

THE

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EUROPEAN SUZUKI JOURNAL



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In a speech at the 1984 Matsumoto Summer Conference, Dr. Shinichi Suzuki nicknamed Alice Kanack "Mozart's mother" in response to her innovative work in the development of the creative part of the brain. He added to this his hope that as a result, someday all children might create their own music. After 12 years of research and testing, the *Creative Ability Development* books are now available. Each book contains philosophical and practical advice on how to use the 28 musical exercises to develop a child's innate creative ability to its highest level. The basic instructions allow even a beginning Suzuki "twinkler" (who starts learning with "Twinkle, Twinkle Little Star") to use these exercises, while the advanced instructions provide a challenge to the most advanced player.



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The European Suzuki Association (ESA)

The ESA has been established to: 'Further the undertakings and the 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 (copies of which are available from the national associations and the ESA office). Examinations are held at five levels leading to the *Diploma of the European Suzuki Association*. For more information about dates, venues and instruments taught please contact the organiser in each country, as listed in the centre pages of this journal.

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The Suzuki Approach

The Suzuki Method of music education was founded by Shinichi Suzuki over half a century ago. Born in Japan in 1898, he studied violin in Berlin where he was befriended by Albert Einstein (who was a keen amateur violinist). However, it was on being asked to teach some very young children that Suzuki began to reformulate ideas on the best method of education.

The resulting approach, now called the Suzuki Method, has many different facets behind one very simple and straightforward idea. It is based on the commonplace but quite remarkable feat all our children achieve within their first few years of life: the ability to speak their mother-tongue. Suzuki's belief is that if you apply the same principles of language development to musical education, you will get the same happy result.

His method is therefore based on (1) starting a child as young as is practicable, (2) placing great emphasis on listening to music, (3) daily practice and repetition and, perhaps most importantly, (4) parents and children working together, guided by a trained teacher.

Suzuki places great importance on the education of the whole child:

"My aim in teaching the violin is to give children a sense of joy in experiencing one of the most beautiful and spiritually enriching things we have in the world, which is music. I do not wish to turn all my students into professional musicians - but to use music to develop their sensitivity as human beings. Music can open a child's heart, and give him a finer appreciation of life" (Quoted from David Blum, 'The Ageless Spirit', *The Strad*, December 1989).

European Suzuki Journal Copy Date

1 January 1998
before if at all possible

The ESA Journal

From now on there will only be this one ESA Journal per year; the Teacher's Newsletter will cease publication, but regular news and information from ESA to teachers will be sent to National Associations and we are hoping to make use of our own in-house software to produce attractive but rather simpler News Sheets. From next year, by popular demand, I shall try to get the ESA Journal out much earlier in the year.

Please help me to achieve this goal by sending me your wonderful articles, news items and photographs **long before** the copy date. This year I had received so little by the copy date that I thought that I have might have to write it all myself. Thankfully for us all that was not the case and I am grateful for the variety of articles which I can bring you this year. A large proportion of the journal is devoted to Workshop Reports, but they are all so different in style and content that I hope there will be something for everyone. Enid Wood's two reports from America are, of course, far more than reports. They are fascinating insights into the work of two different but very outstanding teachers, the world renowned master teacher Dorothy DeLay and Judy Bossuat, one of our own ESA teachers, now working in the United States and much missed in Europe. I am sure all teachers and many parents will learn a great deal about the nature of teaching from these two articles.

The recent concert in Geneva, reported on page 5, and two newly published articles by and about Dr Suzuki reprinted by permission, reminds us of the philosophy and ideals behind the Suzuki Method. Peggy Wise's interesting reports from Chicago reminds us how much more there is to do in that sort of area here in Europe. However, the planned expansion of the ESA to include Poland, and hopefully in the very near future, Hungary is great news and shows that progress is being made and that even more funding for the ESA Teaching Development Trust is a major priority.

Birte Kelly

CONTENTS

From the ESA Board	4
Harp Teacher Training in Italy	4
New Polish Suzuki Association to join ESA	4
United Nations Concert in Geneva	5
Teaching Note Reading by Shinichi Suzuki	6
Sounds Across the City by Peggy Wise	6-7
The Suzuki Method by Hideya Taida	8-9
Information from ESA	10-11
Workshops and Other Events in 1997-98	11
News from ESA Countries	12-13
Workshop Reports by Enid Wood and others	14-19

Cover picture: Harp teacher training is now available in the ESA - see page 4

From the ESA Board

At the meeting of the board of directors of the European Suzuki Association in Aumühle in Germany on 5-6 October 1996 I was elected Deputy Chairman of the Association. Since I was first elected to the ESA board in 1987, originally as a representative for Iceland, I have since also been cello representative and now take over the job of Deputy Chairman from Henry Turner who has held the post for the past decade.

It is not easy to take over the chair of deputy from Henry Turner. His act will be hard to follow. Henry has led the ESA's work with a steady hand and impeccable professionalism. His vision about the Association's role and the workings have helped to make growth of Suzuki teaching in Europe as successful as the case has been. The board was very happy when Henry, upon resigning as deputy chairman, accepted the board's request to become the first Vice-President of the ESA, thereby continuing his relationship with the Association. At the meeting in Hamburg, Henry was also made an honorary member of the ESA, which is a rare honour only bestowed on those who have contributed to the work of the Association in an exceptional way.

On behalf of the ESA I would like to thank Henry for all his hard work and dedication and to wish him all the best for the future. Fortunately for the ESA, Henry will continue to take part in the work of the board of directors in his new capacity as Vice President, and I look forward to the continuing co-operation for years to come.

The next AGM and board of directors' meeting of the ESA is on October 4 and 5 1997 in England. I look forward to constructive co-operation with all the national Suzuki associations in Europe and hope that they will continue to prosper and grow.

Haukur F. Hannesson



Henry Turner (right) in his garden in St. Andrews in 1990, with Dr Shinichi Suzuki on the left and HRH The Duchess of Gloucester and her daughter, Lady Rose Windsor in the centre

Harp Teacher Training in Italy

At the last ESA meeting held in Hamburg in October 1996 Gabriella Bosio was appointed as the first ESA Harp Teacher Trainer.

Professor Bosio has recently written a book intended for those teachers who wish to participate in Suzuki Method teacher training courses for Harp. This book is a supplementary text designed for teachers and has been translated into English as an aid for other teachers in Europe.

The Italian Suzuki Institute would like to announce that from July 1997 the first teacher training course for harp will be

held at the S. Suzuki Music Centre in Cuceglio. Participants will attend the course for two weeks during the summer of 1997 and subsequently meet every two months until the **summer** of 1998 when the first level qualifying exams will be taken. For further information please contact the Istituto Suzuki Italiano, Via Guastalla 10, 10124 Torino, Italy. Tel/fax: +39 11 885427.

Professor Bosio is also prepared to travel to other countries to train teachers, given sufficient numbers wishing to undertake training.



New Polish Suzuki Association to join ESA

The first Piano Teacher Training course in Poland – Poznan 1997. Kasia Borowiak, teacher trainer and chairperson of the association front row, far right.

United Nations Concert by Turin Suzuki Orchestra in Geneva on 7 April 1997

A concert was given by the Turin Suzuki Orchestra, directed by Lee and Antonio Mosca, at the UN building in Geneva on the occasion of the third session of the Human Rights Commission. The concert enjoyed great success with the public; it was attended by more than 1500 people, including about 100 delegates of all the countries represented at the United Nations. The director general, Dr Vladimir Petrowski, invited the High Commissioner of the Committee for Human rights, Mr Ralph Zaklin to present the orchestra and the Suzuki method. Mr Zaklin delivered a brief discourse on Dr Suzuki, reading almost all of the speech given by him at the United Nations in New York in 1968. He then highly praised the message Suzuki transmits as it is very similar to the spirit guiding the work of the commission on children's rights. He stated that a resolution has already been approved which asks all the member states to ensure that every child can express himself freely through music and art in general to further his harmonious and spiritual growth.

The Italian and Japanese ambassadors extended their compliments for this concert which represented a true fusion of the methods and cultural philosophies of East and West.

The orchestra, though composed of children between the ages of 6 and 14, demonstrated their musical maturity by playing not only the pieces from the Baroque period with appropriate phrasing, but also modern compositions with complete mastery of technique and intonation.

The concert was very well received by an enthusiastic audience; the orchestra was given a standing ovation.

Message to the audience from Dr Suzuki, President of the Talent Education Research Institute

In October of 1968 at the Assembly Hall of the United Nations in New York I appealed to those gathered there to consider the necessity of a world-wide policy of proper child development, education and care. I explained that every child is influenced from the moment of birth by its environment and that every child can be developed.

Some claim that as a result heredity a person has it in him to be a musician, an artist, a writer, that the talent is inborn and, in some cases amounts to "natural genius". I, for a long time, and now more and more scientists, do not believe this. When one considers that all babies are given the miracle of life and the power to live, it is saddening to see those who are improperly brought up, where their kind of education has failed them from the age of zero years old, without beneficial environmental stimulation, and who are judged by unthinking people to have been born that way.

I have no doubt that people are born with hereditary physiological differences, but I believe that a person's abilities grow and develop depending on stimulation from the outside. Babies, whether born in primitive times or in contemporary times, start at the same point and receive environmental stimulation according to their respective periods, growing up as adults suited to the era in which they live.

The fate of the children is in the parents' hand. It is at once a wonderful and critical responsibility, since children absorb into their make-up everything from their environment.

In every country in the world today there are countless parents who, in ignorance of proper child training, are raising miserable, twisted, personalities. It is one of the most urgent problems of our time, and appears to be mankind's blind spot. When one considers the important part for good and evil that these future citizens of the world will play, I am unable to understand why the nations forsake such a critical task.

When it is realised that babies can be raised in many different ways, it is clear that the manner of bringing up children is the responsibility of all adults in the world.

More than 50 years ago the astounding fact occurred to me that children everywhere in the world speak their own language fluently, which requires a very high level of proficiency. Yet, some of these children have poor grades in school. Why? I wondered. What does it signify? It shows already that manner of education differs. I started to study this problem and observed the practicability of the "Mother Tongue" method:

1. *The environmental conditions and their influence on the new-born baby as it accustoms itself to the sounds of the 'mother tongue'*
2. *Teaching the child by constant repetition to utter its first sound, usually "mama mama mama" and so on*
3. *Everyday attitude of the parents after the baby starts to talk*
4. *Natural progress through daily practice*
5. *The skilfulness with which the parents build up enthusiasm in the child, and the happiness the child finds in acquiring its new-found ability.*

As a result I learned that the natural method of teaching a child its mother tongue is a marvellous educational process. School education must be changed accordingly.

With this method, what human abilities might be developed! Superior environment; skill built by enthusiasm; joy in practice and more practice. Surely the "Mother Tongue" method is the most outstanding example of the development of human ability.

One request I would like to make is that educators study the "Mother Tongue" method of education, not just in music education, but in all branches of training.

I have already spent nearly 50 years exerting efforts in this direction, but as a layman I can do very little except show through the Suzuki Method the success of the implied Mother Tongue approach.

Scholars and professional educators with their great influence can exercise great leadership in changing the world. I wish it were possible to believe it might happen by the twenty-first century!



Teaching Note Reading

by Shinichi Suzuki

This article which was first published in Japanese in Talent Education, No. 116, Feb. 1978; the English translation by Lili Iriye Selden, appeared in International Suzuki Journal, Fall 1996, from which it is reproduced with the kind permission of the editor, Mr Masayoshi Kataoka.

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

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

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

The singer glanced through the music, then commenting, "Looks interesting, shall we try it?" stood next to the piano. With Professor Klingler as his accompanist, we were treated to an impromptu performance of the work. And what a marvellous performance that was - the gorgeous voice, the spectacular musicality, the highly moving rendition that ended with excited applause from the audience. It was truly a wonderful evening.

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

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

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

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

"Can they both read music?"

"Yes, they can."

"Can they sight-read?"

"I believe they probably can."

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

He gave them a sonata for two violins by a composer whose name I fail to recall, and I told them, "Play the first movement for us. Take a look through the whole thing before you start." Even though their initial response was, "Oh, no, what are we going to do?" a few minutes later, they were happily playing away. They both played very well, and, furthermore, gave us plenty of musicality. Both Mr Cousineau and I were delighted and clapped heartily.

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

"Please listen to the girls performing this morning's piece from memory," I invited Mr Cousineau after lunch. Their performance was far more musical than it had been that morning, and proved to be a fine presentation. Mr Cousineau was quite moved and clapped with great enthusiasm. It has long been my custom to nurture music-reading ability in this way, and to equate the ability to respond to the music in printed notation with the ability to read music.

Sounds Across the City

By Peggy Wise

The editor would like to thank the author for permission to publish and David Gerry for obtaining this permission and for sending this and other articles.

Developing the greatest potential in each child is at the heart of Talent Education. When Dr. Suzuki speaks of creating more beautiful hearts, he is thinking of children worldwide. In the United States, we stand as a model for the world of democracy

for all. Our cities are "melting pots" seeking to bring together the diversity of backgrounds found in our large urban centres. The Suzuki movement in the United States must ask itself, "What are each of us doing to serve this diversity? What opportunities are we providing for all interested families, not just those who can afford Suzuki Talent Education? If we are not addressing these questions, how do we get started?"

After serving on the faculty of the Music Center of the North

Shore in suburban Chicago for over 20 years, I have had the opportunity to work in urban Chicago for the last 15 years. In 1981 was asked to bring the Suzuki-Orff program that I co-founded at the Music-Center into the city. Thus the Suzuki-Orff School for young musicians was born. Our first school location was situated across the street from Cabrini Green, one of the infamous housing complexes in Chicago. One of our Suzuki parents suggested that we apply for a grant for a pilot scholarship program for disadvantaged children. We received a \$5000 grant from Chicago's City Arts Program and our tuition-free program was launched.

The results have been more than we could ever have expected. Parents and children come together from culturally, economically, geographically and generationally diverse backgrounds throughout the city. No one knows (or cares) who pays and who does not. Families work together on projects such as the Practice-a-thon, a Faculty Recital and International Potluck dinner, and a host of other family activities. The children and parents are getting to know each other through music.

In addition to the sense of community that is created, Suzuki method is indeed helping our scholarship students reach their greatest potential. It is undeniable that without financial aid, these children would have no access to a quality music program. Through Suzuki, their parents have been helped to nurture and support them, to take an interest in their school work and to expect the best from their child. Almost all of our tuition free students have been accepted in magnet schools and are academically as well as musically successful. Two of the first scholarship students just performed a Teleman String Trio. One of them graduated from high school this year and is seeking a scholarship in music education. The other is entering her senior year in high school as a music major and is an honour student. Many parents have, themselves gone back to school. One parent started her own business. She said, "We started in your school when it was small. We watched you work hard and now you have a big successful school. I know if you can do it so can I!"

There are many components necessary to a successful scholarship program based on need. The first is, of course, a strong program, continuity in involvement of the parent and child over a period of years is critical to effecting change. We strive to facilitate continuity through strong programming, a sense of community and the quality of instruction. We are proud of our talented faculty and their expertise and commitment to Suzuki method. We are dedicated to a high quality Suzuki program, a carefully planned note reading readiness process, and a thorough, sequenced note reading, theory, and composition program that is integrated with performance on the instrument. We have a well developed reading orchestra and chamber music program and opportunities to feed our advanced students into a fine city-wide youth symphony. Our students can begin in Baby STEPS, our Suzuki baby and toddler program, and grow up in our school prepared to enter a music conservatory if they wish.

The second important component of our success is our method of selection of scholarship students. Acceptance is based, as with tuition paying students, on the parent's understanding and commitment to Suzuki philosophy. To begin the pilot program, we went to inner city schools and asked classroom teachers for recommendations of parents who had shown an interest in their child's education. These parents were invited to visit the school, to observe lessons and classes and to have a conference to learn about Suzuki method. A visit and pre-enrolment conference is required of all families so the only difference for the scholarship families was the help of their

school in identifying them. Now we get requests through word of mouth and currently have a waiting list for scholarships as well as self-funded lessons and classes.

A scholarship application is given to each family so that need can be documented. Additionally, they are given guidelines for continued eligibility which include student attendance requirements and parental attendance at all lessons and classes. All students must call 24 hours in advance of an absence and must arrive at least 5 minutes before each lesson or class. All parents fill out a resource form and are requested to volunteer some time each semester; scholarship parents are required to volunteer 15 hours per semester. Wherever possible, donated instruments are loaned to children. If they break it they fix it; if they lose it they own it and must replace it. Additional requirements set forth in the guidelines include attending parent education classes, participating in special events, recitals and outside performances, and helping mentor new families when they enter the School. All scholarship students are required to pay a registration fee for each session.

These requirements, other than the scholarship application and the required number of volunteer hours, are no different than those for the self-funded families. What determines our collective success is the extent to which we do a good job in explaining expectations, in facilitating the skills needed to be a good Suzuki parent, and working together within the Suzuki Triangle. These elements for success are inherent in Suzuki philosophy; we just need to capitalise on them as we reach out to include families from all strata of the economic spectrum.

That is the good news. The challenge comes in the financing. It is no secret that dollars for the arts are shrinking. We are watching the NEA disappear before our eyes, are seeing cut-backs in corporate and foundation funding, and more competition for individual donations. But we have something special to offer funders. We can effect holistic, long term change. We can, through Suzuki philosophy and Talent Education, bring together families of our cities from diverse cultural and economic backgrounds and help them to live together in a spirit of friendship and mutual respect.

It is not often that one has a dream and the privilege of seeing it begin to come true. I am joined by a dedicated faculty, community of children and parents, staff, Board of Directors, and supporters who are working hard and living the dream. We hope others across our country will share their successes, or begin their own dream. We must all work together to make it happen.

*Peggy Wise received her teacher training in Orff-Schulwerk at the DePaul School for Music in Chicago, IL. She also holds a BA in Elementary Education. Ms Wise is the founder and director of the Suzuki-Orff School for Young Musicians in Chicago and co-founder and co-ordinator of the Suzuki-Orff Program at the Music Center of the North Shore in Winnetka, IL. She co-authored **Ready, Set, READ!**, a teaching manual for note-reading and musicianship skills and wrote **Tap, Clap and Sing! Book 1 and Book 2**, accompanying workbooks for children. She has been a guest clinician at workshops and institutes throughout the United States, Canada and Central America and has addressed the Suzuki Teachers' conference, the National Guild of Community Schools, and the Chicago Association for the Education for Young Children. Ms Wise leads music in-service teacher training sessions for classroom teachers in the Chicago Public Schools, instructing them on the daily use of music in the classroom as a natural outgrowth of the curriculum. She also conducts enrichment courses for music teachers on effective methods of teaching note reading. She is herself a Suzuki parent of four.*

The Suzuki Method: A talk given by a former Suzuki student

by Hideya Taida

This article was first printed in 'The Proceedings of the Japan Society, No 127, London Summer 1996. It is the report of an event held by the Japan Society on 16th January 1996. - We are grateful for the permission of the Editor, Anne Kaneko to reproduce this article.

Eleven violinists aged five to twelve took the floor at the Oriental Club to demonstrate the Suzuki violin method. They began with two pieces by Elgar, for their teacher, Helen Brunner-Spira, a director of the London Suzuki Group, had been told by Dr Suzuki at the end of her training in Japan to teach English children English music! Two solos from the Suzuki repertoire followed, confidently executed. Finally the group took up their bows for a rendering of 'Allegro' and the classic Suzuki song, 'Twinkle'

Mr Taida then showed a video of the 1955 graduation ceremony (in which he took part). One scene showed children playing in pairs: one child holding the violin and fingering, the other child bowing the strings.

Although admitting to feeling slightly upstaged by the children, Mr Taida began his lecture:

As Managing Director of Marubeni UK plc I have often had the opportunity to address business conferences but this is the first time I have spoken in public about the Suzuki Method in which I myself trained as a child.

First of all let me tell you something about Dr Suzuki. At 97 years old, he lives in Matsumoto, a town about 200 miles east of Tokyo, and still gives violin lessons to children and Suzuki teachers.

He was born Suzuki Shinichi in Nagoya in 1898, the eldest son of the Suzuki family, who at that time were one of the world's largest manufacturers of violins: the Suzukis were to violins what Yamaha are to pianos today. It was always intended that Shinichi would go to business school and eventually take over the family business but when he was 17 he heard a recording of the world famous violinist Mischa Elman playing Schubert's Ave Maria. He was so enthralled by the performance that he began to learn the violin. At the age of 22, he accompanied Marquis Tokugawa to Europe, the Marquis having persuaded his father that he should become a musician.

Suzuki began to study in Berlin under Karl Klingler of the Klingler Quartet and during his eight years there met many distinguished people. One of these was a Dr Michaelis, a doctor of medicine and an accomplished pianist, who had often been a guest of the Suzuki family in Japan. On receiving

an invitation to go to America to become Dean of John Hopkins University, Michaelis told Suzuki that he would ask a friend to take care of him. The friend turned out to be none other than the physicist, Dr Albert Einstein. As you may know, Einstein was inseparable from his violin and his rendition of Bach was reputed to be magnificent. Einstein took a liking to the young Suzuki and they attended many salon concerts together.

I remember one story Dr Suzuki told me. One evening he had been persuaded to play Bruch's violin concerto at a party. An elderly German lady said she was surprised that a Japanese



could express the Germanic feeling of the music so well. Without hesitation Einstein commented that people are neither eastern nor western but are all the same. Dr Suzuki has said that it was from Einstein that he learned the greatness of spirit to which all might aspire.

Returning to Japan after eight years' study, Dr Suzuki took up a professorship at the Imperial Music college and formed the Suzuki Quartet with his brothers.

It was in 1931 when he was 33 years old that he was asked to give lessons to a four year old boy (Eto Toshiya who later became a famous violinist). It was this that prompted him to think long and hard about the best way to teach a child. Finally he had a revelation: the best way for children to learn was the way they learned their mother tongue. Japanese is said to be

the most difficult language in the world yet young Japanese children learn to speak it without difficulty. All over the world children master their native language not because of some special innate ability of intelligence but because of their everyday experiences in their own environment. Loving parents repeat the same words day after day until their children learn to speak; children acquire an amazing ability in their native language quite naturally.

To Dr Suzuki it seemed that this principle could be applied to the teaching of music. Like all good ideas, it is exquisitely simple.

Suzuki believes that a good musical education depends on a good musical environment, generally provided by the parents. Music should not be learned from studying notes but from listening to music; it is important that children should learn not just the form of the music but also the spirit. Children should not be forced to play the violin. In the Suzuki method children begin their lessons by watching the other children play; only when they become interested are they given an instrument. The child then plays the same tune over and over again until it is committed to memory. This, says Dr Suzuki, is how ability is nurtured. The child then works through the repertoire of pieces on which the Suzuki Method is based.

I would now like to tell you a little about my own experience. My family lived near Matsumoto where Dr Suzuki was based. It was in the years after the war. It was a time of shortages of food and basic necessities but also a time when people were hungry for culture. Parents, in particular, worried about their children's future in the new Japan and were very keen that they should have a good education.

Dr Suzuki had only just begun to give lessons in Matsumoto when my mother met him. She was most impressed both by the man and his ideas and enrolled my brother and myself. I was 10 and could already read a little music but my younger brother was only four and a half. I was one of the first group to graduate and my brother was one of the second. He grew up listening to me practise every day and at the age of seven could play Mendelssohn's Violin Concerto by heart. He always played by ear and did not really start to read music until he was 10 or 12. This incidentally was one of the criticisms of the Suzuki Method, that students are not taught to read music and therefore do not interpret the composer's intentions.

Shortly after Dr Suzuki began to teach us, his method began to spread very quickly throughout Japan as his fame grew. He passed his knowledge on to teachers of the violin who went on to establish schools all over the country. The time was right and the new method thrived. My brother and I were extremely privileged, due to our proximity to Matsumoto, to have been taught by Dr Suzuki personally.

In the early 60s the Suzuki Method spread even more rapidly in America where there are now more students than in Japan. It all started when a Mr Mochizuke, a student of Oberlin College in Ohio, showed a film of Dr Suzuki's young pupils playing at their graduation concert. Two American professors were so impressed by what they had seen that they went to Japan to study the Suzuki Method and from that beginning it spread throughout the US.

In America there are now over 200,000 students. The method is also credited with strengthening ties between parents and children and this is said to have been a factor in its success. I believe there is some truth in this. Dr Suzuki calls his method 'talent education' and takes every opportunity to reiterate that his aim is not to teach children to play the violin: his real aim is to instil in children a love of music and a love of beauty so that they grow up to be fine people. This ideal undoubtedly stems from Dr Suzuki's friendship with Einstein and others during his time in Berlin. There are now many famous Suzuki trained violinists throughout the world. Eto Toshiya is one, and Takezawa Kyoko who had her debut at the Proms two years

ago is another. Half of the string players in the world famous Saito Kinen Orchestra based in Matsumoto and conducted by Ozawa Seiji were trained as children under the Suzuki Method. There was a splendid concert in Tokyo a couple of years ago to celebrate Dr Suzuki's 95th birthday in which Suzuki trained professionals gathered from all over the world. It demonstrated the high level which can be achieved. And yet Dr Suzuki maintains that training professionals is not his aim. His real aim is to give children a love of music.

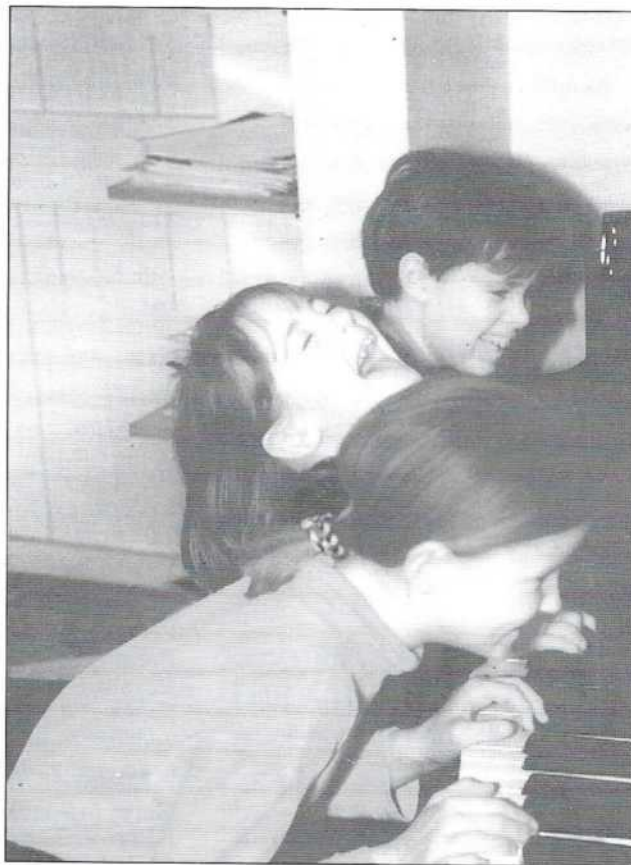
Although I was one of the first graduates I did not turn professional but went into business instead. Thanks to Dr Suzuki, however, I have developed a great love of music and know that my life had been greatly enriched by this gift. I have made many friends through music. Sir John Boyd, former British Ambassador to Japan, is one such friend and whenever business brings us together we try to find time to play chamber music together. Through music I have made many good friends in all walks of life although I must stress that I would never use those friendships to further my business; they are far too precious for that. I am sure that there are many Suzuki pupils around the world whose personal relationships have been enriched in the same way.

There are at present over 300,000 children world-wide studying music by the Suzuki Method (not only violin, but also the cello, piano, flute and other instruments). The total number of musicians trained over the last 40 years must be enormous. I sincerely hope that the next generation of children continue to contribute to our society.'

At the end of the lecture Mr Taida showed a video of a recent graduation concert which showed the very high level children trained by the Suzuki Method could attain. Scores of students, most of them in their mid-teen, played Tchaikovsky's violin Concerto, one of the most difficult pieces of music, beautifully.

'The Lost Chord'

Practising 'The Secret' for six hands



Mary Erskine, Louisa Laing, David Laing

Photo: Timothy Laing

Information from ESA

The Annual General Meeting of the European Suzuki Association Ltd. was held at Hotel Waldesruhe, Aumühle on 5th October 1996. Minutes of the AGM are available to any member on request. Copies of the ESA's Annual Report and Accounts are also available from the ESA office.

The next AGM and Board Meeting will be held on Saturday and Sunday 4-5 October 1997 near London. Contact the ESA office for directions if you wish to attend the AGM at 5pm.

The Board of the ESA

Addresses are given only where not listed on p. 3 or in the association section.

Deputies, whose names appear in brackets, may attend meetings when the board member is unable to attend. They do not have a vote on legal and financial matters. At the discretion of board, they will be allowed to vote on other matters when the member for whom they deputize is not present (new by-law agreed at the meeting in Aumühle, October 96).

Chair person: Eleonore Fürstin zu Salm-Salm

Deputy Chairman:

Haukur F. Hannesson,
Västra Vägen 26A 1tr, S-803 24 Gävle,
Sweden -Fax : +46 26 18 44 87
e-mail:
haukur.f.hannesson@mbox200.swipnet.se

Honorary Treasurer:

Peter Hagn-Meincke

Instrumental Directors:

Violin: Clare Santer, 33 Prentice Street,
Lavenham, Sudbury, Suffolk CO10 9RD,
England. Fax: 01787 248485
(Deputy: Karen Kimmett, 127 rue Ste
Dominique, 75007 Paris, France)

Piano: Anne Turner, 166-8 South
Street, St. Andrews, Fife KY16 9EG,
Scotland. (Fax: 01334 4745600)
(Deputy: Christine Magasiner, 18 Heath Hurst
Road, London NW3 2RX, England)

Cello (elect): Carey Beth Hockett, 35
Norland Square, London W11 4PU,
England (Tel Fax: 0171 229 761)

*Additional instruments are represented on the
board as follows:*

Viola Clare Santer
Flute and voice: Marja Olamaa/Clare Santer
Double Bass: Haukur Hannesson
Guitar: Elio Galvagno

Country Directors:

(Deputies, without vote, in brackets)

BELGIUM: Anne-Marie Oberreit
(Koen Rens - alternate)
DENMARK: Peter Hagn-Meincke
(Tove Detreköy)
FINLAND: Marja Olamaa
(Airi Koivukoski)
FRANCE: Christophe Bossuat
(Karen Kimmett)
GERMANY: Kerstin Wartberg
(Rudolf Gähler)

G. BRITAIN: Clare Santer
(Sue Thomas)
ICELAND: Kristinn Örn
Kristinsson
(Kjartan Mar Kjartansson)
IRELAND: Trudy Byron-Fahy
Maymount, Magazine
Road, Cork, Ireland
(Magsie Goor)
Fax: +353 1 286 8297
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
(Sandrine Schär-Chiffelle
& Dominique Jeanneret)

Suzuki Institutes and Associations & 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,
39 High Street, Wheathampstead,
Herts AL4 8BB
Fax: +44 15 8283 4488
*Teacher training for violin, piano, flute
and cello. Residential courses, held in
London, beginning April.*

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.*

Finnish Suzuki Association

President: Marja Olamaa,
Osuuskunnantie 38-44 B 8, 00660
Helsinki, Finland.
Tel/Fax: +358 9 7240 556. **NEW**
*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 4 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: +354 561 5777
*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. Diploma
and degree course at Cork School of Music*

Istituto 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 in Turin (also interest in harp)*

Suzuki Association of The Netherlands (SVN)

Secretary: Wouter Schoonman,
Beeklaan 395, 2562 BA Den Haag
*Teacher training for violin with Susan
Johnsson, Bolsstraat 29, 3581 Utrecht
and for piano with Huub de Leeuw,
Bilderdijkstraat 19, 3532 VA Utrecht.*

Spanish Suzuki Association

Director: Ana Maria Sebastian,
Avenida de Navarra, 44, 20013 San
Sebastian, Spain. Fax: +34 43 273422
*Violin teacher training in San Sebastian
and Madrid. Occasional courses for
other instruments.*

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)*

The Suzuki Institute of Switzerland

President: Daniel Lack; *Professional
Administrators:* Piano: Lola Tavor
Violin Sandrine Schär-Chiffelle and
Dominique Jeanneret *Secretary/
Treasurer:* Cynthia Fang, Case Postale
117, 1211 Geneva 17, Switzerland.
*Piano teacher training in Geneva.
Occasional Violin courses planned.*

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) *Chairman:* William Preucil
Admin. Office: PO Box 17310, Boulder,
CO80308, USA.
Fax: +1 303 444 0984

Australian National Council of Suzuki Talent Education Association
President, Harold Brissenden. Office:
Scott O'Hara, Sr. Admin Officer, PO
Box 87, Cogee 2034 NSW, Australia
Australia.

Workshops and other Events in 1997-98

BELGIUM

Brussels Suzuki Association
30 October-1 November 1997
in Leuven

Piano - violin - cello - chamber music
Mini-atelier (children from 3-5)
Details from
Av. Geo Bernier 7, 1050 Brussels
Tel/fax: +32 3 649 38 71

FINLAND

National Workshop for children
All instruments - some places for
children from other countries
30 June - 5 July 1997

International Flute Workshop
for children and teachers
with Mr Toshio Takahashi
5-11 August 1997 in Helsinki
Details from: Marja Leena Mäkilä
Tel: 358 9 294 1271

FRANCE

Violin and piano workshop
Central France 20-27 July 1997
organised by L'Association Eveil du
Talent, it includes private and group
classes, Music from the Andes, choir,
and Dalcroze.
For further details contact the C.M.R.
de la Creuse, 23300 La Souterraine
Tel: +33 5 55 63 0471 - Fax 63 8113

Stage National
24-29 August 1997
at La Côte St. André (nr Lyon)
Cello - Violin - Piano -
Chamber Music
Details from FMSF, 13 rue Royale
Lyon 69001, France
Tel/fax: +33 4 78 30 05 64

GREAT BRITAIN

Summer Teacher Training courses
Cello at Riddlesworth
17-20 July 1997

Violin Teacher Training in London:
26-31 July 1997.

Piano & Cello Teacher Training
& Short term Book 1 Workshop for
violinists with Helen Brunner-Spira
all at Bryanston School, Dorset, South
England: 24-31 Aug. 1997

Details from British Suzuki Institute,
39 High Street, Wheathampstead, Herts
AL4 8BB, England.
Tel: +44 1582 83 2424;
Fax +44 1582 83 4488.

Riddlesworth Workshops 1997

Residential courses in Norfolk :

Cello: 17-20 July

Chamber Music: 19-20 July

Violin: 21-16 July

Details for Cello: Penny Heath, 5 The
Links Stompond Lane, Walton on
Thames, Surrey KT12 1HD; Tel: +44
1932 222964 - Violin and Chamber
Music: Mary Sandbrook, 15 Cambridge
Road, London SW20 OSQ; tel: +44 181
947 2885

**Summer Course for Children: Violin,
Cello, Piano at Bryanston**
24-31 August 1997

Details from: Nick Pullinger, London
Suzuki Group, 96 Farm Lane, London
SW6 1QH. Tel: +44 171 386 8006

Nottingham Suzuki Group
Summer School 1997

String Orchestra (23-26 July)
and Suzuki Violin (27-30 July) at
Foremarke Hall, Derbyshire
Details: Mrs Mary Palmer, The Old
School, Bramcote Lane, Wollaton,
Nottingham NG8 2ND;
Tel +44 1159 280170.

Summer Extravaganza: 22-26 July
directed by Jillian Leddra (violin, cello,
piano, composition, art, drama, tennis,
culminating in a musical). Details from:
Hasina Parker. Tel: +44 171 482 2420.

Temple Dinsley Summer School
10-13 August 1997

Residential: Violin - piano - cello
both directed by Jane O'Connor
Full details from: Esther Watkins
16 Lisburne Road, London NW3 2NR

Thames Suzuki Association:
London Piano Summer School
28-31 July 1997

at King's College Wimbledon
International Faculty - Accommodation
Details: Jane Slater, Denmark Avenue,
London SW19 4HF
Tel + 44 181 946 1264

British Suzuki Institute
National Teachers' Conference
Newton Park, Bath
5-6 September 1997

for Suzuki teachers of all instruments
ESA teachers are very welcome
Details from BSI office:
39 High Street, Wheathampstead,
Herts AL4 8BB, England
Tel: +44 1582 83 2424 - fax: 83 4488

International Suzuki Piano
Workshop Cambridge 1998

Children's Course 27-30 July
Teachers' Course 27-31 July

Teachers include
Bruce Anderson, USA - SAA teacher
and Matsumoto Graduate

Huib de Leeuw, Holland & Caroline
Gowers, UK, for piano lessons, group
lessons, teacher training, parent talks
and chamber music.

Elizabeth Morton (Dalcroze);
Betty Power (Kodaly - choir)
Brochure ready in September 97;
For details contact Stephen Power,
25 Lancaster Way, Market Deeping,
Peterborough, PE6 8LA

ICELAND

Children's Workshop in Akureyri,
a small beautiful town in the North of
Iceland

2-3 July 1997: **Orchestral course** for
violin, viola, cello (book 5+)

4-6 July: **Children's Workshop** for
violin, cello and piano (all levels: group
lessons and daily recitals;

Guest teacher and conductor:

Christophe Bossuat, France

Details from

Icelandic Suzuki Association,
Box 5325, 125 Reykjavik, Iceland.
Fax: + 354 561777

IRELAND

Suzuki Education Institute of Ireland

Annual Workshop in Kilfinane, Co
Limerick: 18-23 Aug. 1997. Violin,
viola, cello and flute. Further details
from Magsie Goor, Annacrivey House,
Enniskerry, Co Wicklow, Ireland.
Fax +353 1 286 4355

SWEDEN

Annual Teachers' Workshop in
Helsingborg: June 9-14 1997

Participants from neighbour countries
are very welcome. Course teachers are

Violin: Thomas Wermuth, Marja
Olamaa, Sven Sjögren. **Cello:** Glenda
Peak, Haukur Hannesson. **Piano:**
Mitchiko Yurko, Thomas Rydfeldt.
Details from: Ann-Christine Bertilsson,
Beckasinvägen 6, S 821 50 Bollnäs.
Tel/Fax: +46 278 121 67

Annual Workshop for children in
Helsingborg. June 14-18 1997.
Violin - viola - cello - advanced course
Teachers from Sweden, Finland,
Iceland, USA

Annual Workshop for Children

The courses offer group lessons, in
Jönköping: June 25-29 1997 for violin -
cello - Piano. Teachers from Sweden,
Iceland and USA; orchestra, folk music,
daily recitals, fun and games; for advanced
course also master class and theory.

Details from Ann-Christine Bertilsson,
Beckasinvägen 6, S 821 50 Bollnäs.
Tel/Fax: +46 278 121 67

SWITZERLAND

Swiss National Workshop 1998
for violin and cello
15-17 May 1998

in Gwatt near Interlaken
with Christophe Bossuat and other teachers
Further information from
Sandrine Schär-Chiffelle, le Sentier 11,
CH-2534 Orvin, Switzerland
Tel: +41 32 368 19 22

SUZUKI ASSOCIATION OF THE AMERICAS

Information on conferences and work-
shops held by recognised SAA teachers
in the USA, Canada etc are available
from the ESA office or from SAA, PO
Box 17310, Boulder, CO 80308 USA.
Fax +1 314 444 0984.

*The ESA office has a copy of this year's
list*

NEWS from ESA Countries

Finland

A year of celebration!

The Finnish Suzuki Association celebrates this year; the 10th annual summer workshop starts during the first week of July.

"Singing in the Suzuki Style" also celebrates its 10th anniversary in May this year. In 1987 the first Suzuki singers' group of expectant mothers was founded, and some of the very first children are still active in singing. In January 1997 the Suzuki singers (19 persons) performed in Australia and in March 1997 in the United States.

The first International Flute Workshop in Finland takes place 5-11 August 1997. We expect teachers and other participants from several countries. We also have the honour to welcome Professor Toshio Takahashi to Finland.

The pianists, violinists and cellists have been very active during the past year. The teaching now covers the whole country and the interaction between teachers is very good. In addition to the teacher training we have had workshops together (e.g. 53 cellists in one workshop) and concerts all over Finland.

The recently started Suzuki guitar teaching has also proved successful.

France

It was a busy year at the Ecole de Musique in Lyon with graduation concerts, solo recitals in December, followed by a public concert in preparation for the third American tour in April, this time to California. Twenty-two musicians will be participating in this highly motivating occasion.

In the spring three little concerts are being organised to stimulate interest in music and playing from an early age. The post-Suzuki students presented a chamber music recital in February. This year the annual concert will be held on 6 April in the Salle Molière. In May a concert is planned in Lausanne with our Swiss colleagues, and in June with two other Suzuki associations in the Lyon region.

The summer school organised by the FMSF will be held in August (24-29).

Next year's project includes a concert featuring the works of one of France's great composers, Marcel Landowski, a work he will write especially to commemorate the 100th anniversary of Suzuki's birth. This project is a joint venture with all the Suzuki associations of France.

From Marseille, the news of the cello class of Chantal Datil includes the making of a CD and a tour to Turin next summer to visit the class of Antonio Mosca. The past year has included two master classes with the Maître Xavier Gagne Pain, Professor in Bologna and at the Conservatoire Supérieure de Paris, and another with the

cellist of the Debussy quartet. The presentation of 'Venise et le Comedie del Arte' was a huge success in the various theatres of the region. Also from Marseille comes a report from their new violin teacher from Australia, Michael Pons: 'The Institut Suzuki Toccata's Christmas Concert included 8 cellists from Chantal Datil's class as well as the 30 violinists from Toccata, performing among other items the final movement of Beethoven's 9th Symphony. A chamber music concert has been organised with the piano school of Véronique Perrin, and the violin/cello classes of Chantal Datil, Lucie Toubiana, and Geneviève Prost.'

The Institut Suzuki de Paris gave its annual Christmas concert in the Conciergerie. As well as various recitals and hospital concerts the Institute will present "surtout Antonio" in April, the complete concertos of Bach and Vivaldi and some of the Seasons, in collaboration with students of the conservatoire and Monsieur William Fitzpatrick. A spring workshop is planned for violin in April and for cello in May. The older students will participate in chamber music concert organised by the piano class of Brigitte Pras. In June a concert is planned with the Association Vivaldi as well as with the piano class of Sashiko Ishihara.

Sweden

Workshops at all levels

Last summer at Sundsgården in Helsingborg our annual workshop for teachers took place. Fifty teachers on violin, cello, piano and flute participated. Among them we were glad to have four participating teachers from Norway, one from Denmark and four from Estonia. The Suzuki method is not yet introduced in Estonia. Maybe this workshop could give the teachers more interest in further Suzuki education and possibilities to start some Suzuki groups in their own country.

The teachers' course was followed by

two summer courses for students, one in Helsingborg and the other one in Jönköping. The Swedish Suzuki Association SSZ, organised the workshops together with local Suzuki groups in Gislaved and Ystad. At the courses we had 240 students on the violin, 15 on the viola, 40 on the cello and 12 on the piano.

In August 1996 there was a chamber music course in Kungshamn on the west coast of Sweden. It was Leif Elving who started these chamber music courses eight years ago. Nowadays he organises them together with SSZ. The course was attended by 36 students.

The even more advanced students in Sweden play in the chamber orchestra KOZMOS. Last year in July they travelled by air and bus to Winscombe in England. They rehearsed at Sidcot school and gave concerts in Winscombe, Weston-Super-Mare and in London.

Examinations for flute and piano teachers

Last year there were five teachers who studied for level one with Marja Leena Mäkilä. These were the first flute exams passed in Sweden. The first group of pianists also took the level one exam in Sweden with Thomas Rydfeldt as teacher trainer.

Teacher Training Autumn 1996

From Autumn 1996 violin teacher training at levels four and five has been taking place in Piteå with Sven Sjögren as teacher trainer. In Stockholm Haukur Hannesson is training a group of cello teachers at level one.

Spain

Colette Daltier continues piano teacher training, alternating between Madrid and Lyon.

The Spanish Suzuki Association is planning its first Suzuki workshop at National level for summer 1998 in Tolosa near San Sebastian.

Violin exams will take place in San Sebastian on 26-27 April 1997 with Karen Kimmitt and Sue Thomas.

Great Britain



British Suzuki Institute's National Concert at Symphony Hall, Birmingham, 24 November 1996: For the first time ever a large flute group took part in the concert, seen here directed by Sarah Murray (now Sarah Murray-Hanley)

Photo by Thomas Hanlon

News from the BSI Music Shop

The British Suzuki Institute's Music shop started in a very small way as a service to BSI members when they were unable to obtain the repertoire music and materials. In those days the stock was kept in boxes in someone's garage.

Nowadays we keep several thousand pounds worth of stock squeezed into our office and maintain this through regular orders from wholesalers and suppliers all over the world. In addition to all the usual Suzuki repertoire music, tapes and CDs, we also stock a wide range of supplementary materials and books.

Whenever something new and interesting is published which our customers like to have, we order it, but sometimes it takes a while to come through from the publishers in the USA.

Just over a year ago we started taking payments by Visa and Mastercard, which has made a huge difference to our efficiency. With credit cards the whole transaction can be completed in one phone call and the goods are usually sent out on the same day.

Phone, fax or write for our up-to-date catalogue and price list or talk to Lynn, our music secretary, Sue, or Birte on Tel: +44 1582 83 2424 Fax +44 1582 83 4488. The following is a small selection of items from our catalogue.

NEW CDs

Solos for Young Violinists: Selections from the Student Repertoire performed by violinist Barbara Barber with pianist Trudi Post.

The repertoire on these six CDs include many of the favourite supplementary pieces played by Suzuki students. Volumes 1-6 on six CDs; the violin and piano parts will be available soon.

Price per CD £9.95 + £1.75 P&P

New Violin CDs:

Volumes 1-4 performed by David Cerone
Volumes 5-8 performed by Koji Toyoda

Price per CD £12.95 + £1.75 P&P

NEW ENSEMBLE MUSIC

Rounds and Cannons (for Reading, Recreation and Performance) by William and Constance Starr

For Violin, Viola or Cello Ensemble. 2 volumes for Piano ensemble. Eighty pieces ranging from very simple four bar melodies which beginners can learn, to fairly difficult melodies by Brahms, Beethoven, Mozart etc. Very useful for developing sightreading and ensemble skills. All the books can be used together as the same keys are being used for each piece on all instruments.

Price per volume £5.95 + £2.00 P&P

Kabalevsky Kammermusik for Piano, Violin and Cello arranged by Joseph McSpadden.

Ten popular easy pieces by Dimitri Kabalevsky with added violin and cello parts. The string parts can generally be played in first position.

Cost per set £24.50 + £2.50 P&P

Twenty Triolets for Piano, Violin and Cello arranged by Joseph McSpadden Vols 1 & 2. This is a collection of piano pieces (many from the Suzuki repertoire) with added violin and cello parts. The string parts can generally be played in first position.

Volume 1: Hummel, *Ecossaise*; Bach, *Minuet*; Schumann, *Melody*; Bach, *Polonaise*, *March*; Schumann, *A Soldier's March*, *The Wild Horseman*; Lichner, *A Short Story*; Mozart, *Arietta*; Beethoven, *Sonatina in G: Moderato & Romanza*.

Volume 2: Mozart, *Minuet in F*; Haydn, *Rustic Dance*, *Allegro in F*; Beethoven, *Ecossaise*; Diabelli, *Bagatelle*; Schumann, *The Happy Farmer*, *Sicilienne*; Burgmüller, *Arabesque*, *Ballade*; Beethoven, *Sonatina in F: Allegro Assai and Rondo*.

Price per volume (set): £24.50 + £2.50 P&P

Sounds of the Symphony Series: The Toreadors from Carmen by Bizet arr. William and Constance Starr

This well known piece has been arranged for 1st and 2nd Violins with Piano. (Useful for group lessons and Chamber Orchestras.) There are optional Viola, Cello and Bass parts. Each set contains: 10 Violin 1 and 2 parts, 5 Viola, Cello and Bass parts and 2 Piano/Conductor's parts.

Price per set £14.95 + £3.00 P&P

Sounds of the Symphony Series: "Taka-Taka" Polka and "Happy Times" Polka by Johann Strauss, Jr. arr. W & C Starr

These well known pieces have been arranged for 1st and 2nd violins with piano. (Fun for group lessons and concerts.) There are optional Viola, Cello and Bass parts.

Each set contains: 10 Violin 1 and 2 parts and 5 Viola, Cello/Bass parts and 1 Piano/Conductor's parts.

Price per set £17.95 + £3.50 P&P

HELP FOR PARENTS AND TEACHERS

Note Reading for Violin by Shinichi Suzuki
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The logo features the word 'Suzuki' in a large, stylized script font. Above it, the word 'BRITISH' is written in a smaller, sans-serif font. Below 'Suzuki', the word 'INSTITUTE' is written in a bold, sans-serif font.

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Advertising Feature

Workshops in ESA Countries and the USA

Kilfinane Summer Course Ireland

by Sue Thomas



Felicity Lipman teaching at the Kilfinane Workshop

This summer I was invited to teach at Kilfinane in Ireland. Every summer for the last few years approximately 90 children have descended on this sleepy little town in the heart of Limerick, and have filled it with music and laughter. This year, for the first time, teacher trainees came too, turning it into a teacher

training course in addition to a children's course.

There were four trainers: Felicity Lipman, Philippa Lees, Trudy Byron-Fahy and myself. Each trainee had two individual lessons during the week, daily tonalisation and ample opportunity to observe and teach children, both indi-

vidually and in groups: an ideal set-up which I heartily recommend to any trainee teacher wondering where to spend next summer.

Back to the children. They ranged from pre-Twinkle through to Mozart in Book 9 and beyond! In fact, several children gave spirited group performances of the 1st movement of the Mozart A major, and Severn's Polish Dance in the final concerts. There was also an extremely accomplished rendering of Vivaldi's concerto in B minor for 4 violins.

All the children had master class lessons, daily tonalisation, and group lessons on Suzuki, non-Suzuki and traditional music; in addition a wide range of indoor and outdoor activities was arranged for them.

Recollections... happy teachers - there was a good spirit of comradeship between us all; happy children; multi-coloured finger nails (a popular dorm activity it seems!); some amazing solo performances; green fields with mountain views in the distance; a comfortable B & B with a landlady who cosseted us and talked profusely; Irish rain... next time pack proper shoes and warmer clothes: they don't call it the Emerald Isle for nothing, I was told rather belatedly; the wonderful cream tea we had on our free afternoon; and last but by no means least, the little pub brimming with atmosphere, complete with blazing log-fire and traditional Irish music played by a mixture of locals and Suzuki people. Roll on next year...

Piano Workshop with Caroline Gowers as guest teacher in Perugia, Italy, May 1996

On 25 May Caroline arrived in Florence to teach Naomi Kusano's students, listen to their concert and to answer the parents' questions on the Suzuki Method. Then she and six teacher trainees from the BSI course left Florence for Perugia where they remained till 30 May.

The workshop was held in a beautiful country house near Perugia. Every afternoon Caroline taught Luisa Valdina's and Mrs Murata's students: 53 pupils aged 3-18 years old, and listened to six concerts.

On Thursday afternoon there was a very crowded meeting and talk: more than 150 parents had come to listen the answers that Caroline gave to the parents on Suzuki philosophy, Pedagogy, Instrumental technique and the way the Suzuki method works in Europe and especially in England.

The mornings were dedicated to sight-seeing in Perugia and the surrounding area and every night there was a special dinner.

The atmosphere in the lessons was perfect and in the true Suzuki spirit; all the children and all the parents were delighted by Caroline's musical touch

and by her lovely and respectful way of teaching every different child.

Many new ideas were suggested to make practice time at home more interesting and all the children, including those who came just to observe, were motivated and stimulated in a desire to improve.

Two weeks later the students had their summer concert and it was absolutely clear how hard they had followed Caroline's advice and how conscious and proud they were of playing after such an experience.

At the end of the workshop everybody was sad to leave each other and the following days, every child coming into our studios, asked to have another workshop as soon as possible.



Caroline Gowers, centre at the back, with the trainee teachers

Swiss Suzuki Violin Workshop Winterthur Conservatory, 27-29 September 1996

by Linda Felder-Hurd



Christophe Bossuat teaching the beginners group

Reflecting our multi-lingual country (we have four official languages!) our workshop teachers came from France (Christophe Bossuat), Germany (Gisela Mogalla-Dietz), Italy (Liana Mosca), Holland (Dorly Eijken) and Switzerland (Peter Rüttiman and Kathi Ortner). Sixty-eight children, aged 4-18, participated in group lessons as well as in painting and Eurhythmics classes. All worked hard on the pieces prepared at home: selected Suzuki repertoire, a Vivaldi concerto for 4 violins (advanced students), and Swiss and American folk Music - to which the younger ones learned a dance in the movement classes. Very special was a Friday evening teachers' session with Christophe Bossuat on internalisation of tone within a group. How simple awareness of tone without being judgmental - can make astounding things happen (for more on this take a peek

in Barry Green's *the Inner Game of Music*).

Taking a cue from our Dutch colleagues, we hope to rotate the venue of this workshop to various parts of Switzerland in a two year rhythm. It is also in this spirit that the post of "professional administrator for violin" has passed on to the capable hands of Dominique Jeanneret and Sandrine Schär-Chiffelle. We hope to stress the co-ordinating function of this role, just as in a group concert, all share together the responsibility for the whole.

After our final big concert on Sunday afternoon, where all workshop pieces were performed, everyone returned home tired but motivated, and looking forward to the '98 workshop at perhaps a venue in the French-speaking part of Switzerland.

Teenagers Talk about the Onsala-Mölndals 1996 Summer Workshop at Helsjöns Folkhögskola near Gothenburg in Sweden

by Peter Stevenson

The Swedish and Scottish teenagers talked about the workshop on the Friday just before the final concert.

It had been just like previous workshops at Helsjön "only this time we had to speak English!" The Swedes said it was "like a kick-start" to get them motivated for the winter months ahead.

Everyone liked it because it was well organised, it was relaxed, went at a slower pace than other workshops.

Ingela had been very generous with her time - always prepared to fit in an extra lesson to help someone.

The mini concerts at 3 p.m. each day were very relaxed, easy to put your name down at the last minute.

It was interesting having a different teacher for individual lessons each day - "rotational teaching", gave everyone a chance to have direct involvement with each of the teachers. The duet classes were good for "interaction".

It was fun doing different things each evening. The Bar-B-Q, the Celtic music evening, a concert given by professional pianists.

The weather was wonderful (but the Swedes said it wasn't always like that) so swimming in the lake was a big attraction, as was the gym for indoor football, hockey, ping-pong.

Everyone liked the rhythm/Dalcroze classes with Stina - a rhythm and music student at Gothenburg Music School. Fun to be taught by someone near their own age.

Criticisms? Well, the ice cream shop could have been open more often!

Spain - Madrid Piano Workshop

On 6, 7 and 8 December 1996, a workshop run by Ruth Prieto with Esther Lund Madsen as the guest teacher was held at the *Cuatro Cuerdas* music school in Madrid. 24 pupils aged between 4 and 17 attended individual, group and chamber music classes. Two talks for parents and two concerts, in which all the children participated, were also held.

This was the seventh workshop of this kind Ruth Prieto has organised in Madrid, and it was Esther's second visit. Guest teachers on previous occasions have included Caroline Gowers. The workshops have proved very popular among parents, students and observing teacher trainees alike.



Esther Lund Madsen in Madrid

Dorothy DeLay Masterclasses and Seminar for Teachers

Ottawa University Suzuki Institute Mid-Southwest
June 10-15, 1996

a report by Enid Wood

A Suzuki 'Institute' in the U.S.A. is not the national organisation of parents and teachers. (That's known as the Suzuki Association of the Americas, or SAA.) Instead, the word 'Institute' refers to a week-long or two-week summer course, usually at a university campus, where Suzuki teachers, parents, and children gather for intensive training and inspiration. The week I attended (on a bursary from the European String Teachers Association 'Nutshell Fund') was very special, because it included two days of Masterclasses and Seminars with one of the world's foremost violin teachers, Dorothy DeLay. Advanced pupils (Mendelssohn concerto standard and beyond!) stayed on for another week of chamber music, the 'Sound Encounters' programme. The course was held at a small university campus (about half a mile square) in the centre of the town of Ottawa, Kansas, located 75 miles southwest of Kansas City in the U.S.A. The director of the Institute is Alice Joy Lewis, a fine teacher, who was a teacher and speaker at the International Suzuki Conference in Dublin last year.

While on campus from June 12 to 13, Dorothy DeLay taught three masterclasses for advanced pupils, and also led two seminars for teachers. One of her former pupils, Brian Lewis (son of Institute Director, Alice Joy Lewis), served as her assistant. He played musical examples on his violin, told us a bit about what it was like to be a DeLay pupil, and generously shared part of his collection of her practice charts with the teachers present.

Dorothy DeLay calls herself a great list-maker. She modestly says that without lists she would forget everything she is supposed to do. This self-deprecating humour is part of her appeal, for one immediately sees her as a fellow human being. What sets her apart, though, is her tremendous capacity for thinking. Her lists: what to practise, and what to think about when doing so, are models of organised thought, for example the list simply called 'SHIFTING':

- | | |
|------------------------|---|
| I. Kinesthetic Sense | memory for distance |
| II. Pressure Pattern | 1) release, 2) sliding, 3) jumping |
| III. Choreography | 1) wrist involvement, 2) powered by elbow, 3) thumb shift |
| IV. Speed pattern | 1) how much time, 2) slow to fast pattern, 3) fast to slow when in doubt |
| V. Finger substitution | 1) French – go on the original finger,
2) Russian – go on the new finger,
3) Articulation |
| VI. Dynamic | level and pattern |

One more of Dorothy DeLay's valuable lists is the **Practice Schedule**. This one has helped me keep a healthy and productive balance in my own practice since being introduced to it two years ago at a Suzuki Institute. (Miss DeLay adds the following cautions: Rest at least 10 minutes between hours. On orchestra days, do only hours 1, 3 and 4.)

- | | |
|-------------|--|
| First Hour | Basics (left hand articulation, shifting & vibrato; Legato, martelé, détaché & bouncing strokes) |
| Second Hour | Passages from repertoire & Scales |
| Third Hour | Etudes or Paganini |
| Fourth Hour | Concerto |
| Fifth Hour | Bach or Recital repertoire |

Another fascinating list that goes a long way toward explaining why DeLay pupils play so well is the list about 'Energy'. Dorothy DeLay believes that we need to analyse pieces we play to identify the high and low energy points, and then consciously apply high or low-energy techniques to make our analysis clear to the listener. Faster bow speed, finger action, vibrato, shifting, and tempo give more energy to the music, as does playing closer to the bridge or playing notes slightly sharp in pitch. A slower bow speed, finger action, vibrato, shifting, and tempo, as well as moving the sound point nearer to the fingerboard for a fundamental tone with fewer overtones, and playing notes slightly flatter for slower vibrations will reduce the energy of the sound, rhythm, pacing and intonation of the music.

'Energy' is a word that works with kids. I tried it myself at a Book 4-6 group lesson the week after I got back from Kansas, and the results were electric. I asked the class to play no two phrases with the same energy, and then no two notes with the same energy. The children concentrated and phrased magnificently – and enjoyed themselves. The changes in their playing manifested themselves in solo and group performances a week later, also, which pleased me greatly.

The notion of 'Energy' makes technique personal. Rather than becoming an end in itself, technique enables DeLay pupils to put their ideas across. Her lists for practice build in her pupils the technical command of every possibility, so all is available to give energy to the music. She believes in the power of the formal structure of the music to give focus to learning and performing.

After a remarkable, but exceedingly fast performance of the Tchaikovsky concerto, Dorothy DeLay told a masterclass pupil that to have a career as a violinist, one needs the following things:

- control of **rhythm and tempo**, to make conductors happy
- a beautiful **sound** (In fact, she noted, some careers are built on nothing more!)
- play **in tune**, pretty much
- **4 or 5 good strokes** (eg. legato, martelé, détaché, and bouncing strokes, particularly a good spiccato)

Deeply human, she lets every pupil know that she's a person too, complete with fears and failures. She is confident enough and humble enough to be willing to talk about shifts she's missed and notes she's played out of tune in front of a pupil and hundreds of observers!

Miss DeLay has pupils doing a tremendous amount of thinking about intonation when they play. She believes that there is not just one way to play in tune. Intonation involves choices. When playing pieces, and even when practising scales, the pupil is encouraged to **choose** the pitch of each note harmonically. Out-of-tune notes are not described as 'wrong', just that they are 'not working.'

She feels that most out-of-tune notes are the result of a shift – usually shifting too far. Her pupils practise shifting for 8 minutes of each hour, (up to 40 minutes a day) using the (currently out of print) Yost books 1 & 2. She asks pupils to slow down at the end of a shift, as one would when reversing a car into a garage. 'You don't want to do it too fast, or there will be a disaster!' She says, 'That's how I taught my kids to drive. They stop the car, look at the garage door, drive in and SLOW

DOWN.' Driving is a wonderful image to use when teaching teenagers. It helps a teacher connect to what's currently important in their lives, and helps them feel both mature and careful.

A delightful part of Dorothy DeLay's teaching is her frequent indulgence in name-dropping. Phrases like 'Pinchas says . . .', or 'I was just talking to Itzhak,' find their way into most lessons. It's not as self-congratulatory as it sounds, because what becomes clear is the enormous amount of respect Miss DeLay has for her former pupils. She has every right to feel proud, as she has taught most of the world's great violin soloists and teachers, among them: Itzhak Perlman, Cho-Liang Lin, Shlomo Mintz, Nigel Kennedy, Sarah Chang, Midori, Gil Shaham, Donna Lee Croft, and Suzuki teacher Tom Wermuth. She tells of having Perlman listen to one of her present pupils. His comment was that the lad was O.K., but he doesn't play all the notes. She wondered about this for awhile, since the boy hadn't made any mistakes. Days later, she anxiously telephoned Perlman at home to ask him what he meant. Perlman memorises how the weight of each finger feels when he is preparing for a performance. He had found this aspect of preparation absent in the boy's playing.

Dorothy DeLay's violin teaching is wonderfully multi-sensory. She doesn't just concentrate on sound, choosing to spend a significant amount of time training the senses of touch and sight as well. Finally, as Dr. Suzuki so often encourages us to do, she nurtures the sixth sense, that of intuition. DeLay pupils communicate.

Dorothy DeLay is a scholar who is careful that credit is given to the originator of the ideas she uses. One person who gets a great deal of credit in DeLay masterclasses is a piano teacher from the last century, named Leschetizky. His method, practising a piece from the end to the beginning, is one that many pupils are advised to employ. She describes most student concerto performances this way: starting out good, then getting a little shaky, and then you start worrying about surviving! If preparation is done using the Leschetizky method, Miss DeLay

says, a performance starts out pretty good, then keeps getting better, until at the end it's absolutely FANTASTIC.

Over half of Dorothy DeLay's current pupils at the Juilliard School in New York City are former Suzuki pupils. One of the reasons that I took time off work and flew halfway around the world to watch her teach was that I wondered how many common threads I would see. What I saw was an affirmation of all I believe. I didn't meet with any differences between Dorothy DeLay's teaching and good Suzuki teaching: only similarities.

LISTENING

Listening to recordings of fine performances by great violinists assumes as large a role in the homework of DeLay pupils as it does in the homes of well-trained Suzuki pupils. She advises them to listen to different recordings to notice tempo changes, and has them prepare charts indicating metronome markings for each rehearsal letter of a particular concerto, in order to discover where each player chooses a different speed. She also asks pupils to listen to recordings at half speed to analyse the artist's vibrato width and speed, and timing of shifting. On the importance of listening, she says, 'First we hear with our ears. Then the fingers do what we want them to. This is something I like about the Suzuki Method.'

PRAISE & ENJOYMENT

Every comment that Dorothy DeLay made to pupils in the masterclasses was positive. Each lesson began and ended with genuine praise. At one point, she said that she honours Dr. Suzuki for the respect he gives the pupil. She, too, is wonderfully intuitive with people. She relates to each young person as an individual, giving each one the feeling that she and they are discovering each piece of music together for the first time. Her method seems to be an inspiring combination of self-discipline and joy. She insists that the greatest danger in 20th century violin teaching is that so many people do it because they must make a living instead of because they like it!

GREAT MUSIC, TAUGHT ONE STEP AT A TIME

She uses a set repertoire, a careful sequence of fine music, like Suzuki does. In fact, they teach some of the same concertos! Miss DeLay's pupils know the standard repertoire and have learned it in a logical order. She is also very interested in the pupil's choice of literature. This is the order of study that she recommended to seminar participants:

Concerti: Vivaldi (two are found in Suzuki Books 4 & 5), Seitz (Suzuki violin Book 4), Viotti, Bach (Suzuki Book 7), Haydn, Mozart (Suzuki Books 9 and 10), Kabalewsky

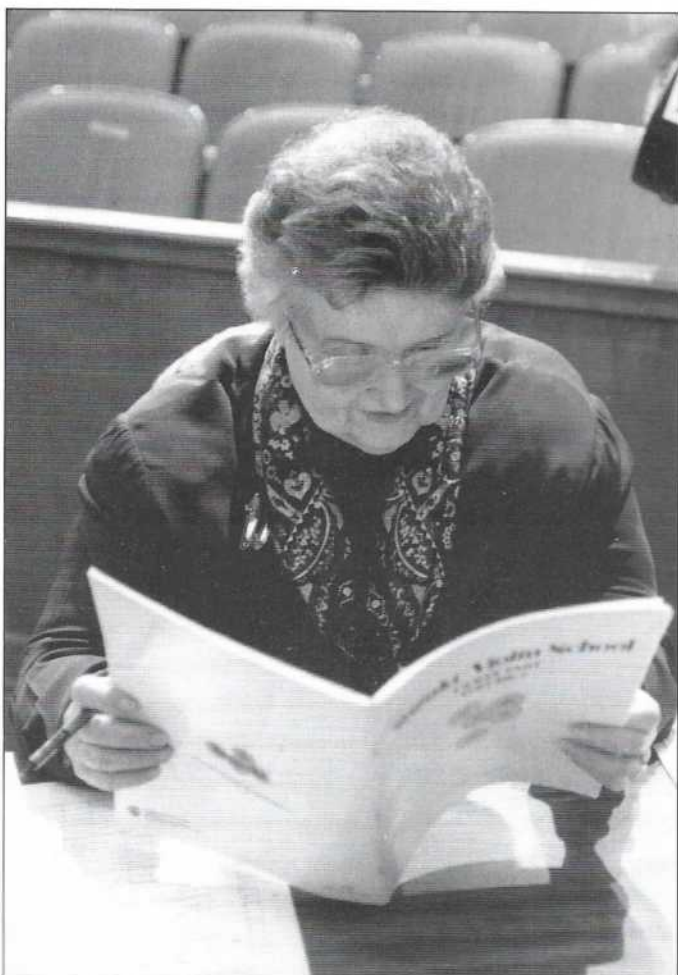
Virtuoso Concerti: Bruch, Wieniawski in D, Lalo, Mendelssohn, Barber, Vieuxtemps, Saint-Seans, Dvorak, Khachaturian ('for a special kind of kid'), Paganini 1 & 2, Tchaikovsky, Sibelius, Brahms, Beethoven, Bartok, Stravinsky, Shostakovich

Etudes: Dont Op. 37, Mazas, Fiorillo, Sitt (especially for high positions), Kreutzer, Rode, Dont Op. 35, Dancla 34 Etudes, Wieniawski Caprices, Paganini Caprices

MEMORISATION & REVIEW

Furthermore, like Suzuki's insistence on review and constant polishing of repertoire learnt previously, DeLay pupils study the same etudes and concertos again and again. Wisely, she realises that pupils have different goals for a piece each time they study it. She does too. She and her pupils keep coming back to things to make them as good as they can be.

For each work studied, Dorothy DeLay makes two lists: one for the pupil to take away and one to keep for herself, adding dates on when each task has been accomplished to her satisfaction. On the list are the items to be studied in the first learning of a work: notes, rhythms, fingerings, bowings, memory (only one lesson is spent playing from the music, after that it is to be memorised), and intonation. Subsequent learnings will include: history, score (either studied or memorised), structure



Dorothy DeLay

and character, dynamics and balance, pacing and ensemble. Practical issues include: bow strokes, vibrato, shifting, articulation, coordination, and violin sound.

POSTURE

On-going changes listed on the chart for each piece include: stance, violin position, bow grip and arm, left hand position, head, face and breathing. Again, like Suzuki, Dorothy DeLay pays constant attention to a pupil's comfort and healthy, efficient use of the body.

ONE POINT LESSONS, LEADING TO MASTERY

In one of the seminars, a teacher asked Miss DeLay how she plans her lessons. She answered that she listens to the student to decide which area needs improvement. Then they spend weeks or months in that area, during which time she assigns exercises which she hears in every lesson.

STUDYING BEAUTIFUL TONE

Miss DeLay says that the reason for developing beautiful bow strokes is sound. To achieve this, she trains the ear first. To teach *sautille* she invites the pupil to 'Inch toward the frog, turn the stick away from you, and search for a sound you like.' Like Dr. Suzuki's admonition, 'Not hand push,' her insight for a particular student was, 'The minute we start to push, we get horrible sounds.'

The students who played were selected for the masterclasses by audition tape. Good players, all impeccably prepared, they sounded marvellous in their performances at the beginning of their lessons with Miss DeLay. Dorothy DeLay managed, in just half an hour each, to get every one sounding better. More impressive even than that, is that each knew how they had done it! Here we have the true essence of skillful music teaching.

Suzuki Violin Unit 1B taught by Judy Weigert Bossuat Ottawa University Suzuki Institute Mid-Southwest June 10-15, 1996

a report by Enid Wood

In the U.S.A. at present, there are no examinations or formal certification for Suzuki teachers, although this is currently under review. Consequently, one never 'finishes' their Suzuki teacher training. **A good Suzuki teacher never stops learning.** Many teachers come to a summer Institute each year to refresh their spirit and hone their skills. In this spirit, I enrolled for SUZUKI VIOLIN UNIT 1B (latter part of Book 1) at Ottawa, taught by Judy Weigert Bossuat.

While in Kansas, I spent 16 hours in lecture/discussion classes with Judy and four other trainees, and watched her teach children (ages 4-7) for a further 10 hours. Judy trained in Japan with Shinichi Suzuki and Yuko Mori in 1977-78 and 1992, and spent 17 years in Lyon, France, teaching violin and jointly running the Suzuki music school there. She is one of the most experienced and most successful Suzuki violin teachers anywhere.

The reasons for her success are clear. Her teaching is positive and structured. She does not admit excuses from parents or pupils, nor does she make excuses for them or for herself. She has studied widely, using the complementary fields of neurology, anatomy, and acoustics to further illumine her work with young string players. When I registered for Judy's class, I hoped to learn more about neural pathways, ways of developing flexible bow holds, and how to build sound left hand technique in beginners. I was not disappointed. From Judy's example, I have begun to add many things into my own pattern of teaching. I have listed some of them below.

PROXIMITY

She places herself at no great distance from the pupil. Consequently, she can touch, guide, demonstrate, or sing to them without any loss of time, confidence, or human connection.

POSITIVE LANGUAGE, BALANCED POSTURE

Her lessons are strictly objective and non-judgemental. She achieves this with open and relaxed posture, tone of voice that ranges from level to exuberant, and by her careful, precise choice of short words. 'Uh oh!' in a friendly voice, filled with mock-disbelief, is as close as she ever comes to criticism. Approval is given consistently.

DIRECTNESS OF TOUCH

Judy doesn't just tell pupils what to do. She shows them what to do with a gentle touch on the wrist, elbow, small finger, or forearm. Her research in medical journals and her study of martial arts has taught her that to touch a particular body part brings electrons to surface, which in turn means that neurons can operate properly, allowing that body part to relax or move, as needed.

CAREFULLY STRUCTURED LESSONS

The lesson structure she employed at the Institute* is the best I've seen. At every lesson I saw Judy do the following things:

- 1) Sort out **equipment**: straighten the bridge, loosen the adjusters, check that the fingerboard tapes are perfectly in tune (Judy uses automobile striping tape for 1st, 3rd, and 4th fingers on beginners' violins), tune small violins for young children, and ascertain that there is sufficient rosin on the bow.
- 2) Make **eye contact**. Connect and communicate with pupils, i.e. smile and notice a child's missing teeth, or new teeth, ask questions re: sad face, etc. Bend at the waist and bow to one another, an Eastern custom that denotes mutual respect.
- 3) Help the pupil achieve a **balanced playing position**.
- 4) Hear a **piece** through.
- 5) Work on **one point**. Achieve success. Focus perception with questions: How does it look? How did it feel? Did you like the sound? Explain to both parent and child what has been attained.
- 6) **Apply** the chosen point to the piece.
- 7) Make an **assignment** for home practice.
- 8) **Practice** in the lesson.
- 9) **Restate** what was accomplished. Make child confident that he/she can do it. Make parent confident that they can teach it and that their child can do it. **Praise** progress and potential.
- 10) Again, bow, **smile**, and communicate.

(*Regular lessons with her own pupils also include scales, left hand exercises, review and sight reading.)

EYE DOMINANCE AND BODY BALANCE

Judy has discovered that unbalanced violin posture is frequently the result of a child's eye dominance. She tears a hole out of the centre of a piece of paper, asks the child to hold it at arm's length, and then asks them to look at her nose through the hole while bringing the paper back to their face. They will invariably bring it to their dominant eye. Once the dominant eye has been identified, it is easy to understand why children twist their spines when playing. They're just trying to see what they're doing! (This is especially true of left eye dominant pupils.) Judy has children play with eyes shut to practice holding themselves in a more healthy way, and to develop their aural and tactile senses so that their visual needs become less intrusive.

MAKING MUSCLES

The phrase 'making muscles' appears again and again in Judy's teaching. Children are happy to make muscles, and Judy is careful that the parents understand that the changes she is asking for will not happen instantly. Judy tells them, 'Until you have a muscle, you feel like you have to hang on.' She believes that is vital to 'train big muscles first, because little muscles wear out.' I was delighted to hear her express this so clearly, as so many middle-aged musicians have trouble with worn out joints and muscles. It is therefore morally imperative that teachers of young children be certain that the muscular skills they are teaching will not prove ultimately crippling!

Some of the muscles Judy concentrates on are located in the abdomen. Young girls tend to be sway-backed because their abdominal and lower back muscles are not strong enough to support their growing pelvic bones. Judy prescribes lying on the floor with the knees up and doing pelvic tilts (five at the beginning, five in the middle, and five at the end of each practice session) to help children with this problem.

The small finger is rarely strong enough to support the weight of the bow. Judy's exercise for bowarm development is called 'My house/Your house.' The child's 'house' is reached by having the bow on the string at the heel, with the wrist up, the arm dangling, and with thumb and fingers all nicely curved. Carrying the third finger rather deep in the frog can help support some of the weight of the stick. Asking the child not to let the tip go behind his or her head teaches tip control. Then the bow is moved by the teacher or by the child (depending on the strength of the back and shoulder muscles) through the air to where the tip of the bow is in contact with the string, then back to the frog (your house) and to the tip (my house). Again, the arms, hands and fingers are massaged free of tension, and the child is encouraged not to build a crooked house (which maintains the correct angle of bow to string).

UNDERSTANDING THE HANDS

Halfway through the week, Judy gave a lecture to all Institute participants on 'The Side Effects of the Suzuki Method on the Development of the Eye and Ears.' She began her lecture by describing an article she read in the October 1992 issue of

the French journal, *Science et Avenir*, which has made a profound impact on her teaching. In this article, a French doctor who treats patients with hand injuries, states that although we think we've got two hands with five fingers each, we actually have *four* hands: two real hands, and two *images* of our hands in our brain.

The neural surface of our hands is not informed at birth. Our experiences programme it. From birth, our hands are one unit. First, the thumb becomes disassociated, making the image of our hand that of a mitten. Next, our first finger comes apart from the rest of the hand, but only in our dominant hand. Most people remain at this second stage of development for the rest of their lives.

The small finger is next in achieving independence, and the last are fingers two and three, because they share an extensor muscle. A well-trained musician, however, has twenty separate, movable parts in each hand.

Age doesn't make much difference to the development of an accurate image—after the age of two. However, an overt effort is needed. In Western cultures, we have an impoverished view of the hands. Touching develops the brain, while gripping actually masks sensitivity. Our pushbutton civilisation has given us scanty hands. Manual work liberates the hand.

I found these new ideas fascinating and illuminating. So many young string players might as well be holding their bow with mittens on. With a mitten bow hold they can play rudimentary things, but their mitten hand prevents them from playing advanced literature, or using any nuances of expression. Now I finally understand why this happens and what to do about it.

I call Judy's exercise for developing a twenty-part hand the Mitten Fist. Hold both hands up with thumbs apart, fingers together, and the palms facing you. They'll look like two mittens. Now, keeping the thumbs soft and still, make fists slowly, again and again with all of the fingers. Every child who tries this achieves nicer posture, better tone, and improved vibrato.

Judy also has children move small objects in and out of margarine tubs with the thumb and each individual finger before meals and before music lessons. She notes that children who do this three times a day develop finger control rapidly. Also, scratching is helpful for developing flexible fingertips.

PREPARATION AND SEQUENCE, SENSORY TRAINING

Preparation is the key to Judy's consistent success. She has identified each technical step that a child must master before learning a piece of music, and has made bow distribution charts for each note of every piece in Book 1 and audiotapes of the sequential steps for the child and parent to use during practice at home. Each task is repeated four times on the tape, which develops the ear along with the muscles. The parents of her students appreciate the help that these give to their work at home with their children, but realise they no longer have excuses for poor practice!

LEFT HAND DEVELOPMENT

Judy is honest about what her pupils can and cannot do, and asks for help and advice from colleagues regularly. In France, when Tibor Varga heard her pupils play, he afterwards helped her design a method for structuring left hand skills. The fingers first drop on the fingerboard together, to achieve the balance of the hand and precise intonation. A lovely exercise for this is the 'Grasshopper': ABAB AC#AC# ADAD AEAE EDED EC#EC# EBEB EAEA. Then she builds the independence of 2 and 3, step by step, using chromatic exercises (AB BC BC# C#D C#D# D#E), and then teaches the G major scale in 2 octaves, with the simple rule: '3 on, 2 up.'

NOT JUST ANSWERS, BUT QUESTIONS

One of Judy's great gifts is her analytical mind. She is comfortable with structure, and designs structures supremely well. Because she is continually asking questions of herself and her pupils, she is an exceptional teacher.



Judy Bossuat

BEECHER ACOUSTICS OXFORD VIOLIN MAKERS & CONSULTANTS

- * Older and modern instruments for sale, for students, professionals, and all sizes for children
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RON COLYER

RESULTS FROM BEECHER ACOUSTICS WORKSHOPS:

Professional violinist, Ron Colyer, writes: "I want to thank you for the magnificent work on my violin . . . The instrument became more responsive than ever before, and undreamt-of tonal colours emerged. This was a process of enormous value to me, because the instrument was thus tailored to my individual requirements. It is unique in my experience. The violin continues to be a delight to play. Double-stopping is easier and acoustically more effective. The carrying power has increased and playing effort has decreased. Colleagues have been immediately impressed by the change. I can recommend your work wholeheartedly."

1ST PRIZE

and HIGHEST POSSIBLE MARKS
in the GERMAN NATIONAL
"JUGEND MUSIZIERT" COMPETITION 1996
for **CHRISTINE RAUH** aged 11
playing Schumann "Stücke im Volkston",
Op 102, and Shostakovich Sonata, Op 40.



Christine seen here with her 1/2 size 'cello. The instrument has been specially prepared by the Beecher Acoustics team to meet Christine's demands as a player. The 'cello also copes with the rigours of performing with an open Steinway concert grand piano in a modern concert hall.



JONATHAN BEECHER, solo 'cellist and proprietor of Beecher Acoustics, teaches Christine Rauh. He says, "I believe that instruments should be individually prepared for the character of each player, so that the maximum impact on the audience can be achieved. Each player needs to be free to create, their energy channelled to a highly productive result with a glorious sound."

All too often I see children struggling with poorly prepared instruments with inadequate tone response. Both their technique and their musical creativity are undermined."