locker, slip into some slippers and negotiate the steps to the top where the beauty of the Matsumoto Valley can be seen. The sight is well worth the effort. We mention 'effort'? You will find the wooden stairs highly polished by the stocking feet and slipperwear of the thousands of visitors. Also you will find that the rise and tread of the steps are not standard in size so one must exercise care.

On several visits the Mayor of Matsumoto has opened the Castle grounds and museum to American teachers. The Castle is, of course, an imposing structure and should not be overlooked. The museum, however, is of help in visualizing the early tools of battle. Suits of armour give a clue to the size of the early warriors and defenders.

Descriptions of Matsumoto, as presented here, are not meant to over-shadow the world-wide importance of the Summer Talent Education Institute but rather of some of the delights of the environment from which the unfolding of great talents bubbles almost endlessly.

MRS. SUZUKI STATES TALENT EDUCATION DREAMS

SHINICHI SUZUKI - This name has become known worldwide.

Much has been written about his work and personality, but not everything that is said about his method - Talent Education, is correct. Therefore, I will describe in this little pamphlet his work with small children from the beginning up to date, and correct the most common misconceptions of Talent Education, or the Suzuki Method.

Shinichi Suzuki was born in Nagoya, Japan, in 1898, as son of the founder of the largest violin factory in the world. At the age of seventeen he began to play the violin, and later studied in Tokyo. In 1920 he went to Berlin, Germany, to study violin with Karl Klingler for eight years. While in Berlin he married a German girl, and in 1928 returned to Japan to concertize. Later he taught violin at the Imperial Music School and the Kunitachi Music School. With three of his brothers he founded the SUZUKI STRING QUARTET. The cellist had studied with Professor Klengel in Leipzig, Germany. Some years later Suzuki discovered the learning potential of very small children and began concentrating his attention on them. This is the real beginning of Talent Education as he named it later.

World War II interrupted the work he liked so much.

It was not easy to find the right music to suit small children. From the very beginning the music should be pleasing to the ear, not too difficult to play, but yet contain the basic technique without scales or etudes, which, more often than not, for children take the pleasure out of violin or piano playing.

Suzuki found all this in the melody and variations of 'Twinkle, Twinkle Little Star'. It took ten years to finish his entire Suzuki Violin School to his satisfaction. Now there is also the SUZUKI PIANO SCHOOL available.

A few years after the war ended, Suzuki started again to teach small children, but on a broader scale. There are now branches of Talent Education all over Japan and in foreign countries. America and Canada formed branches, and Australia shows great interest.

Very often it is said or written that lessons are not individual but only in groups. That is one of the misconceptions, perhaps caused by seeing pictures which show many children playing together. But, the lessons are individual, yet in the classroom other pupils with their mothers are allowed, because they can learn through listening to other students lessons.

Another misconception concerns the 'games'. Suzuki uses them to put the children at ease, to make them smile or laugh. For instance, he let them go around in circles while playing violin. Or he let them lift the bow very quickly

up on their heads, asking: 'Let's see who is the youngest? The youngest will be the fastest.' The children are happy and forget their shyness. This, in turn, effects their violin playing beneficially, it is then more free.

But some foreign teachers think if they let the children run around during violin playing, it is SUZUKI. Behind the Suzuki teaching method is more physiology and psychology than it is usually credited with. Suzuki's book: 'NURTURED BY LOVE' (Exposition Press Inc., 50 Jericho Turnpike Jericho, N. Y. 11753, U. S. A.) gives more information about it.

Another point to call forth criticism is learning without written music (in the beginning) but through listening to records. But isn't this the most natural procedure? We don't learn to read first and then talk, right? Why shouldn't it be the same in music?

Naturally the children learn to read notes, usually when they are able to play Vivaldi's A-Minor Concerto to the satisfaction of their teacher. This concerto is in the fourth book of the SUZUKI VIOLIN SCHOOL. The children are then usually five or six years of age.

Since they know the music very well, it is easy for them to learn the notes.

Suzuki was not satisfied to give music lessons only. He wanted to change the entire education system, if possible. Twenty years ago he founded a Kindergarten. Calligraphy, mathematics, reading, English conversation etc. are taught. The same as in music, emphasis is placed on memory training. Every enrolled child is taken without any tests or examination. At graduation the average IQ test is 169.

Suzuki's cherished wish is education and development of mind and heart of children from birth, i.e. Zero age, then Kindergarten, primary school, high school, and on to University. He believes that through his method graduation from university could be reached by age seventeen. Thereafter only two to three years in a professional school would be necessary.

Years ago (1948) Suzuki carried out an experiment with one class of a public school. The teacher, Mr. Tanaka, followed exactly Mr. Suzuki's instructions in his five-year long teaching. All pupils reached the highest grade.

Dr. Suzuki could finally accomplish one of his dreams: the founding of the Early Development Association. Since he lives in Matsumoto, a small town close to the Japan Alps, it would most probably have been much more difficult for him to do it

if it were not for the understanding and help of Mr. Masaru Ibuka, President of the Sony Company.

Mr. Ibuka accepted the presidency of the newly formed association, since Suzuki declared if his name appears as president, everyone will think only of violin playing.

Dr. Tako, Professor of Psychology at Chiba University, Dr. Honda, a physician and twenty-year-long admirer of Suzuki, and Mr. Toshiyuki Miyamoto work together with Suzuki in the committee.

About once a month they meet and discuss further guidelines. Suzuki and Ibuka come together more often for discussions.

This organization, just like the Talent Education Research Institute, is hampered by not enough capital.

Suzuki is a very modest, amiable, gentle, and patient person. With a character like that, there are, of course, people who take advantage of him. Sometimes he must feel it, but he always overlooks or excuses faults and selfish motives in others.

No wonder that he is called 'kamisama' which means God in Japanese. Foreigners say he is 'Christ-like' 'The greatest man of our century' etc. etc. I could go on and on with praise attributed to him. He is the most unselfish person I know, never thinking of himself, only of others.

Mr. Ibuka, returning from a trip to America said: 'It is regrettable indeed, that Japanese cannot appreciate the work Suzuki has done so far. If they listen to the children play their violins, they mostly think only 'how cute' without realizing the cultural achievements.'

'A prophet is nothing in his home country'

I hope and pray that Dr. Suzuki lives long enough (in Japan things move slowly) to see his most cherished wish come through: the school reform.

But to have it on a broad scale, he will first have to prove its workability through the Early Development Association, which, as yet, is still in the beginning state.

When will the time come to have education from Zero age up to University level through the SUZUKI METHOD?

Waltraud Suzuki.

SUZUKI COMMENT

I am enclosing the program for a visit by Eiko Kataoka to Omaha for an Introductory demonstration in teaching a la Suzuki. * I have begun teaching classes in Omaha and have found that the name Suzuki is little

known in that city. Eiko's visit was very valuable to me and some of my students from Lincoln and Omaha. I have had enough 'playback' from interested people who attended that day to know that she did show in a very lucid manner 'how to begin to understand Suzuki principles.'

I feel that the understanding by the community in general is valuable to the specific teaching and development of music students. We desperately need a music community that will become richer and wider in its scope of understanding than the relatively small and narrow one that now exists.

BZ

A SOUND POINT OF VIEW

A chemist friend with an abiding sense of humor sent a copy of an article found in the New England Journal of Medicine, entitled 'Notes of a Biology-Watcher'. The article opens the door to the world of sounds from termites, whales, and such. The author is an M. D., Lewis Thomas. The first paragraph includes this gem:

'It is one of our problems that as we become crowded together, the sounds we make to each other, in our increasingly complex communication systems, becomes more random-sounding, accidental or incidental, and we have trouble selecting meaningful signals out of the noise. One reason is, of course, that we do not seem able to restrict our communication to information-bearing, relevant signals. Given any new technology for transmitting information, we seem bound to use it for great quantities of small talk. We are only saved by music from being overwhelmed by nonsense.'

REPEATED LISTENING MOST IMPORTANT SAYS MILLS

A child usually demonstrates part of his equipment for music making well before he starts to talk by making definite rhythmic motions in response to music. Suzuki has shown that infants also 'memorize' pieces that they hear repeatedly from birth, listening happily whenever the chosen piece is played, and fussing if it is interrupted before the end, or changed in tests by live playing of the same composition. This process takes about five months with infants. The important element is REPETITION OF A SINGLE PIECE DAILY, not the age of the child. The ear is developed at birth, and musical education can begin immediately. A 'musical bath' of random music from the radio or record player, no matter how high the quality, will not develop the

16 mm MOTION PICTURE FILM OF ANNUAL CONCERT - IDEAL FOR INTRODUCING SUZUKI

Own Your Own Copy of the 1967 National Talent Education Concert in Tokyo. The film shows up to two thousand Japanese youngsters participating in the annual concert. Parents and youngsters find this film helpful in learning of a typical Suzuki style concert. Teachers will marvel at the organization of the concert and the excellent intonation. The film is especially effective for showing to civic clubs, PTA, educators, children and doubters.

16mm, Color, Sound, 22 min. \$275.00 USA

Order from: Talent Education-USA, Inc. Mankato State College, Mankato, Mn. 56001.

memory in the same way as repeated hearing of just one composition at first. Let us remember the patience and care taken in slowly pronouncing words for infants. Should we not take equal care to provide good musical models and to make sure of sufficient repetition that they can be thoroughly absorbed.

Recorded examples of the music your child is to learn as he progresses will be of great importance in his development. Not only will it stimulate his listening ability for specific purposes, it will also greatly shorten the time required to bring his playing of a piece of music up to a high level. Records become a most economical way of learning. Their use is one of the parents' prime responsibilities.

Psychological Preparation

In addition to musical preparation, prepare yourself and your child psychologically. Reasonable expectations as to the nature of violin study and practice must be developed through experience and advice. No two family situations turn out the same, but there are similar elements common to most families that are worth talking over with your parents farther along the music study road. Usually when concerned by your child's apparent shortcomings or talents, discuss

the matter with the teacher when the child is not present.

Help your child understand the importance of music and what he is doing. Avoid forcing and bribing at all times for they only take the child's mind off the music itself. Mr. Suzuki suggests it is better to give the child a treat at the beginning of practice than to make a treat contingent on the parent's judgment of achievement. Find things to enjoy and approve in your child's work. Children like what they do well. They also have surprisingly high standards when they begin their lessons (even pre-schoolers) and they are easily frustrated by unexpected flaws in their playing. One child unwilling or unable to accept responsibility for the musical product from his instrument at his first lesson pushed it away with typical six year old vigor and finality and spouted that he was 'never going to play that violin again. It has a squeak in it!' Nothing two other children slightly more experienced could say, as they sat waiting their turns for lessons, calmed him down enough to get him to try THAT VIOLIN again. It had to be another. He wasn't ready yet to learn except on his own terms, shakily supported as they were. Another child the same age put it in a nutshell when she said 'I want to know how to play. I don't want to learn how.'

If the child doesn't appear realistic about his violin work, perhaps over-eager or perhaps oblivious to the truth of his own first efforts, teach him to understand an instrument as a tool - an extension of himself to accomplish a certain set of results. Help him understand, too, that it takes unusual patience to learn to use and control two tools (violin and bow) at once for a single musical effect. Teach him to recognize his achievements not in terms of the number of pieces learned the first year or two, but in the ability to take a good violinists position, his ability to draw a clear strong singing sound from the violin, and his ability to play a few pieces perfectly in tune.

A 'slow beginner', as a matter of fact, usually provides the most solid foundation for later growth. Twinkle, Twinkle, Little Star with its five variations by Mr. Suzuki usually occupies very young students for a year or so. Eight year olds 'learn' the same piece in the first month or two, although they don't cement as many skills in the process. The older students who whiz through the first materials (perhaps having even studied another instrument) are often discouraged when they reach harder material toward the end of Book II (Kendall). To a young child who has spent a year on the variations, what is a matter of two months on the Gossec Gavotte. These are typical differences at different age levels.

DR. SUZUKI SUMMER INSTITUTE TOUR (JAPAN) IS BEING FORMULATED FOR THE SUMMER

Savor the full essence of Suzuki Talent Education Movement at the Fountainhead - Matsumoto, Japan. Get personally acquainted with Suzuki trained teachers and young players of the Violin, Cello, and Piano.

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TALENT EDUCATION AT SOUTHERN METHODIST UNIVERSITY

Talent Education (Suzuki Philosophy) is now a part of all String Degrees at Southern Methodist University. This entails the following alterations to the degree plans offered:

I. Bachelor of Music: Major in Music Education with String Concentration

A. String methods classes are using the Suzuki philosophy and materials.

B. String concentrations will be able to observe and practice teach in public schools using these materials.

II. Bachelor of Music: String Major

A. This degree plan is for the student who wishes to major in performance, but who also may be involved in private instruction.

B. The String Preparatory Dept. (students from age 3 through high school) is completely based on Talent Education principles. This department is the on-campus lab for all string students. String majors will observe in the department during the junior year, and will be assigned students to teach during the senior year.

III. Master of Music: Education Major with String Concentration

A. In depth study of the Suzuki philosophy and materials with an adaption for use in the public schools.

B. There are available scholarships for graduate students who have had at least one year of teaching experience and Texas certification. These scholarships provide half-time teaching in the public schools while completing the degree.

IV. Master of Music - String Pedagogy Major

A. Complete absorption in the Suzuki methods, materials, and philosophy is the basic guideline for this degree. The program includes intern teaching in the String Preparatory Department.

B. The candidate will be involved in performance, including a chamber music recital.

C. A well-rounded musician with competence in both teaching and performance is the desired result of this degree.

D. Teaching scholarships are available.

For further information write:

Dr. Evelyn Hermann
Division of Music
Southern Methodist University
Dallas, Texas 75222

ENDLESS TAPE IS ILLUSIVE

After announcing in the last issue of TALENT EDUCATION NEWS the advantages of the endless tape recordings of Suzuki Instruction materials we set out to find a supplier of endless cassette tapes in the United States. We had a do-it-yourself project in mind. In fact, that is all the further it went even though we tried our best.

SECOND CLASS POSTAGE PAID
AT MANKATO, MINN. 56001

TO

Miss Evelyn Hermann
String Preparatory Dept.
Meadow School of the Arts
Southern Methodist Uni.
Dallas, Texas 75222

When we asked merchants and suppliers of electronic equipment about the availability of endless tapes, we got many expressions of disbelief that such an item existed. At first we could only say that we know tapes are available because we saw many of such tape cassette in Matsumoto, Japan, last summer. In order to improve our credibility we carried one sample tape when making inquiries. We are still looking for a U.S.A. source.

In the meantime, we wrote the Suzuki for a Japanese source. Here is the address in case you want to carry your inquiries further. The Suzuki Endless tapes are available through the Early Development Association, Kita Magome 1-4-3. Ohta-ku Tokyo 143, JAPAN.

COULD BE A TREND

A flyer reached us indicating that Dylana Jensen, a phenomenal ten-year-old violin prodigy, will appear with the Rio Hondo Community Symphony around the first of November. Of direct interest is a line indicating that Miss Jensen began violin at 4 by the Suzuki method and is the protegee of Manuel Compinsky.

Often times in Japan, the fact that a fast developing violinist started with Suzuki is hidden or treated lightly. The fact that Suzuki's contribution to the development of talent is mentioned openly is a full-bow forward. This is extremely encouraging to those who have had faith in the credibility of Dr. Suzuki's thinking and practice.

TALENT EDUCATION NEWS — SUBSCRIPTION/MEMBERSHIP FORM

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Mankato State College
Mankato, Minnesota 56001

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NEWS FROM MANKATO STATE

OFFICE OF INFORMATIONAL SERVICES
PHONE 388-2021
MANKATO, MINNESOTA

August 2, 1966
For Release: Immediate

MANKATO, Minn. (Special) --- Dr. Howard M. Van Sickle, Mankato State, has been named by Shinichi Suzuki, founder of the Talent Education Movement of Japan to head an advisory group to study the impact of this movement in the United States, and to develop guidelines for further development.

Other members of the advisory group are Kenji Mochizuki, Japanese consul of New York City, John Kendall, professor of string development, Southern Illinois University, Edwardsville, Illinois, and Carl Shultz of the music department of Northern Illinois University, DeKalb, Illinois.

Mr. Suzuki, who is president of the Talent Education Research of Japan, is best known for his success in teaching the violin to youngsters in the four year old age bracket. The learning processes so successfully proved in the instruction on stringed instruments are being expanded to other branches of learning.

Dr. Van Sickle, associate professor of music at Mankato State, is currently president of the American String Teachers Association of the United States.

JUNE 19-22



BRAGG

CHORAL ARTS WORKSHOP

THE CHORAL ARTS WORKSHOP features George Bragg, Founder-Director of the famous Texas Boys Choir of Fort Worth, Texas. The choir has a total of more than 2,000 performances during its 21 years and has made recordings for Decca and Columbia. Mr. Bragg is an educator as well as a professional conductor. He and his staff train approximately 150 boys yearly. The Texas Boys Choir is one of the few institutions in the entire nation which offers conservatory-type musical training for boy-choir singers. All of its profits, grossing around \$50,000 per season, are turned into educating the choir boys.

THE WORKSHOP PROGRAM. In lecture and demonstration, using Workshop attendees as a chorus, Mr. Bragg will touch on many aspects of the choral directors art, including choral conducting, style in choral music, new materials, etc. As a special feature, Mr. Bragg will lecture on *unchanged* voices. Chorus directors and vocal teachers on all levels will find much of value and inspiration under Mr. Bragg's leadership.

Music 4942, 5942 (Graduate credit) Section 56 / Director Dr. James P. Dunn.

JULY 10-14



SUZUKI

SUZUKI STRING CONFERENCE WORKSHOP

Dr. Shinichi Suzuki of Matsumoto, Japan, is known world wide for his thousands of violin students. Through him the tremendous learning power of youngsters has been demonstrated. He is President of Talent Education. Assisting him will be Carl Shultz, Marion S. Egbert, Richard Sieber, Dennis Lane, Howard M. Van Sickle and many others. The sessions will be of special interest to parents, elementary teachers, band directors and string teachers. The workshop is co-sponsored by the Minnesota Unit of the American String Teachers Association.

Tentative Schedule

9:30 - 12:00 Chamber Music Sessions (optional)

1:15 - 3:30 Dr. Suzuki—demonstration of lessons on violin for mothers and children.

3:45 - 5:00 Seminar and demonstrations of applications of Talent Education.

6:30 - 8:30 Dr. Suzuki—demonstration with advanced students.

8:30 - 10:00 String Orchestra (optional)—Guest Conductors.

Music 4942, 5942 (Graduate credit) Section 65 / Director: Dr. Howard M. Van Sickle.

JUNE 26-30



TIPTON

ELEMENTARY SCHOOL MUSIC WORKSHOP

Through participation new trends and activities in teaching elementary school music will be presented during this five-day workshop headed by Dr. Eleanor Tipton. Musical concepts such as singing, playing, listening, moving, creating and reading will be explored at each elementary grade level. New materials for elementary music education will be on display. Considered in sequence the workshop topics will be: Musical Understandings through Melody, Musical Understandings through Rhythm, Musical Understandings through Harmony, Musical Understandings through Form and Musical Understandings through other expressive elements.

GUEST CLINICIAN: Dr. Eleanor Tipton has had extensive experience in the field of elementary music. She has taught in Nebraska and Minnesota and was the elementary music supervisor in Philadelphia. Presently she teaches music education at Northern Illinois University. She is the co-author of the new RCA *Adventures in Music* teachers Guides. She achieved her Ed.D. degree at Columbia University.

Music 4942, 5942 (Graduate credit) Section 63 / Director Mr. Allen Wortman.

AUGUST 7-11



WIND AND PERCUSSION WORKSHOP

STAGE BAND—Reverend George Wiskirchen, C.S.C., will conduct a two-day seminar on the "Stage Band." He has authored three books on this subject, writes regularly for DOWNBEAT, has directed the Northwestern U. Jazz workshops and has served as guest lecturer on numerous major university campuses. A special lab band will be formed.

WOODWIND ENSEMBLE—The *Camerata Woodwind Quintet*, resident at the University of Western Illinois, will give a concert and a clinic on the specific instruments of the ensemble.

BAND LITERATURE READING SESSION—In addition to the new literature reading sessions, leading band directors from the area will bring two compositions of their choice to be sight-read and rehearsed.

BAND INSTRUMENT REPAIR CLINIC—Conducted by Clayton H. Tiede, author of a text on the subject.

Music 4942, 5942 (Graduate credit) Section 85 / Director: Clayton H. Tiede.

MANKATO, MINNESOTA

Mankato is a city of 30,000 located in the beautiful Minnesota River Valley, 85 miles southwest of Minneapolis. It is served by bus and air transportation. Paved highways make Mankato easily accessible. Many lakes and parks are available for fishing, swimming, water skiing, hiking and camping. Mankato is the home of the Mankato Mets pro-baseball team and training camp for the Minnesota Vikings.

MANKATO STATE COLLEGE

Mankato State College has experienced a tremendous growth during the recent decade. Enrollments are above ten thousand and it is next in size among Minnesota education institutions to the University of Minnesota. A new campus is under construction. All music sessions for workshops will be held in the new Music-Drama building just being completed.

SUMMER WORKSHOPS IN MUSIC

FEES: (Including tuition) \$25.00 each; Suzuki workshop for strings, \$30.00. Fee-tuition is the same for either graduate, undergraduate or audit for one two-credit hour workshop.

HOUSING: Dormitory rooms are available:

Double\$2.00 per day

Single\$3.00 per day

Furnish own towel and soap.

Make reservations with the Housing Office, Mankato State College.

Motels, trailer courts, and camping sites available. Contact Mankato Chamber of Commerce for information, 220 South Front St., Mankato, Minn. 56001.

MEALS: Cafeteria service on campus and in dormitories.

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August 7 - 11

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Workshop Registration
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Mankato, Minnesota 56001

From: _____ (FOLD)

WORKSHOP REGISTRATION REQUEST:
Mankato State College, Mankato, Minn. 56001

Miss ☐ Mrs. ☐ Mr. ☐

Present Address _____

Please send registration materials for the following:

Choral Arts Workshop, Music 4942, 5942, Sec. 56 ☐

Elementary School Music, 4942, Sec. 63 ☐

Suzuki String Workshop, Music 4942, 5942, Sec. 65 ☐

Wind and Percussion, Music 4942, 5942, Sec. 85 ☐

Enrolling at MSC for first time? Yes ☐ No ☐

Note: 5000 or 6000 courses, Graduate Credit.

Signature of Applicant _____



RECEIVED
SCHOOL OF ARTS & SCIENCE
DEC 1 1966
Mankato State College

DATE: December 1, 1966

TO: Arden Hesla

FROM: Herbert E. Owen

RE: Fee and Registration Charges for Summer Workshops 1967

We should like to request permission to handle the Suzuki String Workshop as follows:

- (1) Charge a fee of \$25 for anyone who wants to register: students of all levels, mothers, people not interested in college credit, etc.
- (2) Those (qualified) students who want to register for credit 2 hrs. (graduate or undergraduate) would then pay the additional registration fees.

We anticipate an enrollment of 100 and we need that number at \$25 per head in order to cover the expenses of Mr. Suzuki and his staff. This would make the workshop self-supporting and permit it to serve a very flexible clientet.

Mr. Suzuki's appearance here will focus national attention on Mankato State College.

Dr. Van Sickle advises us that this is a typical fee charge around the country where the American String Teachers Ass'n sets up string conferences and workshops.

1824
Thank you for your help in providing us the opportunity to conduct this workshop.

cc: Dean Freeman
Dean Halling
Dr. Van Sickle

HEO/bjh

DATE: December 6, 1966

TO: Dean Halling

FROM: Herbert E. Owen

RE: Music Department Summer Workshops 1967
Music 4942
Music 5942
Proposed fee above cost of registration (\$18.75)

1. Elementary Music - Allen Wortman, Director

Guest Talent: Dr. Eleanor Tipton - \$350 - \$400
Anticipated Enrollment - 60
Anticipated Fee - \$10.00

2. Choral Arts - James Dunn, Director

Guest Talent: George Bragg (Director of the Texas Boys Choir) - \$550.00
Anticipated Enrollment - 60
Anticipated Fee - \$9.00
Anticipated Music Materials Fee - \$8.00
\$17.00 Total Fee

3. Wind and Percussion - Clayton Tiede, Director

Guest Talent: Rev. Father George Wiskirchen - \$250 - \$300
Anticipated Enrollment - 60
Anticipated Fee - \$5.00

4. Suzuki String Workshop - Howard Van Sickle, -Director
Guest Talent: Suzuki and American Assistants - \$2300
Anticipated Enrollment - 100
Anticipated Fee - \$25.00

String Teaching Conference-Workshop

A five-day workshop and conference devoted to the exploration of the educational principles of Shinichi Suzuki of Japan as they apply to the development of American musical talent. The sessions to be conducted by Dr. Suzuki and several of his most successful American practitioners. Sessions will be devoted to developing skills in teaching and in applying the processes of Talent Education.

Conference dates - July 3-8, 10-14 1967

About eight years ago, alert American stringed instrument teachers began to hear of a Japanese violin teacher who had trained 800 youngsters between the ages of five and thirteen to play in unison some of the more advanced violin literature at the Tokyo Sports Palace. Many believed that such a group could only be trained by group methods. Investigation showed otherwise. Astonishingly, the professional quality of the playing belied the age of these Japanese children. Their teacher was Shinichi Suzuki.

Visitors in Japan and those attending string conferences conducted by Mr. Suzuki in America have revealed that Shinichi Suzuki's

success in teaching is based on fundamental learning principles often ignored by American educators. Proof of the effectiveness of his work has been provided Americans during two tours during which he presented ten of his pupils in exciting concerts and demonstrations at institutions of higher learning. On October 9th all seats (some 3,717) in Philharmonic Hall at Lincoln Center, New York, were sold out a week in advance to hear the latest group, ages 6 to 16, perform with all the accuracy and musicalness of professionals.

Mr. Suzuki has returned to the United States on a number of instances to demonstrate his procedures and principles. Leading educational institutions are vying for Mr. Suzuki's services for the summer of '67. Unless arrangements for a Mankato stop are solidified within a week or so, he will be booked elsewhere. Further information regarding Mr. Suzuki and his work can be found in attached items.

Americans available to help Mr. Suzuki most effectively are John Kendall, String Development, Southern Illinois University, Edwardsville, Illinois, and Carl Shultz, Public Schools, DeKalb, Illinois.

Through the work of T. R. Brunson, formerly of Mankato State College, an adaptation of Mr. Suzuki's approach has become known. Nationally, Mankato State is looked upon as a leader in this field. Additional prestige could easily accrue since Dr. Howard M. Van Sickle, member of the Mankato staff and President of the American String Teachers Association, has been chosen by Dr. Suzuki to head the development of the Talent Education Movement in the United States. Fellow members are Mr. Kendall and Mr. Shultz, mentioned above, and Kenji Mochizuki an early student of Mr. Suzuki and a member of the Japanese Consulate of New York. With this group on campus during the string conference, Mankato could well emerge as the headquarters for Talent Education:U.S.A.



Suggested fees for the conference

Fee for one week, Audit, 2 qtr. hrs. undergraduate credit,
or 2 qtr. hrs. graduate credit \$25.00

Board and room (dormitory) -----

Staff:

Dr. Shinich Suzuki 1,700.00
(Fee: 1,500 + Pro rate of fare from Japan +)
(board and room)

John Kendall 350.00

Carl Shultz 250.00

Ralph Holter Staff

Victor Buller Graduate Student

Robert Clements Graduate Student

Howard M. Van Sickle Staff

Guest representatives of various disciplines from Mankato State
College Faculty.

NEWS FROM MANKATO STATE

NEWS FROM MANKATO STATE

OFFICE OF INFORMATIONAL SERVICES
PHONE 389-2021
MANKATO, MINNESOTA

March 22, 1967
For Release: Immediate

MANKATO, Minn. (Special) --- Dr. Howard M. Van Sickle, professor of music at Mankato State College and president of the American String Teachers Association, will travel to Japan March 17 - 27 to make a first-hand study of Talent Education, the revolutionary method of violin instruction developed with very high success by Dr. Shinichi Suzuki.

He will observe the teaching in several Talent Education studios, visit with Dr. and Mrs. Suzuki in Matsumoto, and attend the March 26 National Concert which is presented annually in Tokyo. This year more than 2,000 violin students will assemble from all parts of Japan to stage the unison concert and graduation ceremony.

Dr. Van Sickle will also consult with Dr. Masaki Honda, director of Talent Education, to finalize plans for a Japan tour, July 24-August 16, 1967, by American String Teachers Association members. This large group of American and Canadian teachers and parents will spend a week observing studio teaching at five centers, then assemble at Matsumoto to participate in the annual Talent Education summer school and to dedicate the Kaikan, a newly-built research center for Talent Education.

The remainder of the 24-day tour will be devoted to visiting centers of music throughout Japan. Mr. Stultz, director of Strings and Orchestras for the DeKalb (Illinois) Community Unit Schools #428, has been appointed tour director-coordinator by ASTA. Dr. Van Sickle, professor of music at Mankato State College and John D. Kendall, professor of string development at Southern Illinois University (Edwardsville) and leading American authority on Talent Education, will serve as co-directors of the tour.



NEWS FROM MANKATO STATE

OFFICE OF INFORMATIONAL SERVICES
PHONE 389-2021
MANKATO, MINNESOTA

May 11, 1967
For Release: Immediate

MANKATO, Minn. (Special) --- Mention has been made in the Music Educators Journal of the new role in which Dr. Howard M. Van Sickle, professor of music, Mankato State College is engaged with regard to the development of the Talent Education movement in the United States.

Dr. Van Sickle is Chairman of the Advisory Committee, which includes as members those first instrumental in alerting the United States to the teaching success of Shinichi Suzuki of Matsumoto Japan. The committee will work with Dr. Suzuki, president of Talent Education and with Dr. Masasaki Honda, chairman of the Japanese Board of Directors.

Dr. Suzuki will have an opportunity to spend time with some of the members of the Advisory Committee in Mankato this summer during the week in which he is conducting a conference-workshop, July 10-14. Considerable interest is being directed towards Mankato State College due to this event.

Members of the Advisory Committee for Talent Education; U.S.A. are: Dr. Van Sickle, chairman; John Kendall, Southern Illinois University, Edwardsville; Carl Shultz, DeKalb Illinois Public Schools; Clifford A. Cook, Overlin College; Kenji Mochizuki, Japanese Consultant in New York City.

NEWS FROM MANKATO STATE

OFFICE OF INFORMATIONAL SERVICES
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MANKATO, MINNESOTA

June 30, 1967
Release Immediate

MANKATO, Minn. - - - Dr. Shinichi Suzuki will head the faculty of the Suzuki String Conference Workshop which will be held from July 10 through July 14 at Mankato State College.

Shinichi Suzuki of Matsumoto, Japan, is known world wide for his thousands of violin students. He is the Founder and President of Talent Education, a program which has demonstrated the tremendous learning power of youngsters.

In daily sessions in the Wilson Campus School Auditorium, Dr. Suzuki will demonstrate his instruction principles with children of various ages. There will be seminars on various aspects of the Talent Education program.

There will also be opportunities for chamber music get-togethers each morning and string orchestra sessions at the close of each day.

Assisting Dr. Suzuki will be Carl Shultz, DeKalb Public Schools, DeKalb, Illinois; Marion Egbert, an author from Chicago, Illinois; Richard Sieber, Conductor of the Mankato Symphony Orchestra, Mankato State College; Paul Askegaard, editor of American String Teacher, Minneapolis, Minnesota; and Richard Negaard, Minnesota ASTA.

Dr. Howard M. Van Sickle, President of the American String Teachers Association, and Professor of Music at MSC, is the director of the Conference-Workshops.

Those people contemplating learning to teach strings to beginners are particularly encouraged to attend. There will be a fee of thirty dollars for the one-week session, which includes two quarter hour credits for graduate, undergraduate or audit privileges.

The workshop is co-sponsored by the American String Teachers Association.



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News Bureau, Box 13
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NEWS

7 May 1975

YOUNG VIOLINISTS IN SUZUKI RECITAL AT MANKATO STATE MAY 17

Thirty Suzuki method violinists from age two to 13 will play solos at a recital at 2 p.m. Saturday, May 17, in the Elias J. Halling Recital Hall, Mankato State College Performing Arts Center.

They are students of Craig Timmerman of Mankato, music graduate of Mankato State College. The concert is being presented in cooperation with the Mankato State College Music Department.

The Japanese-originated Suzuki method of violin emphasizes learning to play by ear at an early age before introducing the youngster to written notation. It was introduced into the United States largely through the efforts of Dr. Howard Van Sickle, MSC music professor retiring this year.

At a reception following the recital, Timmerman will answer questions on the Suzuki method from parents and other interested persons. Students who will be performing art from Mankato, Winthrop, St. Peter and Madelia.

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Van Sickle directs string tour to Japan

Dr. Howard Van Sickle, professor of music at Mankato State College, is co-directing the First Talent Education Tour to Japan sponsored by the American String Teachers Association.

He and Mrs. Van Sickle left this week with a group of 60 string teachers, representing 21 states and Canada, on the tour which will continue to Aug. 16. Van Sickle is president of the American String Teachers Association.

The tour group will make an extensive study of the Talent Education method of violin instruction created by Shinichi Suzuki and now involving more than 6,000 students and 125 teachers in Japan. Suzuki conducted a one-week workshop at Mankato State College earlier this month through arrangements by Van Sickle.

Suzuki's teaching has received high acclaim by American musicians and educators, and many of the tour members are currently conducting pilot programs using this method. It has been successful in teaching pre-schoolers how to play the violin.

After a two-day orientation period in Tokyo, the tour party will divide into three groups to spend a week observing Suzuki's Talent Education studio teaching on location in Tokyo, Matsumoto, Nagoya and Kyoto.

Re-assembling at Matsumoto during the second week, the tour members will attend the summer school held annually for 500 violin and cello students, plus their teachers and parents.

They will also perform in the American String Teachers Orchestra and participate in the dedication of the "Kaikan," the newly completed center for Tal-

ent Education research in Matsumoto.

The final eight days will be spent in touring historically famous Japanese cities.

Co-directing the tour with Van Sickle are John D. Kendall, professor of string development at Southern Illinois University and foremost American authority on Talent Education, and Carl Shultz, string supervisor of DeKalb public schools and president of the Illinois American String Teachers Association.

Mt. Lake school staff is increased

MOUNTAIN LAKE — Mountain Lake schools will have an increase of two teachers, but will still be short one permanent teacher in English, according to the superintendent of schools.

There will also be five replacements.

New teachers will be Mrs. Henry Schmitt, formerly a teacher in a private school, elementary education; Dale Warner, a graduate of St. Cloud State College, social sciences; Mrs. Wayne Stumke, Mankato State College, elementary education; Wayne Stumke, formerly teaching in Jonesville, will be high school counselor; Harold Friesen, Mankato State, social studies; Mrs. Ruth Douglas, St. Cloud, elementary education; and Mrs. Willis Schraeder, elementary education.

School will begin Sept. 5, with an enrollment about the same as last year — 915 students. There will be 82 in kindergarten, 450 in grades one-six, and 450 in grades seven-twelve.

Mankato State

(Continued from Page 7)

dorf, Dale Nolte of Madelia, Beverly Olson of Cleveland, Richard Olson of Mankato, Kathryn Otto of Mankato, Anita Pearce of Wells, James Reed of Mankato, Lucille Reese of Windom, Ruth Riewe of Lake Crystal, John Schaeck of New Ulm, John Sharp of New Ulm, Martin Short of Mankato, Terry Smith of Elmore, Shari Sorensen of Truman, James Sydow of New Ulm, Barbara Voth of Mankato, Melvin Walter of Mankato, Jean Weaver of New Ulm, and Arvilla Young of Mankato.

Eighty-four students graduated with bachelor of arts degrees. Those from this area are with the exception of the cum laude graduate already mentioned, Curtis Abney of Mankato, Lloyd Braun of Mankato, Gary Brue of Mankato, Harvey Buller of Mountain Lake, Leslie Cabot of Mankato, Judyth Christensen of Windom, Ogden Confer of Mankato, Clement Dank of Madison Lake, Ellen Driscoll of LeSueur, David Freiermuth of North Mankato, Richard Hansen of Mankato, Vincent Hansen of Easton, Robert Hill of St. Paul, Alfred Hoffman of Mankato, Jon Jensen of Mankato, Monte Johnson of Albert Lea, Rodney Joyal of Mankato, David Kilian of Mankato, George Kovarik of New Prague, Gerald Kretsch of New Ulm, Daniel Lloyd of Mankato, Allen Luedtke of Gaylord, Craig Nelson of St. James, Richard Nelson, Thomas Nickerson, and Richard Olson, all of Mankato, Charles Parsons of North Mankato, Rodli Pederson of Kenmare, N.D., and Lance Smith of Mankato.

MSC graduate schools sets new 'firsts'

Several firsts for the Mankato State College graduates were included in the Second Summer Session commencement last week.

It had the largest number of M.A. degrees, 12, ever awarded at a Mankato State commencement. The event also brought the total of master's degrees awarded by the college past the 1,000 mark — to 1,006 to be exact. Seventy-four students received master of science degrees.

The first Master of Arts in Teaching (M.A.T.) degree was awarded in the commencement. It went to Elizabeth Von Holtum of Mankato. The program started 1½ years ago.

Growth of the school's graduate program was also indicated in the graduation, according to Dr. Winston Benson, graduate school dean. The master of science degrees covered 21 areas.