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The European Suzuki Association (ESA)

The ESA has been established to: 'further the undertakings and practice of Dr Suzuki's approach to education in Europe'

Teacher Training is among the most important of the ESA's undertakings. Courses are part time and long term and follow the rules of the ESA's Teacher Training and Examination Manual. Exams are held at five levels leading to the *Diploma of the European Suzuki Association*. For more information about dates, venues and instruments currently taught, please contact the organiser in each country which are listed on the centre pages of this journal.

The Suzuki Method

"Teachers using the Suzuki method believe that with appropriate support and opportunity most children can learn to play a musical instrument proficiently. Their inspiration is Dr Suzuki's parallel between making music and learning one's native language, where vocabulary is developed by exposure to speech and by parental encouragement. Parents are therefore given key roles in the learning process. They must ensure that music is heard regularly in the home, and that the child's progress is encouraged and applauded. The results speak for themselves. Suzuki children build up a repertoire which they can play confidently from memory and with obvious enjoyment."

The above paragraph was written by Sebastian Macmillan in response to a challenge to readers to write general articles about the Suzuki Method for publication in future issues of this journal. This informal competition was launched in the ESA Teachers' Newsletter last autumn, and the invitation is now extended to all the ESA families. Prizes will be publication and any one of the books available from the BSI's music shop. We are looking for entries in the following categories:

1. Not more than 100 words: A short 'mission statement', describing the Suzuki Method. *This could be the sort of paragraph you would use in a concert programme or fundraising letter.*

2. A longer general article (preferred

maximum of 1000 words), which should, ideally, explain the essence of the method to the uninitiated while still giving new insights or a personal angle for the benefit of those who may have read many such articles. The article by Hilary Potts is an excellent example.

Design Competition

The European Suzuki Association has awarded ESA diplomas to several hundred Suzuki teachers since it was set up in 1980. Until now, however, we have lacked a formal diploma and the ESA board would like to hear from anyone who would like to take part in a competition to design one. A formal and impressive looking document, A4 size, entitled Diploma of the European Suzuki Association is envisaged. There should be room for the candidate's name, date, instrument and places for signatures by an ESA Director and the head of the teacher training course. A small cash or book prize would be offered. Further information from the ESA office.

About this issue

Our leading feature is a very important article by Professor John Sloboda of the Department of Psychology at Keele University, based on his paper entitled 'Becoming a Musician' presented at the Annual Meeting of the British Association for the Advancement of Science in August 1993. It was first published under the present title in the journal of the European String Teachers' Association, *ESTA news and views*, vol. 18 no 4, and is reprinted here by kind permission of Professor Sloboda and the editor, Jane Dorner, who, in her version, had taken

the editorial decision to edit out the scholarly references on the grounds that *ESTA news and views* is not a scientific journal. The *ESA Journal* is not either, but as some of our teachers requested the inclusion of the references to enable them to study the subject further, they have been included here.

In February this year, Keith Biggin, a member of the BSI's Executive Committee, who for many years ran Herts County's Suzuki Programme in St. Albans, attended a seminar on the subject of 'Unlocking Musical Talent'. The excerpt from his report describes some further details of the Keele research and more recent findings.

This issue also focuses on the Guitar, with articles by Elio Galvagno, the European Guitar representative, and by the first guitar teacher trainee from the UK, Lynne Morley.

Most readers will know that Carey Beth Hockett is a cellist and a teacher trainer for the BSI. Her article, however, will be of interest to all teachers and parents.

The usual mixture of news from various countries, and information about past and future events completes this Spring Journal. I should like to conclude with my usual plea for more articles, more news and more photos from all the ESA countries. If you have anything ready, please send it now and don't wait for the copy deadlines.

Birte Kelly

COPY DEADLINES

Autumn Teachers'

Newsletter: 1st October 1994

Spring ESA Journal:

Articles: 15th March 1995

Notices: 1st April 1995

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What makes a Musician?

by John Sloboda

Very few people in our society achieve high levels of musical performance. Of the thousands of young people who begin to learn a musical instrument every year, only a handful reach the levels required to join a professional symphony orchestra, for instance. Most young people abandon instrumental study within a few years. Why should this be?

Many people believe that 'musicians are born not made': that there is some inherited 'gift' or 'talent' for music that sets a small number of people apart from birth, and destines them for musical excellence. According to this belief, the reason why the majority of people fail to make progress on an instrument is that they lack this special 'gift'.

I want to show that the scientific evidence for such beliefs is much less secure than might be thought. I will attempt to convince you that the vast majority of the population possesses the inherited characteristics needed to perform music well, and that differences in accomplishment are mainly due to differences in experience, opportunity, motivation, and the differences in learning outcomes that follow from this. In other words, musicians are made not born, and so the question of real psychological interest is how do people *become* musicians.

In what follows, I owe a great deal to my research collaborators Michael Howe and Jane Davidson. Many of the arguments and lines of evidence I will present have been developed with them, and I would like to acknowledge my profound intellectual debt to them.

What is Involved in High-level Musical Performance?

Before we can address the question of *how* differences between people in musical skill come about, we need to know *what* these differences are. How do we tell and expert violinist from a novice? I find it useful to distinguish two broad types of skill, TECHNICAL, and EXPRESSIVE.

Technical skills are all those skills which allow a musician to provide accurate performances. They include motor co-ordination and fluency which allow rapid musical passages to be played evenly and without hesitation. They also include perceptual skills such as pitch acuity, which allow accurate tuning. One certainly cannot be a symphony orchestra player without high levels of technical skill.

Good musicians are, however, more than fine technicians. Performances that are merely accurate reproductions of the notes on the page come across as dull and lifeless. If the interest of music lay simply in technique, then suitably programmed computers would provide a far more reliable source of good performances than human beings. Research shows that good musicians 'add value' to the mere notes by a whole range of *expressive* additions. These include slight changes in the timing, speed, loudness, pitch, and sound quality of successive notes.

These additions do not simply make the music more interesting; they actually reveal and highlight important aspects of the musical structure itself. In other words, they help us to *understand* the music. Listening to music is far from a passive registration of sound. It involves attempting to work out the underlying tonal and rhythmic structure of the music. Expressive performance can help this process by accentuating important events in the structure. Research has shown that listeners find it easier to identify the intended rhythmic

structure from the performances of professional pianists than from student pianists playing the same pieces (Sloboda, 1983).

In our discussion of the possible origins of musical skill, we need to bear in mind that these two types of skills are different, and may be caused in different ways. In many musical circles, it is *expressive* capacity which is held to mark the 'real' or 'gifted' musician. Mere technical prowess does not make a master musician. I am sure that a lot of everyday talk about musicality uses 'giftedness' where little more is actually meant than 'expressively accomplished'. When a music teacher describes a pupil as 'proficient but untalented', she is probably describing a person who has more technical skill than expressive skill. When another pupil is described as 'talented but lazy', this is probably someone who plays expressively but cannot negotiate technically difficult passages. These descriptions actually beg the question of origin. We do not know, just from looking at two people, whether their differences in expressive skill result from differences in 'innate talent' or differences in experience. This is a matter for scientific investigation.

Challenges to the 'Myth' of Talent

Here are a number of facts which sit uneasily with the 'talent' story:

1. In several cultures studied by anthropologists, the great majority of people achieve levels of musical expertise which are far above the norms for our own society (e.g. the Anang Ibibo of Nigeria studied by Messenger, 1958). This suggests that cultural, not biological, factors are limiting the spread of musical expertise in our own society.
2. Musical accomplishment does not always run in families. Where children from families with no musical background are given appropriate opportunities and encouragement they can achieve outstanding results. (Sloboda and Howe, 1991)
3. The majority of top-ranking professional musicians were not child prodigies. In fact, studies by Sosniak (1985) and Sloboda and Howe (1991) reveal that very few able musicians showed any signs of special musical promise either in infancy, or even after they had been learning an instrument for some years.
4. There are no clear examples of outstanding achievement in musical performance or composition that were not preceded by many years of intense preparation and practice (Hayes, 1981; Ericsson et al, 1993). In the case of child prodigies, it seems that their level of early practice far exceeded that of the normal musician.
5. Many of the perceptual skills required to handle musical input are very widespread, develop spontaneously through the first 10 years of life, and do not seem to require formal musical instruction to develop (Sloboda 1985). The skill of 'perfect pitch' has often been singled out as a special innate sign of musical 'talent'. In fact, there is evidence that the skill can be learned by any determined person (Brady, 1970), and is, in fact, present in an unrefined form in as much as two thirds of the general untrained population (Levitin, 1993). Furthermore, only a minority of top-ranking musicians possess perfect pitch in its fully developed form (Sergeant, 1969), so it is a rather poor predictor of high achievement.

All these facts are entirely consistent with the notion that musical expertise develops from a set of basic inherited characteristics which are common to the great majority of the population. We should therefore turn to a more detailed examination of the evidence about the process of skill development.

How does High Ability Develop?

1. *Musical experiences in infancy.* There is a growing body of evidence to suggest that early experience can have a significant effect on the growth of musical ability. This experience can start even before birth (Hepper, 1991). In studies of the early lives of high-achieving young musicians (Sloboda and Howe, 1991) it was found that many of the parents sang to their children (particularly at sleep time) every day from birth. Many also engaged in song games, encouraging children to dance and sing to music. Our current research indicates higher levels of such stimulation in families of high-achieving children than in families of low-achieving children.

The effects of this kind of stimulation may not always be observable in early overt behaviour, affecting as it does the perceptual and receptive abilities of a child, but it can have a major subsequent effect on the ease with which a young person progresses in instrumental lessons.

2. *High levels of practice.* Recent research (Ericsson et al, 1993) has shown that the best violinists at a music conservatoire had accumulated over 10,000 hours of formal practice by the age of 21. This was twice the amount of practice of the less able students at the same conservatoire. These findings have now been replicated by our research group on a British sample of young musicians. Children selected for entry to a specialist music school had accumulated about twice as much practice as those children who failed the selection procedure. Both these groups had done vastly more practice than a control group of children learning musical instruments in a normal state school.

There appears to be no better predictor of achievement level than the amount of formal practice undertaken. This being so, it becomes particularly important to explore the ways in which very large amounts of practice can be encouraged and sustained.

3. *High levels of appropriate family support.* Sloboda and Howe (1991) found that all children selected for entry to a specialist music school had parents who took an active participatory role in music lessons and daily practice. Many parents actually supervised early practice on a moment-to-moment basis. All children in the sample reported periods of low motivation for practice, and claimed that had their parents not pushed them to practice during these periods, they would probably not have done any at all. Most parents provided high levels of material and time resource (e.g. transporting children to distant lessons, rehearsal groups, and concerts).

Many of the highest-rated children in the sample had developed a very strong sense of themselves as 'musical'. This seemed to come about through the way in which their early musical achievements were praised and 'made a fuss of' by the immediate family. Such praise flowed most naturally from parents who were not highly proficient musicians themselves, and who were, therefore, genuinely impressed by their child's modest accomplishments. Even though the notion of 'talent' may have little scientific foundation, belief in one's own talent can be a powerful motivator for the continuing, sometimes gruelling, long-term engagement with practice. Unfortunately, belief that one is not 'talented' can have an opposite negative effect on motivation and effort.

4. *Early teachers who made music lessons fun.* Most children in Sloboda and Howe's (1991) sample rated first teachers high on the 'personal warmth' dimension, using adjectives such as nice, friendly, fun, and chatty to describe their first teacher. Such teachers were not generally judged to be excellent performers themselves, and were more often the 'nice old lady down the road' who loved music, loved children, and was capable of communicating enthusiasm for music and liking of the child. Many children said that they looked forward to lessons as the highlight of the week. This can be contrasted

*Very many intelligent and educated
adults consider themselves to
be unmusical*

with the experience of many low achievers who remember their first lessons as unenjoyable occasions of anxiety and humiliation.

There is undoubtedly a place for teachers who stretch and challenge their pupils to go beyond what is immediately enjoyable or achievable. Such teachers, however, seem to have their greatest effect on students who are already committed to music. The task of the first teacher may be to help develop that love of music which leads to long-term commitment. An over-emphasis on performance achievement may hinder this primary task.

5. *Opportunities for experiencing deep emotional responses to music.* Experienced performers claim that their ability to play expressively is connected in some way to their ability to 'feel' how the music goes. Expressive performers are said to play 'with feeling' or 'from the heart'. In other words, their performance heightens the emotional intensity or impact of the music. Recent research on the aspects of music which move listeners most intensely has shown that these emotions are elicited by particular musical structures (Sloboda 1991). Performers can enhance the emotional effects of these structures by exaggerating their emotion-bearing features. In order to do this convincingly, they must, of course, have already experienced the appropriate emotion to this music as listeners. There is evidence that the ability to experience strong positive emotion to musical structures is affected by differing childhood musical experiences.

Sloboda (1990) showed that many children as young as 7 have experienced deeply significant 'peak' experiences to music, which have an emotional intensity that provides strong motivations to continue engagement with music. These experiences tend to occur in relaxed non-threatening environments where nothing is being asked of the child. They tend, therefore, to occur at home, while the child is listening to music, alone or with friends. They tend not to occur at school, while performing, or in the presence of a teacher. These latter situations tend to divert the child's emotional energy away from the music itself, and onto the demands of the situation, whether it be a demand to achieve a certain standard of performance, or a wish not to be humiliated or embarrassed by 'making a mistake'. If children's earliest memories of music are of this latter type then they are much less likely to develop into the highly able expressive performer. They either abandon music altogether, or develop an 'achievement orientation' which focuses on the emotional satisfactions to be gained from technical rather than the emotional aspects of the performance.

Very many intelligent and educated adults consider

themselves to be unmusical. A very large number of them have early memories of music, particularly from school, in which they were made to feel threatened or undermined in some way. A detailed analysis of the difference between such school experiences and the experiences, say, of young children in the Anang Ibibo tribe, may go a long way towards accounting for the paucity of accomplished musical performances in our culture.

So Does Inheritance Matter at All?

My criticism of the notion of musical 'giftedness' is not a denial of the importance of inheritance. Inherited genetic characteristics have a profound effect on every human behaviour. But all humans share over 99% of their genetic material with one another. The genetic similarities between all human beings far outweigh the differences between them. Clearly there is a genetic underpinning to musical ability which is species-specific. No other species begins to approach the levels of musical accomplishment available to the vast majority of human beings.

What I am questioning is not the genetic underpinning of musical ability. Rather I am questioning the assertion that differences between people in accomplishment are to be tied to the presence or absence of some quite specific set of genes which together constitute 'a musical gift'. It is much more likely that the links between biology and musical competence, when fully understood, will turn out to be complicated, indirect, no all-or-none, and in no way corresponding to the notion of a unitary 'blueprint for music' that is implied by the notion of innate gifts or talents.

To date we have absolutely no idea what kind of genetic material might contribute to musical ability, nor have we any idea of the route by which differences between individuals in such contributions might become manifest in differences in musical behaviour. On the other hand, we have a number of clear, plausible, and scientifically substantiated accounts of how differences in experience between individuals can lead to large differences in ultimate levels of musical ability. Until we are forced by the evidence to adopt a more complex explanation, we should be well advised, for both scientific and humanitarian reasons, to conclude that what is currently a rare commodity in our society by no means needs to remain so, if we cared to make the necessary investments in changing our current social arrangements and the beliefs that underpin them. Indeed, the new National Curriculum for Music is based on the assumption that every child in the country is capable of acquiring instrumental competence by the age of 14. No previous curriculum has ever implied such an assumption, and if successful this new curriculum will become the pivot of a most radical piece of social engineering. I wish it well!

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Parallels with the Suzuki Approach

The publication of Professor Sloboda's article is of great interest to the many teachers and parents who have studied the writings and approach to teaching of Dr Shinichi Suzuki and attempted to put these ideas into practice. It was confirmation of what we already knew, but would not have been able to express in such an expert and scientific way. In his writings from 1945 to the present day, Suzuki has repeatedly stated that musical ability is not inborn but can be developed to a high degree in every child given the right environment. Throughout this time he has worked with great success to demonstrate this in practice. What Professor Sloboda calls 'the process of skill development', Suzuki refers to as Talent Education. Sloboda identifies five different key factors in the development of high ability, all of which are also integral to the Suzuki Approach.

1. *Musical experience in childhood.* Suzuki advocates exposing children to fine recordings of classical music from birth or even before birth. He draws a parallel with the way that all children are exposed to their mother tongue from birth and successfully learn to speak, provided they have no physical handicaps to prevent this. He also advises an early start with music lessons especially adapted to the way young children learn most successfully.

2. *High levels of practice.* Regular daily practice is an essential part of the Suzuki approach: just as children practice their mother tongue every day, they need to practice their musical vocabulary; as with talking they retain and perfect previously learned repertoire over a long period.

3. *High levels of appropriate family support.* The involvement of the parent is a crucial element in the Suzuki approach. Typically parents attend lessons and supervise daily practices from the start (age 3-4) until the child is gradually able to practice on his own. Suzuki emphasises the importance of the parent's attitude, which should be kind and supportive but not pushy and over-ambitious. When tiny children learn to speak adults usually react with enthusiasm and do not scold them for mispronunciations. Suzuki advocates the same positive approach to later learning processes. Interestingly Professor Sloboda also points to the value of the family praising and 'making a fuss' of their child's musical ability.

4. *Early teachers who made lessons fun.* Suzuki teachers are trained in how to make lessons enjoyable while still achieving the particular point they set out to teach. Suzuki himself has set an example in making lessons fun which is hard to follow, but all teachers should be able to learn how to provide a positive environment. Experience teaches us that the Suzuki teachers who consistently produce high-achieving pupils combine warmth of personality and commitment to their pupils' welfare with the ability to 'challenge and stretch'. Students are always encouraged to perform in a non-threatening and non-competitive environment with frequent informal concerts and no exams unless they want to take them.

5. *Opportunities for deep emotional responses to music.* This final point is clearly the most elusive. Many of the children in the survey who had become outstanding musicians reported such experiences. Suzuki would argue that one of the reasons for teaching children music is to enable them to respond to music in this way, not necessarily so that they can become professional musicians but to make them better human beings. If they do not develop in this way it is not their fault but that of the education method or the teachers or parents who have failed to provide the right environment.

Birte Kelly

Unlocking musical talent

*Conference at Chetham's School, Manchester, 11-13 February 1994, organised by
Trinity College of Music's Education Department,
John Stephens directing.*

For me, coming from the Suzuki stable, it was gratifying to hear musicians, educationalists and psychologists discussing questions with which Suzuki grappled 50 years ago:-

- What is the nature of musical talent?
- How do we recognise it?
- How do we respond to it?

What are the conditions in which it grows? -and coming up time and again with the same conclusions.

The venue of the conference put us among children who, by virtue of their being accepted into Chetham's, were identified as being musically gifted. The school's Director of Music, Michael Brewer, spoke in the opening lecture to the question, "What is musical talent?" He gave some account of how he recognised talent in youngsters auditioning for places at ages 7/8, 12/13 and 15/16. Unfortunately, I was unable to attend this lecture, but gathered from reports and from Michael Brewer himself, that his view was; musical talent is innate but dependent for its recognition and development on circumstances of environment.

The final major contribution to the conference was made by Professor Sloboda. His previous research on Chetham's pupils is well known. This study had now been improved by reference to other groups for comparison.

He began from the question: "Is everyone musical?" In our society, musical excellence is rare, engendering the common belief that musicians are born, not made. Alternatively the reason might be that musical excellence is due to a rare combination of circumstances.

Musical talent is complicated and many faceted. He identified two broad categories of skills:

- (i) technical, motor, fluency, perceptual
- (ii) expressive skills (or what we might recognise in a performer as musicality)

If these skills were genetic in origin, it was inconceivable that they would come together in a complete package with a single label; "musical talent".

The "myth" of musical talent was challenged by:

- anthropological studies which showed certain societies as being universally musically skilled to a very high degree
- the fact that musical talent does not always run in families
- the fact that the majority of professional musicians were not perceived as outstandingly gifted at an early age
- the fact that perceptual skills are not confined to children (or adults) who have had training on a musical instrument
- research evidence that musical ability can be significantly developed in early infancy (even before birth) by exposure in a safe environment to music, the mother's singing, for instance.

Professor Sloboda's research on Chetham's pupils showed consistently two conditions necessary for success in their early years: high levels of parental support (most parents were not musically expert, by the way!); and a warm relationship with early teachers.

Comparison groups, for reference against the Chetham's pupils, consisted of:

- 30 students who applied to Chetham's, but were rejected
- 23 who had enquired, but not applied
- 27 from a state school in Manchester (in the same socio-economic group) having instrumental tuition
- 27 who started instrumental lessons and then gave up.

High achieving pupils in these groups showed broadly the same advantages as the Chetham's pupils: supportive parents and a warm relationship with their first teacher.

Three other characteristics emerged in the profiles of high-achieving children (note that the word "talented" with its connotations of innate ability is now avoided!):-

(i) they were reported as being 'attentive' to music at an early age, but

(ii) parents initiated their first musical activities.

Here the point was made that listening is essential to the ability to internalise music and therefore essential to success. Some children recalled moments of listening to music which were decisive in forming their attitude. These moments were always in happy, non-threatening situations, usually at home.

(iii) The sound of music in the home (usually recorded and live, but not necessarily expert) was a normal part of their childhood experience.

Practice patterns had been observed. Early records were extremely approximate, relying on imperfect memories of parents and pupils. In the earliest years, there seemed to be no obvious correlation between the number of hours which were put in and success. But children taking up musical activity other than their first instrument did seem to gain an early advantage, even if this meant a proportional decrease in their practice on their first instrument. As they got older, the correlation between hours of practice and success becomes ever stronger. In another research project on students at the Berlin Conservatoire and professional musicians in the Berlin Philharmonic Orchestra, the correlation was decisive.

Finally, Professor Sloboda expanded on the factors common to most high-achieving children.

1. The rôle of the family. High achieving children

- were more likely to have had a parent attending lessons and supervising practice in early years

- had received praise and admiration, giving them a feeling of being special, and this was coupled with a sense of making something of it, being serious about it. Belief in their talent was a powerful motivator.

2. Relationship with early teachers. Warm relationship was crucial. There was a contrast with low achievers, children who had given up, who had experienced fear, dislike or some feeling of incompatibility. Such negative experience could be redeemed by a change, not only of teacher, but also of instrument. It seemed that the most important rôle of the first teacher was to encourage and to communicate a love of music.

In question time, I was able to say that Suzuki had worked for forty years with the conviction that all children have talent, if only it is nurtured, and that Professor Sloboda's findings confirmed independently so many of Suzuki's ideas.

Keith Biggin

Teaching and Learning

by Cary Beth Hockett

At various times in my work with Suzuki teachers and parents, I have asked them to fill in the blank, that is to provide the verb, for the sentence, "Teaching *blanks* learning." One person suggested that I should leave it at that: teaching blanks learning. It can and does. But what other words would you choose or reject? The sentence takes on a positive meaning with words like *facilitates*, *inspires*, *motivates*, *enables* and *enhances*. But the truth is not always so rosy, and the words inhibits, prevents, encumbers and blocks sometimes also fit. Yet we carry around some notions about the relationship of teaching and learning which I think are simply not right. "Teaching results in learning," or "Teaching produces learning." I don't think so. The two processes overlap, sometimes in a large way, sometimes only barely. Children are learning all the time, anyway.

Having said this, I believe that teachers are strongly influenced in their teaching by the way they have been taught. One can be a student without being a teacher, but rarely do you find a teacher who has not been a student first. And one hopes that they continue to study. Many experiences have influenced my development as a teacher. I will share three of them here:

- When I was at music school, I spent a year with a teacher whose approach, at first, I found very frustrating. He would ask me what I was going to start with; after I had played some of it (he didn't stop me in the middle) he would ask me what I thought. I would go out of the lessons feeling resentful; he didn't really seem to be teaching me, and I was paying him a lot of money. This lesson lasted the entire year, and followed through a few distinct phases. The first thing that happened to me, and I am ashamed to admit that it took many weeks, was that as I was playing I was thinking about this question I knew he

would ask me when I had finished. This experience was still on a very superficial level - I knew that the question was coming, and I tried to find the answer which I thought would satisfy him, the 'right answer' as it were. Only after months of this did my awareness of what I was doing start to change. My focus shifted away from finding the right answer, and on to what I was doing, how, why and how successfully. The teacher was Alan Harris. The resentment I had felt towards him changed into gratitude, but I still felt humiliated and wondered why I had had to wait so long to learn this lesson. Was it because I hadn't been ready before, or because no-one else had had the courage or vision to try to get this message across?

- A few years after I left Eastman, but before I became a Suzuki teacher, I was watching some lessons at the Suzuki Institute in Ithaca. My colleague sat while a child played through the exposition of the Bréval C major first movement. I don't know what was going through her mind as he played, but there were a lot of mistakes that went by seemingly unnoticed and certainly uncorrected. I was shocked at how much she let go by. I made a mental note of all the mistakes, assuming that when the child finished his 'performance', she would start him through the piece again and correct the faults. I suppose that I was testing this teacher in a way, wondering if she would notice as much as I had. I have often thought that this 'traditional' teaching approach should be re-named the 'search and destroy' method. Well, she didn't start him through again and fix all the mistakes. She took a bit of the piece that he had managed to play pretty well, and asked him to play it again. And then played it to him and sang it to him, and he played it back a few more times and it started sounding even better. And then she went over to him and touched his shoulder and moved his bow-arm a little and it sounded even better. And then the lesson was over. All I could think to myself was, "What about all those mistakes?" Now I can answer, quite confidently, "Yes what about them?" The teacher was Marilyn Kesler.

- My sister Alpha Walker teaches piano in Los Angeles. Once when I was visiting, she was teaching and I was hanging around. I didn't go into the room to observe the lesson formally. I didn't really need to. The door of the studio remained open and I stood in the hallway. A child of nine or ten arrived, let himself into the house without ringing the bell, went to the piano, sat down and started going through his scale routine. Alpha, who had shouted a greeting to him from another part of the house, eventually walked quietly to her piano and sat down without saying anything. A little later, he paused, she made a comment or two and demonstrated something, and then he went back to work on it a little longer. Clearly, she had already provided him with plenty of motivation, information and direction, and now needed to see how he used it. She gave him some space to fill with *his* energy and interest.



Cary Beth Hockett teaching in Sandwell

If one of our goals in teaching is to make children independent and self-sufficient, which they will want to be in their teenage years anyway, then this weaning process has to begin in a very deliberate way from Lesson 1. I'll make a long story short; please don't do anything for them that they might be able to do for themselves. This starts with the mundane basics of carrying and packing and unpacking the cello, but before very long at all should start to creep into other aspects of the practice. Can they tune the cello? Rosin the bow? Can they listen to themselves? Can they judge whether it sounds right or not? If the preparation has been thorough before lessons begin, you should operate under the assumption that they *can* make these judgements. If you are in doubt, they should be spending more time away from the cello, familiarizing themselves with the repertoire they are going to play.

As teachers and parents we must remember that we cannot experience the performance for the children. We can try to create an environment which will enhance the concept they are carrying in their head but, at the moment of truth, it is that concept that controls what they do. When we ask them how it sounds, and they say "fine", we have to believe that it does sound fine to them. If it doesn't sound fine to us, we need to pursue a discreet, indirect route to get them around to what we prefer (and we may not be right either) and, once they are there, we have to let them know that this is what we prefer. But not that they were ever wrong.

Try this experiment:

1. Ask your child to play something. If he can't think of something to play in two seconds flat, then give him three. Or five, or ten. Thinking and playing music both take time. Try to provide it.
2. If there are mistakes or hesitations, try (yourself quietly in your mind) to evaluate why they are there. There are two main contributing factors to lack of confidence in playing. The first is that the player does not have enough information to produce the sounds. This information can come in the form of symbols printed on a page or sounds heard over and over on a recording which are familiar enough that the player could sing them. The information area also includes all the physical aspects of producing the sound - holding the bow, moving the bow, fingering, shifting, vibrating and so on. If you are satisfied that the concept, the information base, is adequate for the music which is being produced, but there is still hesitation, this is because it has not been practised enough. Josef Gingold, Professor Emeritus at Indiana University and for many years the Concertmaster of the Cleveland Orchestra, had good advice for his students: "It is not enough to practise a passage until you can play it right. You must practise it until you can't play it wrong." It is absolutely essential to learn to identify which problems stem from a lack of information and which from a lack of practice. The next step is an important tool for this diagnosis:
3. Ask the child what he thinks about what he has played. Once again, you may need to give him more than two seconds to answer. Resist the temptation to rush in and tell him what he thinks. You don't know. If he has played through with incorrect bowings or notes but without hesitating, and afterwards says it sounded fine to him, he needs to listen or analyse more. If he has stopped

and started many times, then he is probably aware that something wasn't right. Very likely he has stopped to fix something before going on. Does he realise that he is doing it? If you are not sure, then the next step is to:

4. Ask the child to begin and to stop as soon as he either makes a mistake or hesitates. When he stops, ask him why. Don't put words into his mouth. If you must help him to solve the problem, start with questions, not answers (was it the notes? the rhythm? what is the key signature and what does that mean? what fingering do the notes require? can you sing it?)
5. Practise the point. (Information + understanding x experience = competence.) Beware of mindless repetitions. An experiment is useful if it yields results that expand the understanding of the person performing it. If you miss the shift, but know why, you have gained more than if you arrive in the right place completely by accident, without any awareness of what you are doing. Try to be as objective as possible in your assessment. Avoid value judgements.
6. Don't practise the point to death. Better to adopt the Sesame Street approach of digesting small bits of information by shorter but more frequent exposure to them. As soon as you sense the interest or attention fading, leave the point, but try to come back to it again before you stop.

I think most teachers and parents of musicians agree that the diet of the pupil should include some things that are challenging and others that are comfortable to play. Suzuki stresses revision because he believes the old pieces will be easier to play than the new ones. He says, "Raise your ability with a piece you can play." In spite of all the seven-year-olds whom he has sent our way playing the last movement of the Mendelssohn Violin Concerto, I don't think that is the kind of ability he is talking about. I believe he is interested in our ability to feel and to share the beauty of sounds in music. To communicate. If the children we are raising as young musicians are ever to be able to learn to feel and communicate, we must recognise and respect them as separate and whole in themselves. We must try to step back and open ourselves up to them, to truly see and hear and feel what they are telling us.



Sara Bethge teaching Lucy Marriage at Bryanston

Information from ESA

The Annual General Meeting of the ESA will be held on Sat. 1st October 1994 at 16.30 at Börnsenerstr. 7, Aumühle Hamburg, Germany.

The next Board meeting will be held on 1-2 October 1994 at Aumühle.

The last AGM of the ESA was held at Hitchin on 9th October 1993, and elections took place as follows:

The Board of the ESA

Addresses are given only where not available on the front page or in the address list below.

Chair person: Eleonore Fürstin zu Salm-Salm

Deputy Chairman: Henry Turner

Instrumental Directors:

Violin: Clare Santer, 19 Broughton Road, Ipswich IP1 3QR, England
Deputy: Sue Thomas (c/o ESA office)

Piano: Anne Turner, 166-8 South Street, St. Andrews, Fife KY16 9EG, Scotland. (fax through BSI Office)
Deputy: Christine Magasiner, 18 Heath Hurst Road, London NW3 2RX, England.

Cello: Haukur F. Hannesson, Baldursgata 6, 101 Reykjavik, Iceland. Fax through Icelandic Association.
Deputy: Carey Beth Hockett, 35 Norland Square, London W11, England.

Additional instruments are represented on the board as follows:

Viola Clare Santer

Flute and voice: Marja Leena Mäkilä

Double Bass: Haukur Hannesson

Guitar: Elio Galvagno

Country Directors:

(Deputies, without vote, in brackets)

BELGIUM: Anne-Marie Oberreit

DENMARK:	Peter Hagn-Meincke (Tove Detreköy)
FINLAND:	Marja Leena Mäkilä (Airi Koivukoski)
FRANCE:	Christophe Bossuat (Karen Kimmitt)
GERMANY:	Kerstin Wartberg (Rudolf Gähler)
G. BRITAIN:	Clare Santer (Sue Thomas)
ICELAND:	Haukur F Hannesson (Kristin Örn Kristinsson)
IRELAND:	Trudy Byron-Fahy Maymount, Magazine Rd, Cork Ireland
ITALY:	Elio Galvagno, V. Trento 1, I-12037 Saluzzo, Italy (Antonio Mosca)
NETHERLANDS:	Susan M Johnson (Huub de Leeuw)
SPAIN:	Ana Maria Sebastian
SWEDEN:	Sven Sjögren (Leif Elving)
SWITZERLAND:	Lola Tavor, 6 Chemin Rieu, CH-1208, Geneva (Judith Berenson)

I. Suzuki Institutes and Associations and teacher training courses in Europe

Talent Education Institute Belgium
Jeanne Janssens, Gemeentestraat 16,
B-2300 Turnhout, Belgium
Secretary: A Garnier, Deken
Adamsstraat 16, B 2300 Turnhout,
ESA representative: Anne-Marie
Oberreit, Avenue Geo Bernier 7,
B-1050 Brussels, Fax: +32 2 6493871
Teacher Training: For violin: contact
Jeanne Janssens, for piano: Anne Marie
Oberreit.

British Suzuki Institute (BSI)
General Secretary: Birte Kelly, 40a
High Street, Welwyn, Herts AL6 9EQ
England. FAX +44 438 840881

*Teacher Training for violin, piano
(courses begin April), flute and cello
(July and August) - Mostly in London.*

The Danish Suzuki Association
Chairman: Peter Hagn-Meincke, Harths
Alle 6, DK 6000 Kolding, Denmark.
FAX +45 75 52 8143
*Teacher Training courses in violin,
piano and cello (In Kolding from
August)*

Finnish Suzuki Association
President: Marja Leena Mäkilä,
Hormikuja 3, 04200 Kerava, Finland
Secretary: Gisela Gerstenmaier,
Nallemäenkuja 2 A 2, 0700 Helsinki.
*Teacher training for piano, violin,
singing (occasional courses for cello
and flute)*

**Federation Methode Suzuki en
France.** *President:* Christophe Bossuat,
13 Rue Royale, F-69001 Lyon, France
FAX: +33 78 30 05 64
*Teacher training for violin, piano, cello,
and guitar in Lyon.*

German Suzuki Association e.V.
Bonn. *Director:* Kerstin Wartberg,
Ankerstr. 34, D-53757 St. Augustin,
Germany. FAX: +49 2241 202461
Violin teacher training.

Icelandic Suzuki Association
Brautarholt 4, PO Box 5325, 125
Reykjavik, Iceland
Fax + 354-1-615777
*Teacher training for violin, cello, piano
(some singing).*

Suzuki Education Institute of Ireland
Director: Phillipa Lees, 105 Kenley,
Grange Heights, Douglas, Cork, Ireland
(or ESA representative).
Violin teacher training in Cork.

Instituto Suzuki Italiano
Chairman: Antonio Mosca, Via
Guastalla 10, I-10124 Turin, Italy,
Fax +39 11 88 54 27
(or ESA representative)
*Teacher Training for violin, cello, piano
and guitar (also interest in harp)*

**Suzuki Association of The
Netherlands.**
Secretary: Susan M. Johnson
Bolsstraat 29, 3581 Utrecht, The
Netherlands.
*Teacher training for violin with Susan
Johnson, for piano with Huub de
Leeuw, Bilderdijkstraat 19, 3532 VA
Utrecht.*



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München 2, Kreittmayrstraße 23. Telefon 52 59 88

Spanish Suzuki Association

Director: Ana Maria Sebastian, cipic, Avenida de Navarra, 44, 20013 San Sebastian, Spain. FAX +34 43 273422
Violin teacher training in San Sebastian. Occasional courses for other instruments elsewhere.

Swedish Suzuki Institute:

President: Sven Sjögren, Gjutegården 2, S-43645 Askim, Sweden, Fax: +46 31 28 27 72.
Teacher Training for violin and cello (occasionally other instruments - see also News from Sweden)

The Suzuki Institute of Switzerland

President: Daniel Lack; *Professional Administrators:* Judith Berenson and Lola Tavor. *Secretary:* Sheila Barnett, Case Postale 117, 1211 Geneva 17. Switzerland. *Piano and violin*

II. Suzuki Associations in other Continents

International Suzuki Association

President: Dr Shinichi Suzuki

Chairman of the Board: Toshio Takahashi, 3-10-3 Fukashi, Matsumoto, Nagano-ken 390, Japan
Fax: +81 263 36 3566

Treasurer and Secretary: Dr Evelyn Hermann, P.O. Box 2236 Bothell, WA 98041-2236, USA
Fax: +1 206 485 5139

Editors of the ISA Journal: Masayoshi and Eiko Kataoka, Suzuki Institute of St. Louis, 311 Elm Valley Drive, St. Louis, MO 63119, USA
Fax: +1 314 968 5447

Suzuki Association of the Americas

(SAA) President: Dr Jeffrey Cox
Admin. Office: PO Box 17310, Boulder, CO80308, USA., Fax: +1 303 444 0984

Suzuki Talent Education Association

of Australia. Yasuki Nakamura, 27 Contentin Road, Belrose 2085 N.S.W. Australia

ESA Teacher Trainers

A full list of all the teacher trainers / examiners recognised by the European Suzuki Association is published annually in the Autumn Teachers

Newsletter. Names and addresses are available from the ESA office.

Exam Results

Teacher trainees' exam results from 1994 and a supplement of those from 1993 which were not included last year, will also be published in the Teachers' Newsletter in the autumn.

WANTED

Suzuki violin teacher at St. Albans Music School - part of Hertfordshire County Music Service. Individual pupils and 2 groups. Pre-twinkle - Book 4. Preferably Monday pm and Saturday.

Please apply in writing to:
Jennifer Hopkins,
Area Instrumental Leader,
St. Albans Music School,
Townsend Drive, St. Albans,
AL3 5RL.
Tel. 0727 860941

Workshops and other Events in 1994-1995

DENMARK

National Workshop in Aarhus
5-6 November 1994 • Violin, cello, piano

FRANCE

Workshop at la Cote St. André
for teachers and students • cello, piano, violin, guitar, choir
22-27 August 1994. Details from FMSF, 13 rue Royale, Lyon 69001

GREAT BRITAIN

3rd International Flute Workshop
in London 26-31 July 1994 for teachers and students

Violin Teacher Training

26-31 July in London
Details from: BSI, 40a High St. Welwyn, Herts AL6 9EQ

Summer Camp at Bryanston

violin - cello - piano • 21-28 August 1994
Details from: Patricia Barnes, London Suzuki Group
The White House, Crooms Hill, London SE10 8HH
Tel: 081 858 2311. For details of cello and piano teacher training at Bryanston, contact BSI

Thames Suzuki Association - Piano Summer School

23-26 July in London SW19 • Accommodation available
Details from: Mrs Jane Slater, 14 Denmark Avenue, Wimbledon, London SW19 4HF - Tel: 081 946 1264

IRELAND

SEli National Summer Camp

at Kilfinigan, Co Limerick • 16-20 August 1994
Details from: Mrs Eleanor Ryan, 17 Hillcourt Park, Glengageary Co Dublin

12th Suzuki Method World Convention Dublin 1995

See separate article and advert

SWEDEN

Swedish National Workshops

For teachers: 27 June-2 July • For children: 2-6 July
See also News from Sweden

SWITZERLAND

Violin and Cello Workshop

at the Winterthur Conservatoire

Teachers include Christophe Bossuat • 23-25 Sept 1994
Details from: Linda Felder-Hurd, Weinbergstr. 748408 Winterthur
Tel +41 52 222 84 46

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ESA News

DENMARK

The Danish Suzuki Association is pleased to announce the establishment of a new three year part time teacher training course, which will involve all the Danish Teacher Trainers of piano, violin and cello, and which is currently being offered to teachers and musicians in Denmark who are able to start training this autumn. This newly structured course builds on many years experience of teacher training in Denmark.

Weekend courses, will be held at Kolding Music School from September to April each year, following the first auditions in August this year, and the teacher trainers and trainees for all three instruments will be able to work together throughout the three year course. At the end of each year there will be internal assessments and after three years the candidates will take the first three levels of the ESA exams. At this stage they will be qualified Suzuki teachers at ordinary level. If they wish, they can then go on to take the higher levels. The participants will be encouraged to start pupils in their second year and during the third year the teacher trainers will provide pedagogic support and practical advice on teaching to the candidates in their own teaching practices. The course is intended to provide a thorough training at these levels and to produce highly qualified teachers to work in the many music schools in Denmark where there is much demand for well qualified instrumental instructors who understand how to teach young children.

Peter Hagn-Meincke

The Danish Suzuki Institute hosted the national workshop last October with 172 participants. Lessons were given in violin, viola, cello, double bass and piano. There were two orchestras and master classes for the most advanced students. Guest teachers came from Finland, Sweden and Belgium.

In the past year we have had an interesting contact with a music school, "Aelia-Sabina" in Budapest. Last May we gave a demonstration with three pupils and our pianist. It was followed up by another visit (without students) in January this year. As a result, a ten day violin teacher training course is planned in July at the Lake Balaton.

The next national workshop takes place in Aarhus on 5-6 November 1994.

Tove Detreköy

GREAT BRITAIN

The BSI's National Concert, organised by the West Midlands groups, led by Heather Clemson and held at Symphony Hall in



Rehearsals at the BSI's national Concert, Symphony Hall, Birmingham.

Birmingham was one of the high points of last year. Many groups around the country held their own events, concerts, workshops and fund raising events for their favourite charities. Our groups now number 77 and range in size from just a few families in newly established groups to large multi-teacher groups, such as the London Suzuki Group, the Ipswich, Bristol and Taunton, North Surrey, South Hertfordshire and Shropshire groups. There is a flourishing and well-established group in Northern Ireland, and Scotland has both long established and several new groups, and it is now hoped that the first regional teacher training courses can be established in Scotland in the very near future.

Violin and piano

Our main teacher training courses which had been held at Benslow Music Trust in Hertfordshire since 1980 (in the case of violin) and 1982 (in the case of piano) have now moved to Clapham in South West London. A major benefit of this will be ease of access for our many trainees who come from other European countries as well as for the children and parents who need to attend the course to provide observation and above all teaching practice for the course participants. The Director for violin is Alison Apley and for piano Caroline Gowers. It is hoped that the venue will make it easier for more trainees to attend so that the huge demand for trained teachers can be met.

Flute

In the summer of 1993 we had our second International Flute Workshop in London, again headed by Mr Takahashi, who has provided the inspiration to begin a permanent teacher training course for flute, currently directed by Belinda Yourn. A third International workshop will be held in July this year for both teachers and teacher trainees. For the first time ever, we are offering in parallel with the ESA teacher training course, a course for SAA teachers, covering one of their units. This will be directed by David

Gerry of Canada, who has been a mainstay of the past two workshops. In the absence of Mr Takahashi, who sadly, but understandably wished to curtail his foreign travels this year, we are delighted to welcome June Warhafftig of the USA who is a pioneer of Suzuki flute teaching and teacher training.

Cello

Carey Beth Hockett has established an innovative and flexible format for teacher training, in response to the needs of cellists from as far afield as Finland and Spain who are not able to attend regular short courses. She will tailor sessions to the requirements of individual teachers and has been able to offer courses to suit one, two or several teachers at any one time. Close observation of, and involvement in her individual and group teaching, is an integral part of the course she offers. There have also been a number of very successful seminars where groups of teachers work together. One such, held in November last year, featured one session where Christine Livingstone discussed and demonstrated the use of etudes in the teaching of beginners and intermediate students. A four day seminar for teachers in February included a session with Susan Young, a Dalcroze expert, who worked with Carey and the other teachers on movement. Most recently, a residential course for cello students, held by the London Suzuki group, involved a number of cello teacher trainees and observers in practical teaching of individuals and groups.

Birte Kelly

FRANCE

It has been a fruitful year for the Fédération Méthode Suzuki France, beginning with the Teachers' Colloque, held in Lyon in late October, which brought together teachers from all over France. With collaboration within 'la vie associative' for a theme, the two intense days were spent brain-storming about ways to bring associations together and



10th Anniversary Concert in San Sebastian

the diverse means with which each one can promote the work of Dr Suzuki more visibly in France. One result is a national concert planned for 1995, involving the different Suzuki associations. A request also that the teachers' colloque be extended to three days in order to develop more in-depth pedagogical ideas and team building.

With a view to better communicating our work, a high quality brochure was completed this year with the input of the board (FMSF) and a professional graphist. The excellent results have encouraged the FMSF to develop a similar brochure for new parents and potential teacher trainees.

Relations with the conservatoires have evolved further this year: notably in Cannes, where a thriving cello and violin class has been officially encouraged and recognised by the conservatory director as a certified Suzuki association. Similarly, in Lyon the good contact with the director of the Conservatoire National has been most welcome, while in Paris l'Institut Suzuki has been invited by the Conservatoire National de Pantain to do a weekend conference on the Suzuki method, specifically addressing young teachers. In this country, where the conservatoire tradition is so strong, we are happy to have the opportunity to collaborate and exchange ideas.

In Marseille, the teachers have met twice to organise a grand Mediterranean concert, and all the teachers have been happy to have this contact and interaction with a common project in mind.

Nationally, communication between associations continues to be priority, with monthly faxes "des flashes" from each region being collected in Lyon with the synopses being sent to each association, thus ensuring that news about workshops and upcoming events are being communicated more rapidly.

Karen Kimmett

SPAIN

The Spanish Suzuki Federation is growing and teacher training has now begun for violin teachers with ESA level 1 and 2 examinations being held in July 1993.

Christmas concerts were held in all the different regional associations: Castilla-Leon, Catalunya, Madrid, Navarra and

Basque Country. Ruth Prieto organised a Piano workshop with Caroline Gowers in Madrid from 27th-29th May. In La Sierra de Gredos another workshop was held with Karen Kimmett, Colette Daltier and Ann Grabe as teachers. In June, Christophe and Judy Bossuat were in San Sebastian from 26th June to the exams on 2nd July.

The Suzuki School in San Sebastian celebrated its 10th Anniversary with a special concert in San Sebastian's finest theatre (see photo) on 31st May. The programme was as follows:

Kreisler,	<i>Sicilienne and Rigaudon</i>
Wieniawski,	<i>Legende</i>
Sarasate,	<i>Jota Aragonesa</i>
Fiocco,	<i>Allegro</i>
Sarasate,	<i>Zapateado</i>

The soloists were Nora Bolinaga, aged 12 for the *Zapateado*, Miren Cipitria, 12 for the *Jota Arogenasa* and Inaki del Coso, 14, for *Legende*.

During the second half most of the pupils from the school formed an orchestra and accompanied the soloist Francisco Herrero in the Bach A minor concerto, and the concert concluded with a selection of pieces from books 1 and 2, also accompanied by the orchestra. Press and Media were present, including radio and TV.

A special concert was given in Burgos to launch the cello programme and there were performers from Castilla-Leon, Madrid and Basque country. On 18th May there was a big concert in Avila with more than 60 children taking part. In Madrid the final concert was celebrated with 96 cello, piano and violin pupils. In Barcelona Vic held a workshop with a special concert from 24-27 June; and on 27 June in the Union and Feniz Hall, Isako Yoshimura's pupils gave a successful concert.

Ana Maria Sebastian

SWEDEN

Suzuki and the United Nations

On the 24th October 1993 the Swedish Suzuki Association arranged a concert in Berwaldhallen, Stockholm. Berwaldhallen is a very fine concert hall which got its name from the Swedish composer, Franz Berwald. This particular day was the day that the United Nations was celebrated.

Sven Sjögren was conferencier and he

talked about Suzuki's philosophy. He described the connections between the ideas of the Suzuki method and the ideas of the United Nations.

The children who played had all got their first music education within the Suzuki method. Now all of them are very advanced. Their ages ranged between 11 and 17 and they came from Sweden, Finland and Denmark. They played the violin, viola, cello, flute and piano.

The concert was really splendid and a joy to listen to; all the musicians played very well. The audience could hear a lot of music by many different composers, for example: Halvorsen, Fauré, Saint-Saens, Bartok, Sarasate and Wirén. There were solos, groups, chamber music and a string orchestra. 750 people heard the concert, and a similar concert is planned for October of next year in Helsinki, Finland.

Suzuki Teacher Training in a Conservatory

For the first time Suzuki teacher training is taking place in a Swedish Music Conservatory. In Sweden we have six conservatories who educate music teachers. The northernmost is situated in Piteå and it is here that Suzuki teacher training has been introduced as a course within the ordinary music education. The course is open to students in the conservatory and to others who are already working as teachers in the country. This year there are 16 students on level one and Sven Sjögren hopes to be able to examine students on levels two and three next year.

Workshops in Sweden 1994

Swedish National Workshops for teachers: 27 June - 2 July

Violin, viola and cello at Mellansel, Örnköldsvik, with Hannele Lehto, Marja Olamaa, Sven Sjögren (violin), Eva Nilsson (viola), Haukur Hannesson (cello) and Nehama Patkin (rhythmics).

Swedish National Workshops for children: 2 - 6 July

Violin, viola, cello and piano at Mellansel, Örnköldsvik, with Hannele Lehto, Sven Sjögren, Eva Bogren, Lena Kästel, Lottie Lindstedt, Ann-Loui Nilsén, Ingrid Gårshj (violin), Eva Nilsson, Karin Danielsson (viola), Torgny Söderholtz, Nils Åström (cello), Thomas Rydfeldt, Nehama Patkin (piano), Lars-Olov Ejstes (folk music) and Lillemor Bodin-Carlsson (choir).

Violin and cello at Backagården, Höör, with Marja Olamaa, Ingrid Litborn, Katalin Tibell, Ruben Andersson, Lars-Erik Sundell (violin), Haukur Hannesson and Sylvia Jacobsson (cello).

Chamber Music: 2 - 10 July at Kesthely, Hungary, with Pär Pettersson and Leif Elving. The course is open for 30 participants. They will travel by bus from Sweden.

Ingrid Litborn

Impressions of the Piano Workshop in Brussels

April 1994

by Stephen Power

This was a 'piano basics' workshop, which means an emphasis and examination of the most fundamental principles in playing the piano, and in applying the Suzuki approach.

As teachers, we always have to keep on studying, researching and reflecting on our teaching. Dr Kataoka's visit provided an opportunity for me to re-examine what I am doing in my teaching, and to look at the musical priorities in teaching children, the psychology of dealing with different children's characters and how to motivate them to practise effectively at home, and to look at the structure of my piano programme.

This re-examination took place through listening to Dr Kataoka teaching children and adults, and through listening to her talks, and ideas on education and art. It also took place over coffee with new and old friends, informally, in sometimes heated debates. I got a lot out of both lessons and informal chat.

Such an opportunity for teachers from Europe, America and Japan to come together was extremely important, perhaps the most important direction for the small Suzuki piano world to pursue. Dr Suzuki has always asked teachers to share ideas. It was so nice to get to know the Americans, to exchange ideas, and find out about our different Suzuki set-ups and experiences. I was also impressed that so many children and parents had made their long journeys to have a lesson with Dr Kataoka. My own pupils enjoyed their lesson, playing in the concert, making young friends, and visiting Brussels. I was grateful that they came and I feel they understand better the 'basics' I am trying to teach, so making my job easier.

As a teacher Dr Kataoka is always thinking about what is natural technique, using the whole body to produce tone, as well as the ways of teaching children so that these basics

become abilities. I have seen her teach almost every year since 1981, and have observed her ideas gradually change; I feel what she experiences through her teaching each summer in the States feeds her teaching and she adapts and shifts direction each year. People who haven't seen her for a long time are often puzzled, but I feel the basics are the same though the means might change. No one teacher has all the answers; however, I suspect quite a few people will have had their thinking challenged and will probably find out during the course of their teaching how valuable the Brussels week has been. Already I have a renewed emphasis on teaching legato scales both in pieces and as scales, and a greater confidence in asking for repetition... and I have only been teaching for two days since I returned home!

Just as violinists can take issue with Dr Suzuki, one can disagree with Dr Kataoka's findings (not with the principles), but I am sure everyone who attended the conference took away ideas and approaches that will make them better teachers. I know my standards have been raised since the workshop.

This was Dr Kataoka's first visit to Europe since 1987; I hope that it won't be so long before the next visit. It is particularly for the teachers who are new to Suzuki that I hope Dr Kataoka's next visit is in two or three years time, and that many people get to learn from her 40 years experience working closely alongside Dr Suzuki, especially if there are distinguished European and American teachers who can be on hand to answer questions, as in Brussels, and do some teaching.

It was a very brave thing for the four organisers - Anne-Marie Oberreit (Belgium), Christine Magasiner (UK), Lola Tavor (Switzerland), and Huub de Leeuw (Netherlands) - to undertake the conference; they deserve all our thanks.

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How the Suzuki Method works

by Hilary Potts

The Suzuki Method is known in its country of origin as the Mother Tongue Method. It began when the Japanese Shinichi Suzuki was a music student in Germany and noticed that children born after he had arrived spoke German more fluently than he, although he had worked at it for several years. He asked himself: "How do people learn their own language so successfully, and so often learn a second language so poorly?" He decided that the following points were crucial to the "Mother Tongue Method":

1. All parents assume that, unless it is severely handicapped, their child can and will speak, although there may be dramatically different rates of learning. Nobody ever gives up and, whether a genius or a slow learner, a child will learn best in a close and loving relationship.

2. The child is surrounded from birth by the sounds of the spoken language, long before he is expected to reproduce any of them. Most parents will talk in a simple way to babies, emphasising a few key words like "Mummy" or "Daddy". Not so long ago, "experts" used to think this talking to babies was a sentimental female weakness; it is now recognised as an essential stage in development.

3. The child's first attempts to talk back are greeted with enthusiasm. The parent does not criticise the child's efforts, instead he is encouraged to repeat them, constantly copying a good example until pronunciation, and later grammar, is perfect. New words and grammatical constructions are introduced at the child's own rate, which is slow at first, with thousands of repetitions. The idea that repetition is boring does not occur to the child, and the parent does not have a planned target according to which a child is judged a failure or a success.

4. Speech is par excellence a social skill; it cannot be learned in isolation, and the social environment stimulates both skills and motivation.

5. Nobody learns to read and write before they can talk, and the best readers have usually been the clearest and most effective talkers.

In contrast, conventional teaching of music (and of second languages) has frequently broken some, or all, of these principles. The nearer it approaches to the model, however, the more successful it usually is.

Firstly, Suzuki denies that there is any such thing as "natural musical talent"; he would argue that a child with "no talent" had simply never had his ability trained. One may, or may not, agree with his position in the nature versus nurture debate, but one thing is sure: that, carrying to its logical conclusion a firm belief that everyone can have musical talent developed, Suzuki himself and others after him have had amazing results. Much of this success comes from the faith and determination that he has inspired in people who love their children and want to share the happiness of music with them. The teacher must set up a tripartite relationship, in which the parent's role is at least as important as his own.

Secondly, if it is to be studied successfully, music must be

in the child's background as early as possible. It cannot be denied that, in most families, there is a glaring difference between the mother tongue and the violin - every adult can talk, but most pupils will not have a parent who can play the violin well. A family where everybody plays an instrument as readily and as often as they talk would be ideal, but otherwise the Method uses reference recordings of the repertoire to be learned. Many teachers insist that the parent should learn first, and should practise in front of the child, who will then understand what practice is, and will want to do what Mummy does. (It must be noted that there is such a thing as an anti-musical background, where children are positively discouraged from developing whatever talent they might have had - told they are tone-deaf or that they come from a non-musical family, for instance. This is hard to reverse).

Thirdly repetition develops ability and enables further skills to be easily added. The Suzuki method uses a standard repertoire which is memorised and regularly reviewed. The slowest pupil will have some tunes he can play really well. The good teacher and parent will have a supply of ideas for keeping this repetition interesting, and for stimulating the child to criticise and refine his own playing by constantly comparing it to the reference recording and to the teacher's demonstration.

Fourthly, although the family is most important (and often siblings learn together) the teacher will try to set up a wider social context as well. Besides giving more time for technical work and repertoire review, some mix of group classes, home concerts, demonstration concerts, busking, "graduation" ceremonies, workshops and residential courses can all help keep up the pupil's interest. A different teacher on occasions can be very stimulating, and so is being a member of a group.

Fifthly, Suzuki teachers introduce musical notation and theory only after good posture, tone and intonation have been mastered; it is usually then not a difficult matter, and Suzuki children integrate well into the wider musical environment of school orchestras, youth orchestras chamber music clubs and the like.

The most noticeable difference between learning to talk and learning a musical instrument is likely to rest in motivation. Few children need to be encouraged to practise talking, - on the contrary! - but it is a rare family where music practice is approached enthusiastically every time. So keeping up motivation is a constant study of parents and teachers. A panoply of games and events may extend but cannot disguise the crucial importance of the parent/pupil/teacher triangle. Learning must be a happy experience if the child is to want more of it, and the atmosphere (both at home and with the teacher) must be one of delight in, and encouragement of, even the tiniest achievements - just as it was when the child produced his first word.

Developing the Suzuki Guitar Method

by Elio Galvagno, ESA Guitar Representative

History

Efforts to adapt the Suzuki Method for guitar have been under way since around 1980. The Guitar Committees of the Suzuki Association of the Americas and of Europe were formed in 1986 and 1989 respectively. These two regional guitar committees currently have representation from North America, France and Italy. Book 1 of the Suzuki Guitar school was published in the fall of 1990, and collaboration on this and further volumes of the Method have been continuing.

A particularly significant development in our work was the establishment of the International Guitar Committee (IGC) of the International Suzuki Association in Lyon, France in April of 1992. Representatives from the European and the American regional committees were present. The IGC is essentially a forum for representatives of these regional Suzuki guitar committees to present the research of their respective committees, and it is from this international committee that final consensus is reached for the content of the Suzuki Guitar School. The term 'research' refers the task of searching our guitar repertoire for material appropriate for the 'small steps' presentation of performance skills which characterizes the Suzuki Method. The Suzuki Method's emphasis on repertoire, not exercises and études, makes this a challenging endeavour. The second, and more important, aspect of research is the practical experience gathered as a result of experimenting with Suzuki Guitar materials in the teaching studio.

Administrative Structure

The structure in place for the development of the Suzuki Guitar School is significant in that it has set a precedent for both the Suzuki community and the Guitar community at large. The primary function of Suzuki guitar committees, on both the regional and international levels, is to provide a forum for the exchange of research. Membership on regional committees is a logical consequence of a history of exchange of research between the Suzuki guitar teachers in that particular geographic area. Membership of the International Guitar Committee is derived from regional committee members. The IGC currently has representative members from both the American and European regional committees. It is expected that other regional Suzuki organisations from around the world will soon be joining this effort. Summy-Birchard Inc., the publisher of the Suzuki Method materials, has provided both financial and administrative support for IGC communication and meetings. Support is also offered by some regional Suzuki organisations.

A Report from the International Suzuki Guitar Committee

The second meeting of the International Guitar Committee was hosted by the South Carolina Suzuki Institute August 9-13, 1993. Summy-Birchard, our publisher, has given the Suzuki guitar community the freedom to update the published

volumes of the Suzuki Guitar School approximately every two years to keep up with the progress of our research. Taking advantage of this freedom, several significant changes were made to volume 1 at this second meeting. The new volume 1 of the Suzuki Guitar School should be commercially available by early 1994. The IGC has also arrived at a provisional version of volume 2, which should also be available early in 1994. This second volume, in addition to future provisional volumes, will be available directly from the publisher and will help those Suzuki guitar programs whose students' level of playing has gone beyond the published volume 1. Provisional volumes will be periodically revised in response to the ongoing research and testing of this material by regional guitar committees. They will eventually be submitted for publication as part of the Suzuki Guitar School when testing of this material has proven its value.

A Vision for the Future

It is exciting to realise that there is no precedent in the history of guitar pedagogy for what we are trying to accomplish with the Suzuki Guitar School. While every other major guitar method available comes from the perspective and experience of one or, at best, several guitarists, the Suzuki Guitar School will eventually represent the result of an international effort of hundreds of teachers and tens of thousands of hours of teaching experience. Teaching ideas have an administrative structure for being passed from the local level on to the regional and then international levels for consideration. And because the International Guitar Committee has the freedom to edit the books of the Suzuki Guitar School periodically, the Method has the ability to evolve as our research develops.

The Suzuki Guitar School is only just beyond its stage of infancy. There is still a great deal of research to be undertaken and materials to be developed. We will stand at the 'ground floor' of this grand effort and, hopefully, guitarists everywhere will respond to this invitation to lend their own particular insight to the gathering body of knowledge which is finding its expression in the Suzuki Guitar School.

- Individuals interested in more information about the Suzuki Guitar Method can contact the following persons on the European Suzuki Advisory Board for the Guitar:

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103 Route de Vienne
69008 Lyon
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+33 78-72-40-13

Mr Elio Galvagno
v. Trento 1
12037 Saluzzo
Italy
+39 0175-46119

Guitar Teacher Training

by Lynne Morley

I have recently returned from the second of two very stimulating guitar courses which took place in France under the professorship of Phillippe Francais at the Suzuki school in Lyon. Since Suzuki guitar teacher training has only just become available in Europe, I found that I was the only student this year - which, in many ways, was an advantage, not least because the course was in a language other than my own.

The first stage of the course took place from the 27th to the 31st of October, and was devoted to analysing the repertoire of the new book 1, discussions about child psychology, Suzuki philosophy and parent / teacher / child relationships, and to working on my own playing, in particular quality of sound. I was also given much insight into the development of Suzuki Guitar over the last ten years.

The European Method has been thoroughly researched and painstakingly compiled by Phillippe and Elio Galvagno. All basic right and left hand techniques are thoroughly learned in book 1, paving the way for advanced repertoire later on. Even tremello - traditionally a technique reserved for the 'masterworks' - can be seen in an embryonic form in the Twinkle Variations.

The new book 1 has been presented to the publisher and is awaiting publication. This is the definitive version for ISA. At present, Phillippe prints the book for his students as required, using the excellent office facilities at his disposal in the music school. Book 2 is now also complete, and I was given the opportunity to study it before my second visit to Lyon.

In France and Italy, children begin their guitar lessons at the age of three and, as with the violin, play specially scaled down instruments. These are made for Phillippe by luthier Benoit Remy, and parents buy them on a part-exchange basis as the children out-grow them. Before the child begins lessons, he or she is 'measured up' for a box guitar, designed by Phillippe and constructed by the parent, on which all the basic hand movements are thoroughly mastered and the rhythms of the Twinkle variations are learned. When the child can hold the box guitar correctly and place the hands in the right position, the 'prize' of a real guitar is awarded! This way, no difficulty is encountered when playing on the first string, since the child has already mastered the rhythm and finger movements.

The parent has lessons for the first six weeks without the child, learning to play the variations. Meanwhile, the child will be listening to the cassette of the pieces at home. The first parental lesson that I observed was a consultation in which Phillippe gave the mother a "shopping list" of items necessary for practising at home. The obvious things were footstool, low chair, book and cassette, which would have been obtained from the school. Less obvious items include spongy rubber balls of various sizes,

used for co-ordination games. You learn to juggle as well as play the guitar, or at least to do a very passable impersonation of a television conjurer!

This session ended with a two day conference for teachers and students of all instruments. Many came from Switzerland, Italy and Spain. The theme of the "Colloque", as it was known was the role of the FMSF, how it could be unified and what could be done to promote it to the general public. Finally, Bernard Carre, the guest speaker, gave a lecture on the science of Sophrology, which explores the balance between the mind and the body.

The second stage took place in January, and involved more practical work. I was required to give a ten minute lesson to Emilie, four, who has just received her "proper" guitar; a half hour lesson to Aline, ten, on book two; and a fifteen minute group lesson to Emilie and Leo, three (?). This was strictly non-instrumental, involving co-ordination games, movement and singing. The challenge here was winning the confidence of the children, who clung shyly together at the beginning and required parental coaxing to sit down with me! However, once the first game - pass the ball and change direction - was underway, thumbs came out of mouths and they relaxed.

I observed many lessons during my course, from pre-instrumental to level 5. It was fascinating to see the father of Leo, who is learning to hold his box guitar, play the first variation of Twinkle - and encounter precisely the same hurdles as the young pupils! The most common being: 1) forgetting to repeat the third phrase and 2) starting the second phrase on the 6th instead of the 4th degree of the scale. Leo, meanwhile, was practising placing the guitar from rest position to ready. "J'ouvre la porte, je ferme la porte." Emilie's mother was a little further on in the book and, every so often during her lesson, her daughter would sing along with her - in Solfege!

Group guitar lessons in Lyon follow a slightly different format to other instruments. Up to level two, children use the sessions for review, playing all their pieces in unison. However, as the solo pieces become more complex, and interpretation becomes more personalised, unison playing

becomes less appropriate. Therefore, group lessons are devoted to the playing of chamber music after level two. I heard a fine rendition of a duet by Cimarosa by two level five students, and the level two / three groups performed arrangements for Mussorgsky's 'The Old Castle' and Pachelbel's 'Canon'.

In addition, I was required to write two evaluations whilst on the course. My task between now and the end of March is to write four more pieces, and to record the whole of book one. I return to France in April for the National Stage at Cote St. Andre, where I will take the final part of level one and sit an informal examination.



One of Lynne Morley's Suzuki pupils in Ipswich

The 12th Suzuki Method World Convention Ireland - 1995

Teachers' Course : 26th July - 29th July • Childrens' Course : 29th July - 5th August

It is with great pleasure that the Suzuki Education Institute of Ireland invites you to attend the 12th Suzuki Method World Convention to be held in Ireland from the 26th July - 5th August, 1995. The venue will be Dublin, Ireland's capital city.

We are extremely honoured to have the President of Ireland - Mary Robinson as Patron of the Convention. We are also grateful for the support of Coca-Cola, our main sponsors and Aer Lingus, Ireland's national airline, which has been appointed 'Official Carrier' for the Convention.

We are particularly interested in developing Suzuki Harp and Guitar in Ireland and we would like to encourage as many Harp and Guitar students as possible to attend the Dublin Convention. Mary Kay Waddington, USA, will be Head of the Harp Faculty and Philippe Francais, France, will be Head of the Guitar Faculty.

The 12th Suzuki Method World Convention will focus on the theme of :

SUZUKI SOUND - SPORT - SHARING

"Bringing the Suzuki name and philosophy to children and their families around the world".



At the last Suzuki Method World Convention: Mrs Suzuki at the Gala Concert, wearing the traditional Korean dress given by Dr Kim's wife. 12th August 1993.

TEACHERS COURSE

This course will take place at Jurys Hotel and Towers, Ballsbridge, Dublin 4 and the College of Music, Adelaide Road, Dublin 2, from Wednesday, 26th - Saturday, 29th July, 1995.

The Teachers programme will include the following:

- Courses in piano, violin, viola, cello, flute, guitar, singing and harp
- Daily lectures on the origins and development of the Suzuki Method and Early Childhood Education
- A minimum of 3 hours instruction daily in large and small tutorial groups, individual lessons and repertoire sessions
- Master Classes
- Music Enrichment classes
- Daily concerts/Recitals
- Orchestra sessions

HIGHLIGHTS

Wednesday, 26th July, 1995: 3.00 - 5.00 p.m.

Teachers' Introductory Conference Session

On registration day, teachers will have the opportunity to participate in this informative session with leading overseas tutors, followed by a Welcome Cocktail Reception

Wednesday, 26th July, 1995: 7.30 p.m.

Dinner & Jurys Cabaret: 2 1/2 hours of sparkling entertainment with dinner.

Saturday, 29th July, 1995: 7.30 p.m.

Participating Teachers Orchestral Recital

The O'Reilly Hall, UCD Belfield

CHILDRENS' COURSE

The Childrens' Course will take place from the 29th July - 5th August, 1995 at University College Dublin - Belfield Campus, the College of Music, Mount Anville School and St. Kilian's School which are all located close to the campus.

The University College Dublin campus is set in 122 hectares of beautifully landscaped grounds at Belfield which is about 8km from the city centre. The University restaurant provides breakfast, lunch, dinner and an assortment of snacks daily. The sports complex on campus has facilities for a wide variety of sports. The UCD residential village will be the principal accommodation base for the Convention.

Mount Anville and St. Kilian's School will be the main venues for the violin, viola, cello, flute, guitar, harp and singing courses. The piano course will be held at the College of Music. All faculties will return to UCD campus every afternoon for group lectures, orchestra sessions, recitals, etc. The University's magnificent new Aula Maxima - the O'Reilly Hall will serve as the venue for many of the week's concerts, recitals and lectures.

The Childrens' programme will include the following.

- Courses in piano, violin, viola, cello, flute, singing, guitar, harp
- Minimum of 3 hours instruction daily which will include large and small tutorial groups, orchestra, chamber music, music enrichment classes (Kodaly/Alexander) and Irish folk music. (There will be individual lessons in the Piano Course)
- Master Classes, Chamber Music & Orchestra for advanced students
- Daily lectures on the origins and development of the Suzuki Method and the Early Childhood Education Programme
- International student orchestras
- International choirs
- Daily childrens' concerts
- Farewell childrens' concert
- Sporting and leisure activities for children daily

HIGHLIGHTS

Saturday 29th July, 1995: 9.00 a.m. - 6.00 p.m.

Sunday, 30th July, 1995: 9.00 a.m. - 12.00 noon

Registration - O'Reilly Hall, UCD Belfield

Conference packs may be collected from the Registration Desk at the O'Reilly Hall, UCD, Belfield.

Saturday, 29th July, 1995: 7.30 p.m.

Participating Teachers Orchestral Recital

The O'Reilly Hall, UCD Belfield. All are invited to attend this most entertaining concert.

Sunday, 30th July, 1995: 4.00 - 6.00 p.m.

Official Opening Ceremony at the National Basketball Arena, Tallaght featuring the RTE Concert Orchestra and Suzuki trained instrumentalists

We are very honoured to have Mary Robinson - President of Ireland to officially open the 12th Suzuki Method World Convention

Wednesday, 2nd August, 1995: 8.00 p.m.

Gala Concert at the National Concert Hall with RTE Concert Orchestra and Suzuki soloists

Wednesday, 2nd August, 1995 - Afternoon

Children's Party - O'Reilly Hall, UCD Belfield

Saturday, 5th August, 1995

Closing Ceremony and Gala Farewell Concert at the National Basketball Arena Talaght featuring all students participating in the convention

ACCOMMODATION

A large block of reasonably priced accommodation has been reserved at UCD Village, Belfield Campus. All accommodation is in single rooms and shared facilities in either three or four bedroom units. Each unit has a bathroom, shower room and a fully equipped dining room/kitchen. UCD village has a "village shop" and a laundrette catering for the needs of the guests.

Accommodation has also been reserved in some of the principal Dublin hotels located close to University College, Belfield - The Doyle Berkeley Court, the Doyle Burlington, the Doyle Montrose, the Doyle Tara and Jurys Hotel & Towers. Special rates have been negotiated for Convention participants.

A block of rooms has been reserved at Jurys Hotel & Towers and University College Dublin for teachers participating in the Teachers Course. Again prices will be very competitive.

SIGHTSEEING

Sightseeing is a must for any Irish visit, and you must avail yourself of this opportunity to "Discover Ireland". Our Secretariat will be operating a number of half-day and full-day tours during the Convention. For those who would like to extend their stay in Ireland on a pre-or-post-convention tour, please contact our convention Secretariat for further information:

12th Suzuki Method World Convention,
Convention Secretariat,
International Conference Consultants,
14 Duke Street,
Dublin 2, Ireland.
Tel: +353 6793406 Fax: +353 6793458

The Greatness of Pablo Casals: His Principles of Musical Expression

by Shinichi Suzuki

The more I have experienced the greatness of Pablo Casals, the more I have wished to deepen my understanding of the ways by which musical expression can become most meaningful. In this respect the publication of the present work is a truly auspicious event. It is, in my opinion, a precious book which should be required reading not only for cellists, but for violinists, pianists, conductors - indeed, for all who devote themselves to performing music.

One of Casals' well-known sayings is, "Monotony is the enemy of music." Are these cautionary words not a superb precept? The basic concepts of Casals' teaching convey essential truths about interpretation, truths which revealed themselves in his incomparable music-making as cellist and conductor. The principles set forth in David Blum's book provide an invaluable fund of information of vital interest to all who are concerned with the art of interpretation. These principles are imperishable. Casals repeatedly shows us how we may find 'natural life' in music, whether in the arc of a melody or in a single note, and in many ways reminds us that art and the soul of man are inseparable.

Having studied Casals' recordings over the past fifty years and

having had the privilege of knowing him personally, I have been impressed not only with his uniqueness as a musician but with his greatness as a human being. In my estimation no musician in the twentieth century has done greater credit to humanity. The magnitude of his spirit and profundity of his feelings are qualities which I revere from the depth of my heart. Moved by the intensity of my admiration, I arranged with my colleagues at the Talent Education Institute to have a bronze statue of Casals erected in Fukushima Park in Matsumoto on the occasion of the third anniversary of the Master's death.

This book, replete with Casals' teachings, receives my highest recommendation. It manifests a true reverence towards this great man, a reverence such as I myself hold. In writing this work David Blum has earned not only my respect but my heartfelt gratitude.

The above is the preface to the Japanese edition of Casals and the Art of Interpretation. After years of being out of print in Europe the original version has now been published again in England. It is available from the BSI bookshop, cost £9.00 plus postage and packing.

On Teaching

From the writings of William Ellery Channing (1780-1842)

The dignity of the vocation of a teacher is beginning to be understood, the idea that no office can compare in solemnity and importance with that of training the child; that the skill to form the young to energy, truth and virtue, is worth more than the knowledge of all other arts and sciences; and that the encouragement of excellent teachers is the first duty which a community owes to itself. Good teachers must be formed by individual impulse, by a genuine interest in education; but good impulse must be seconded by outward circumstances; and education will always bear a proportion to the respect in which the office of teacher is held in the community.

You may accumulate the most expensive apparatus for instruction; but without an intellectual, gifted teacher, it is little better than rubbish; and such a teacher, without apparatus, may

effect the happiest results. The object of education is not so much to give a certain amount of knowledge, as to awaken the faculties and give pupils the use of their own minds; and one book, taught by someone who knows how to accomplish these ends, is worth more than libraries. It is not necessary that much should be taught to youth, but that a little should be taught philosophically, profoundly, livingly. A spring should be given to the child, and the art of thinking justly and strongly should be formed in early life. What we want is, a race of teachers acquainted with the philosophy of the mind, gifted men and women, who shall respect human nature in children, and strive to touch and gently bring out their best powers and sympathies; and who shall devote themselves to this as the great end of life.

This quotation was contributed by Jean Middlemiss.

Patron:
Mary Robinson
President of Ireland



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